OCTOBER 2, 1961

BOXOFFICE

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Madison, Wisc.
21

The Pulse of the Motion Picture Industry



Myrtle Parker (seated center), Charlotte, is the new president of Women of the Motion Picture Industry. She was elected to the office at the eighth annual convention held last week in Charlotte. Other officers chosen, shown above, left to right, are: (seated) Florence Long, Toronto, past president, and Margaret Irby, Memphis, vice-president; (standing) Betty Beatty, Charlotte, corresponding secretary; Anna Belle Miller, Denver, treasurer, and Jean Mullis, Atlanta, recording secretary . . . story on page 9.

State Fair Movie Exhibits Help Build Interest in Films

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JIM HUTTON



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BOXOFFICE The Pulse of the Motion Picture Industry

THE NATIONAL FILM WEEKLY
Published in Nine Sectional Editions

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RETURN TO FUNDAMENTALS

THE PLAN of the Theatre Owners of Oklahoma and the Texas Panhandle to seek a more uniform release of feature films so as to avoid the bunching of pictures of certain types is a move in the right direction. The quest is to prevail upon producer-distributors to alternate the distribution of adult and family type pictures, with the objective in mind of not surfeiting the public with one type of picture or another in a manner that has proven to be a deterrent to attendance.

Assuming that the distributors agree to follow such a plan, it will not be easy to get started, let alone to be assiduously followed, although individual companies may be able to adhere to such a policy of their own. However, until such a practice takes hold, the exhibitors can achieve their objective through their booking practices. They have the right of choice, generally speaking, and should be able to select the pictures to vary their programming. However, this has been considerably impinged upon by multiple day-and-dating and the so-called locking in of bookings that makes the dating rigid, if it is out of the set release pattern. Just a bit of courage by some exhibitors to get away from this pattern, would, we believe, open their eyes as to the greater potential they would have through not dividing the patronage prospects with umpteen other theatres. Too, they would be able to establish an individuality for their houses in their picture offerings to better meet the entertainment desires and tastes of their patrons.

But this is not the point altogether in the Oklahoma-Texas plan. Rather, it seems to be for the purpose of being able to cater more regularly to families and children; and to have more product available that will appeal to that clientele. This desire on the part of exhibitors seems to have been growing of late, which is a good sign. It shows a progressive trend toward reviving interest in building for the future; in reconstituting the family audience that was and continues to be the foundation stone of this industry's success.

It is a coincidence that such an interest has been evidenced in other industry quarters in the past several days—and even in the television field. In the latter instance, Newton N. Minow, chairman of the Federal Communications Commission, has prevailed upon the three TV networks to improve and increase their programming for children during the afternoons, which he has termed "the most pressing need." Strangely enough, that also applies to the motion picture industry. Not only will more consideration shown to what TV programs or theatrical films are offered to children improve public relations for both fields of entertainment, stemming the tide of demands for censorship, but it will also develop this big source of patronage for the future.

Walter Reade jr., who heads a large circuit in the east and who also has film production and distribution interests, is a staunch advocate of the "realistic" school of thought as regards motion picture themes. Yet, he is aware of the value and importance of presenting suitable pictures for children, particularly the subteeners from 6 to 12 years old. Accordingly, he has acquired a program of films, produced by the Children's Film Foundation of England, for distribution in the U.S. He demonstrated the first of this series of programs to 800 children at the DeMille Theatre in New York two weeks ago. And, in an address to the adult members of various organizations and the press in attendance, he emphasized the need for well-planned and coordinated programs at Saturday morning matinees for the sub-teen patrons, and expressed the hope that American producers would cooperate in producing children's pictures for which there is a market, not only in the U.S. and Canada but around the world.

Long ago, the industry learned that starting 'em young was the way to begin developing customers. At the same time, it didn't overlook the oldsters or the in-betweeners. Its product was made to cater to as wide a segment of the public as possible; not to make every picture serve as all-things-to-all people, but to provide a variety in its product and programming that would do the job. This is a fundamental to which the industry needs to return—and on the double as concerns the small fry and the family trade.

★ ★

Convention Time Again

It's convention time again and the two national exhibitor associations are setting their stages for their annual get-togethers. Theatre Owners of America will hold its big pow-wow at New Orleans next week. Allied States Ass'n of Motion Picture Exhibitors will convene at Miami Beach in early December.

Industry conditions warrant good turnouts at both conclaves and, from advance reports, neither organization will be disappointed. The TOA agenda looks constructive. The Allied program is in the making and some very vital subjects will be on the docket for discussion.

Whether or not you are a member of either or any association, attendance at one or both of the upcoming national conventions can pay dividends in many ways. We urge every exhibitor who can possibly do so to attend at least one of them.

Ben Shlyen

HYMAN AND FINE PREDICT 1962 AS A GREAT YEAR FOR INDUSTRY

Michigan Exhibitors Told That Maximum Effort Will Be Necessary

By H. F. REVES

DETROIT—The year 1962 looks like one of the best years in industry history. There will be more pictures and they will come at a more steady pace than in years. These predictions were made by Edward L. Hyman, vice-president of American Broadcasting - Paramount Theatres, at this week's convention of Allied Theatres of Michigan.



Edward L. Hyman

The yearend, he said, will see the greatest picture array in years, and the fourth quarter will be ahead of 1960.

Marshall Fine, president of Allied States Ass'n, said he agreed with Hyman on the predictions of a great year in 1962.

However, Fine warned, business is not going to flow through theatre doors, without maximum effort by exhibitors in all phases of theatre operation.

Allied's national chief called for a "realistic self-appraisal by exhibitors. It is up to the exhibitor who wants to stay in business to get his own house in order first.



Marshall Fine

"Moviegoing used to be a habit, but perhaps in the '50s, this changed. Television came on the scene—and it is real tough competition. It is always tough when the other fellow is giving his product away."

He predicted, however, that "going to movies as a habit is coming back," and drew confidence from the vigorous promotional battle the industry has given against television. But he warned:

"Basically exhibitors tend to take things for granted. The exhibitor doesn't notice in his own theatre what the new customer coming back might notice—it may be bulbs out on the marquee, paint chipped in the lobby or inadequate ventilation. When that new customer comes back, it is very important what he finds there."

Fine reported on a checklist of operational details and a personnel check system in his own theatres for overcoming this problem.

Turning to other industry problems, Fine declared: "I am against censorship in any form, but a strong amount of self-policing is necessary to see that what the exhibitor puts on the screen and in his advertising is what the people want to see."

The Allied head disclosed that he and other Allied leaders will meet with general sales managers of major companies in New York October 17, "to convince them that they must be more realistic—that they must allow the exhibitor to spend more time out in the field to promote the industry." He denounced the waste of time in present negotiation practices, and said:

"We can show distributors that they can show more profit by doing all this together. We can show that the industry will benefit if the exhibitor can keep his theatre in condition, show proper pictures on his screen, and spend more of his time—up to 80 per cent—promoting his pictures.

"We want our managers to be capable of appearing before any organization, and to take any evening necessary to do it."

Hyman said his optimism about the future comes after a review of forthcoming product.

"Five years ago we felt we had too many pictures, come Fourth of July and come the yearend. But if we could spread these pictures through the year, we would have orderly distribution of product—and hence an orderly distribution of profit.

"With the latest release schedules, we are urging that every effort be made to increase attendance."

Hyman stressed the importance of quality. "Inferior pictures mean nothing. Numbers mean nothing. People can see inferior pictures on television," he said.

Admitting the continuation of peaks and valleys in the business, Hyman analyzed present release schedules—saying that October will have more quality pictures than ever before, November will be comparable to a year ago, and the yearend will see the greatest picture array in years.

Hyman predicted the fourth quarter will be ahead of 1960, noting optimistically, "With the auto strike out of the way, Detroit is again going to reestablish itself as one of the great leaders in the industry."

Don R. Pears, speaker of the Michigan House of Representatives and until recently owner of the Hollywood Theatre at Buchanan, strongly urged all filmites to keep in close touch with state representatives and senators, to watch for legislation affecting the industry. "Any bill enacted into law is very apt to affect your industry," Pears counseled, and exhibitors should fulfill their own public responsibility by watching for it. Leaving such "watchdog" activity up to a few people can mean that unfavorable legislation may slip by this handful.

MPAA Board to Consider Proposed Change in Code at Next Meeting

NEW YORK—A change in the Production Code to permit the treatment of homosexuality in pictures will be one of the top subjects on the agenda when the board of directors of the Motion Picture Ass'n of America holds its next meeting. Date has not been set, but it appears certain that it will be held before October 15.

While the Code committee has recommended the change, the consensus is that there will be opposition to the proposal. All phases will be considered, especially as to the possible effect it will have on industry public relations. In other words, the feeling is that the recommendation will not get unanimous support.

Because a number of pictures dealing with the subject of homosexuality are on the drawing boards or in active preparation, the Production Code Administration is faced with a serious problem. The PCA must either give them a blanket "No" or allow the Code to be modified. That would mean that instead of telling a producer that "you can't make such a picture," he would be told, under a modification, that such a picture could be made with certain restrictions; that is, it must be done in good taste.

For many years, the subject of narcotics and the narcotics traffic was taboo in pictures, but the ban was lifted with certain reservations. In fact, the rules governing the subject were tightened and strengthened which placed the subject matter within bounds.

An MPAA spokesman told BOXOFFICE that the Code might be changed so as to allow for the implication of homosexuality rather than dealing with the issue as a whole.

The push for the change apparently stemmed from Otto Preminger's currently shooting "Advise and Consent" in Washington. The story touches on the subject, thereby putting a stopper on a Code seal in the present language of the Code. In the case of "The Man With the Golden Arm," also produced by Preminger, the picture, which dealt with narcotics, was released without a Code seal until Code changes were made. A similar situation looms today with the production of "Advise and Consent."

While the chances are strong that the Code will be amended to permit a treatment of homosexuality, it will not be achieved without some strong opposition, according to some observers. As one spokesman said, "It is not a foregone conclusion that the recommendations will be approved without a fight."

MERCHANDISING OF NEW FILMS TO HIGHLIGHT TOA CONVENTION

Roy Cooper Says He Must Decline Elevation to Ass'n Presidency

NEW YORK — Theatre Owners of America this year will not follow protocol in electing a new president of the organization. In the past, it has been the custom for the chairman of the executive committee to move into the presidency upon the retirement of the current chief officer.

In that case, Roy Cooper would be the next TOA president, but the San Francisco showman has advised E. D. Martin, chairman of the nominating committee, that he could not accept the office if he were elected.

DUE TO BUSINESS PRESSURE

In a letter to Martin, Cooper said that "due to several theatre acquisitions and plans for the future, it would be impossible for me to devote the time and energy to properly administer the office of president, if I should be honored by being considered for that office."

Cooper said he was not losing interest in TOA, but on the contrary "will continue to serve and cooperate in any manner called upon."

The new officers of TOA for the 1961-62 year will be elected on October 8 by the board of directors on the eve of the opening of TOA's 14th annual convention at the Roosevelt Hotel in New Orleans. The convention will be held October 9-12.

Meanwhile, TOA was preparing for one of its largest conventions, one which again will run concurrent with the convention of the National Ass'n of Concessionaires. There will be a joint tradeshow and NAC will conduct a concessions forum at the TOA convention Wednesday, October 11.

CIRCUIT AD CHIEFS TALK

Merchandising of pictures will be an important phase of the convention program. At the Tuesday, October 10 session, advertising and publicity heads of a number of important circuits will present campaigns for November and December releases. The pictures to be merchandised are Columbia's "Sail a Crooked Ship," a December release starring Robert Wagner, Dolores Hart and Ernie Kovacs; 20th-Fox's "Second Time Around," starring Debbie Reynolds, also a December release; MGM's "Bachelor in Paradise," starring Bob Hope and Lana Turner, a November release; Samuel Bronston's "King of Kings" which MGM is releasing; Warner's "Susan Slade," a November release, starring Troy Donahue and Connie Stevens; and UA's "A Pocketful of Miracles," starring Glenn Ford and Bette Davis.

Exhibitors attending this session will receive a kit on each picture, giving them working tools "for what appears to be the top potential grossers in the Thanksgiving-Christmas period," a TOA convention bulletin stated. Convention officials said that in addition to the circuit ad-publicity men, a group of advertising and publicity executives from the major companies will discuss merchandising plans for some of their product. This session will be held Monday, October 9, and speakers will include Fred Goldberg of United Artists, Robert Ferguson of Columbia and either David Lipton or Phil Gerard of Universal. Both Universal and Columbia have prepared special trailers on upcoming pictures.

Robert W. Selig, head of theatre operations for National Theatres & Television, Inc., who is in charge of arrangements for the closing banquet, announced that seven studios have made commitments for a substantial turnout of stars and starlets. The "Star of the Year" will be announced at the banquet. In past years, the selection has been made public prior to the convention, but this year it was decided to keep it secret until the star makes an entrance in the banquet hall.

Industry in a Great Resurgence; Cite NT&T Progress As Proof



EUGENE V. KLEIN



ROBERT W. SELIG

KANSAS CITY—With a year of great progress behind it, National Theatres & Television, Inc., is setting its course to continue to move forward, Eugene V. Klein, president, told the meeting here, September 21, of division, district and theatre personnel of the Fox Midwest division. "The command is forward all along the line," he said, "and we are looking to increases, similarly, in our theatre operations next season and planning far into the future."

"Ninety-five per cent of our theatres are now in the black, which is a very encouraging sign," said Klein, adding that the circuit's grosses are "up 20 per cent over last year," with the expectancy of a profit report of approximately $1,000,000 for the current fiscal year. This, he said, indicated a $5,000,000 improvement, inasmuch as NT&T had a $4,000,000 loss the year before.

"The industry is in a great resurgence. Hollywood has waked up and, with better pictures coming from the studios, we have reason for feeling confident of continuing our progress. We are serving our patrons properly with good pictures," he said, "and with comfort and pleasant surroundings. In this regard, we are modernizing, refurbishing and in all ways making our theatres more attractive."

Klein said that NT&T is dedicated to the motion picture industry; that it belongs to the industry; "and that is where we are going to stay, with a specific program for growth and development in growth areas." Indicative of this was Klein's reaffirmation of NT&T's setting a $20,000,000 expansion program which calls for the building of 20 drive-ins and nine hardtops in the next three years.

Robert W. Selig, NT&T vice-president in charge of theatre operations, told the men with equal enthusiasm that Fox Midwest Theatres had just finished the best year it has had since 1954. "Not only from the standpoint of profits," he said, "but also in the number of tickets sold, gross, service and in other ways. I am proud of Fox Midwest operations for the clean, well-appointed houses that are being operated and for the showmanship being displayed by the men in charge."

District meetings, headed by Fred Souttar and Leon Robertson of Kansas City, and John Meinardi of St. Louis followed the general session. After a tour of Kansas City properties, Klein and Selig left to complete their swing of the remaining NT&T divisions, concluding in San Francisco on September 28.

Censors Fail to Organize An International Body

REGINA, SASK.—Organization of an international body of censors failed to materialize, as had been anticipated, at the fifth conference of Canadian film censors here last week. The delegates listened to speeches and reports by censors from the various Dominion provinces, the United States and Great Britain, and joined in many controversial discussions, but no concrete proposals for action or resolutions stating positions on film censorship were adopted.

Actually, two of the Canadian censors, O. J. Silverthorne of Ontario and George Enos of New Brunswick issued warnings on the dangers of censorship. Silverthorne characterized Canada as "the most over-film censored country in the world and ridiculous in the eyes of cultured nations," while Enos said censorship was "undesirable."

GEOFFREY SHURLOCK SPEAKS

An address by Geoffrey Shurlock, Production Code Administrator for the Motion Picture Ass'n of America, met with a mixture of approval and dissension from delegates.

Shurlock quoted an anticensorship editorial from an Ontario newspaper, The Globe and Mail, and said it conforms with the views of his association.

He read, in part: "There is only one form of acceptable censorship for an adult public in a democratic community and that is the censorship of the public; any other system forces infantilism upon people who are supposed to be mature enough to direct their own destinies."

The editorial also commended the stands taken by Silverthorne and Enos.

When he sat down some of the delegates applauded. Some didn't.

William Murray of Regina, conference chairman, thanked the speaker and said he had expressed the views of the meeting.

"With some exceptions," remarked Col. P. J. A. Fleming, Alberta censor. Another censor echoed this sentiment.

"Yes," Murray agreed. "With some exceptions." Shurlock told the conference: "We are terrified of state censorship. If Canada is over-censored with eight boards, think of what it would be like with 50. We could not operate."

CLASSIFICATION DISCUSSED

Regarding classification, he said the industry wants to get parents aroused to supervise more carefully than ever which movies their children see and they can get advance information about films in various ways:

The "enormously effective and widespread" Catholic Church has been classifying pictures "excellently" for 25 years.

The Protestant Film Council reviews pictures and issues bulletins.

Parents' Magazine has been doing a "magnificent" job of classifying pictures for years.

Parent-teacher associations are "taking great interest" and publishing their own evaluations. The industry itself has the "Green Sheet," which classifies films.

Finally, he said, theatre owners are about to launch their own system of evaluation.

"In this way we can effectively protect children," he said, "as there is no official way for governments to implement classification."

Calls for Censorship Of Canadian TV Films

MONTREAL—Louis de Gonzague Prevost, president of Quebec Board of Cinema Censors, who urged censorship of all films televised in Canada, at the Film Censors Conference in Regina, received the approval of Montreal and Quebec province motion picture theatre operators.

Along these lines, too, the Quebec Allied Theatrical Industries, Inc., is asking distributors for a clause in distribution contracts guaranteeing a three-year clearance for theatres over U. S. and Canadian television stations. The resolution calling for insertion of a clearance clause was adopted by the association's executive committee and signed by Gaston H. Theroux, executive director.

It is pointed out by the association that a number of English-language versions of films have been telecast into Quebec Province from U. S. TV stations before the French-language versions are made available to theatres. Result, it is claimed, is that patrons are staying from theatres in the belief that films offered will come over the air without charge.

Prevost said that a Privy Council decision demonstrated that the Quebec Legislature could not compel Quebec television owners to submit their films for censorship.

PCA Review Board Stays; Not Called Since 1959

NEW YORK—All members of the Production Code Review Board have been reappointed for a one-year term and will serve with the director of the Motion Picture Ass'n of America when occasions arise.

The review board was not called for any action in all of 1960 and so far in 1961. It last was called for services in November 1959, when two pictures were in question as to code violations. The review board upheld the decision of the Production Code Administration on certain aspects of United Artists' "Happy Anniversary," resulting in some changes. In the same month of 1959, the review board was asked to review Columbia's "Suddenly, Last Summer," but changes were made before it was necessary for the board to take any action.

The review board consists of Russell V. Downing, John Ford, Leopold Friedman, William Goetz, Leonard H. Goldenson, George Kerasotes, Stanley Kramer, Harry Mandel, Ben D. Marcus and George Sidney. These men, with the MPAA directors, make up the full 20-man board.

To Telecast Broadway Plays to Other Cities

NEW YORK—A project under which theatres across the country will receive closed circuit telecasts of Broadway plays will be launched this winter by Dynamic Theatre Networks, Inc., a division of Dynamic Films. The cities which will receive the shows have not been selected as yet but an announcement may be made this week when Nathan Zucker, president of Dynamic, plans to hold a press conference to explain the process.

On an experimental basis, Dynamic has held five telecasts of the current Broadway comedy, "Come Blow Your Horn," from the stage of the Brooks Atkinson Theatre to a screen in the John Golden Theatre, approximately nine blocks away, during regular performances at the Atkinson.

Representatives of all segments of show business attended the demonstrations which were presented on a screen 20 feet wide and 15 feet high. A spokesman for Dynamic told BOXOFFICE that it was planned to present several current Broadway hits on the closed circuit network in theatres, initially, from 200 to 500 miles from New York City. Telecasts to greater distances will come later.

When asked if the Dynamic device could be compared to pay television, the answer was "definitely not." The purpose of the telecasts, it was said, was to offer Broadway shows to persons who rarely, if ever, could come to New York to see the plays or musicals on stage.

Hollywood Film Festival Promotion Is Dropped

NEW YORK—A plan to stage a "Hollywood Festival of Films" for approximately 200 motion picture editors and critics and radio-TV commentators from 60 key cities has been dropped by the advertising and publicity directors committee of the Motion Picture Ass'n of America. The press, radio and TV representatives were to have been invited to visit the studios next August.

However, many problems have cropped up to force cancellation of the plan. It was pointed out that it would be difficult to determine in advance whether a sufficient number of pictures would be shooting at the studios in August. It could well be that 200 news, radio and TV men could converge on Hollywood and find very few pictures actually being shot.

The proposal for the festival was made some time ago by the west coast ad-publicity committee. However, even though the overall plan is being dropped, there is a possibility that individual studios may sponsor their own press junkets, a promotion which a number of companies have successfully undertaken over the years.

Columbia Preferred Pays

NEW YORK—The board of directors of Columbia Pictures Corp. has declared a regular quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock, payable November 15 to stockholders of record November 1.

Pathe-America Fights Suit by Ad Engineers

NEW YORK—Pathe-America Distributing Co., Inc., has announced that it will take steps to fight the $1,200,000 lawsuit filed in the Superior Court of Los Angeles by Advertising Engineers Corp. of Los Angeles, according to Paul Connelly, treasurer of Pathe-America.

Connelly said that, although his company had dealings at one time with Edward R. Halperin, president of Advertising Engineers Corp., over advertising work to be performed in conjunction with a contemplated method of distributing motion pictures, this projected program never commenced, and that Halperin's services and compensation were conditional upon the execution of such a plan. He further stated that the initial efforts by Halperin were "unsatisfactory" and that the relationship with Halperin's organization was subsequently terminated.

Most of the other companies named in Halperin's suit were in no way involved, Connelly said, adding that the allegations in respect to forcing him to accept "a nominal settlement" were without any foundation in fact. Connelly also said that his legal counsel has not yet received a copy of Advertising Engineers' complaint and that the only knowledge of its alleged particulars is limited to newspaper accounts.

Sindlinger Pegs Audience Of 35,000,000 for 'Kings'

HOLLYWOOD—Results of a Sindlinger Co. survey made for MGM, shows that a domestic audience potential of 35,000,000 can be expected for "King of Kings" and reveals the Samuel Bronston production as having the highest "want-to-see" rating among upcoming pictures.

According to the Sindlinger report, "King of Kings" surpasses the interest rated "Ben-Hur" and lists Boston as the city with the highest potential for the film. Concurrently, MGM has listed that city as having the biggest advance sale to date.

Sindlinger reports that the religious production can expect a 43 per cent audience made up of patrons in the 25-44 age bracket, with 24 per cent in the youth category.

New UA Managers Named In Boston and Seattle

NEW YORK—Robert M. (Bob) Hazard, United Artists branch manager in Seattle, has been transferred by the company to the helm of the Boston exchange. Jack Partin, sales manager for UA in Seattle, has been elevated to Seattle branch manager, succeeding Hazard. Announcement was made by James R. Velde, UA vice-president in charge of domestic sales.

Hazard joined United Artists in 1951 as a booker, and subsequently was office manager and salesman before his appointment as branch manager. Prior to his affiliation with UA, Hazard was with a Detroit theatre circuit.

Partin joined UA in 1960 after several years in sales management with other companies.

WOMPIs Look Forward To Year of Expansion

CHARLOTTE—Women of the Motion Picture Industry — the WOMPIs — with chapters in 12 U.S. and Canadian cities will undertake an expansion program in 1962. Representatives of the various exchange center organizations, meeting here for their eighth annual convention agreed on a move to establish new chapters. Motion pictures of various convention activities were taken and the edited film will be used in recruiting new affiliates.

Nearly 200 WOMPIs attended the convention, to hear reports on the charitable programs and industry public relations projects sponsored during the past year, and to discuss ideas for expansion of these efforts in the coming year. In 1960, the 525 members contributed more than 30,000 service hours and approximately $50,000 in charity projects.

MYRTLE PARKER AT HELM

Mrs. Myrtle Parker of Charlotte was elected president of the international group succeeding Miss Florence Long of Toronto. Elected to office with her were Mrs. Margaret Irby, Memphis, vice-president; Mrs. Betty Beatty, Charlotte, corresponding secretary; Miss Anna Belle Miller, Denver, treasurer, and Mrs. Jean Mullis, Atlanta, recording secretary.

The New Orleans chapter, active on a wide front of civic and industry activities, took four of the five awards presented, for outstanding work in the area of special activities, publicity, attendance and public relations. The fifth award, for membership growth, went to the Jacksonville, Fla., chapter.

The WOMPIs announced that a $2,000 check will again be presented to the Will Rogers Hospital, raised through the organization's penny-a-day per member contributions. For 1961-62, members will contribute ten cents a week, as rising costs have made it impossible to sustain a room at the hospital on the penny-a-day plan.

Margaret Twyman, director of community relations for the Motion Picture Ass'n of America, an honorary member of WOMPI, was the principal speaker at the convention, discussing possible programs which the organization could undertake to further its goals in the area of industry publications.

RECOMMENDATIONS MADE

In suggesting steps that WOMPI might take for future activities, she recommended "a more familiarized program of communications to be undertaken in each of your various chapters, such as the re-examination of WOMPI purposes and objectives, personal meetings with industry leaders in each exchange area to acquaint them with these objectives, and a continuation of the excellent WOMPI publicity program in the local press as well as the tradepress."

New programs which might be considered could consist of a variety of awards, such as "(1) The WOMPI winner for September (selecting an outstanding film to publicize in a community), (2) the WOMPI Teenager Award for the youngster who has done the best job in promoting film interest in a high school publication, and (3) the WOMPI PTA Award.

Mrs. Twyman also suggested maintenance of mailing lists for the industry of important community leaders and a WOMPI Welcome Program to greet new citizens in the community and familiarize them with the film industry activity in the community.

The 1962 convention was awarded to Kansas City, to be held September 7-9, and the delegates voted to meet in Dallas in 1963.

The Kansas City chapter was host at the final convention luncheon and the Dallas members were hosts at a breakfast honoring association officers, convention chairmen and Mrs. Twyman. At the September 23 luncheon, Charlotte WOMPIs modeled dresses worn by stars in recent productions. Seven studios cooperated in providing the gowns.

U Wins Infringement Suit Against Nu-Cards, Korn

NEW YORK—Universal Pictures' suit against Nu-Cards, Inc., and Alexander Korn for copyright infringement of Universal's stills of scenes from certain of the company's "horror-monster" pictures by Nu-Cards' publication of miniature reproduction of the stills as trading cards ended September 22 with the entry of a consent decree against the two defendants.

Under the terms of the decree the defendants were permanently enjoined not only from reproducing the particular stills on Nu-Cards' trading cards but also from reproducing any of the horror-monsters depicted on those stills in any form.

Nu-Cards and Korn also consented to pay damages in the sum of $2,500 to Universal, the plaintiff-copyright owner. The stills involved were from such Universal pictures as "Blood of the Vampire," "The Man Who Couldn't Die," "Revenge of the Creature," "Horror of Dracula," "Abbott and Costello Meet Frankenstein" and "The Mummy."

Universal was represented by Sargoy & Stein, New York law firm, while Cowan, Liebowitz, Emmanuel & Latman represented the defendants.

NSS Managers Attend Meeting in Chicago

CHICAGO—National Screen Service exchange managers gathered for a meeting here September 25 at the Ambassador East Hotel. Home office executives attending the meeting from New York were Burton E. Robbins, president; Walter Branson, assistant to the president; Norman A. Robbins, general operations manager; Joseph Bellfort, general sales manager, and Seth Raisler, manager, contract department.

Robert B. Wilby Dies; Veteran Exhibitor

ATLANTA—Funeral rites for Robert B. Wilby, retired partner in Wilby-Kincey Theatres, were held here Tuesday (26). Wilby, who was 73, died in his sleep the previous morning after a long illness. He had retired in 1957 after more than 50 years in the theatre business. Wilby was a founder of Theatre Owners of America and of its predecessor, American Theatres Ass'n, and had been active in Motion Picture Theatre Owners of America before that.



Robert B. Wilby

TOA was officially represented at the funeral by E. D. Martin, a past president; R. M. Kennedy and John H. Stembler, assistants to the president.

Wilby was born in Selma, Ala., and, shortly after graduating from Georgia Tech, became manager of a small theatre in 1911. He joined Southern Enterprises in 1919 and later became a partner with H. F. Kincey in the operation of a circuit which grew to 150 theatres. The circuit ultimately was taken over by Paramount, and Wilby and Kincey were named operating heads.

Albert Pickus, TOA president, made the following statement upon hearing of Wilby's death:

"The motion picture industry has lost not only one of its real pioneers, but one of its finest citizens, in the passing of Robert B. Wilby. He leaves behind him both an outstanding circuit of motion picture houses as a monument to his life's work and a great heritage in the leadership and guidance he gave to organized exhibition and to TOA.

"He will always be remembered by his legion of friends among the theatre owners of our country as a gentleman in all the finest connotation of the word."

Frank Fay

HOLLYWOOD—Services were held for actor Frank Fay, 63, who died September 25 at St. John's Hospital, Santa Monica, following a lengthy illness.

Fay, who had lived in virtual retirement for the past few years due to failing health, came to Hollywood in 1929 to make his film debut in Warner Bros. "Show of Shows." Although his motion picture credits include "Under a Texas Moon," "The Matrimonial Bed," "A WAC in His Life," "Spotlight Scandals" and others, he was primarily noted as a vaudeville and stage star, most particularly in the latter category where the role of Elwood P. Dowd in "Harvey" brought him great success.

He was married to film star Barbara Stanwyck, who divorced him in 1935, and also had been wed to musical comedy star Frances White and Gladys Buchanan.

John F. Barry

NEW YORK—John F. Barry, who organized and was a principal instructor of the Paramount-Publix Managers Training School in the 1920s, died in Orlando, Fla., at the age of 68.

Richard Walsh to Receive JDA's Annual Award

NEW YORK—Richard F. Walsh, president of the IATSE, has been selected to receive the annual Human Relations Award of the Joint Defense Appeal at a luncheon in his honor in the Park Sheraton Hotel here on October 31. The JDA is the sole fund-raising arm of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

Walsh will be honored by JDA's motion picture and amusement division which was founded by Harry Brandt ten years ago of which William J. German is chairman. In making the announcement, Brandt said that Walsh had been named for the tribute because of his sympathetic understanding of the problems of human relations in America's pluralistic society and for his earnest efforts to promote intergroup harmony.

During its 20th anniversary campaign this year, the JDA is seeking a national total of $6,100,000, for the human rights programs of its agencies.

Cochairmen of the motion picture and amusement division of JDA are Emanuel Frisch of Randforce Amusement Co., Benjamin Melniker of MGM and A. Montague of Columbia Pictures. Honorary chairmen are Barney Balaban, Robert Benjamin, Samuel Schneider, Benjamin Sherman, Sol Strausberg, Laurence Tisch and Max Youngstein.

'Cleopatra' Is Now Before Todd-AO Cameras in Rome

HOLLYWOOD—"Cleopatra," which was to have started production in August 1960, has been put before the Todd-AO cameras at Cinecitta Studios in Rome by director Joseph L. Mankiewicz. Walter Wanger produces.

Counted as the mightiest effort of 20th Century-Fox, "Cleopatra" has Elizabeth Taylor in the title role, plus Richard Burton as Antony and Rex Harrison as Julius Caesar. Others in the cast include Cesare Danova, Hume Cronyn and Roddy McDowall.

Leon Shamroy is cinematographer on the film; Jack Martin Smith and John DeCuir are art directors; Irene Sharaff, Nino Novarese and Renie are costume designers. Other statistics point out that there are 85 Americans on the staff; 16 Britons and 350 Italians. The picture has a shooting schedule of 26 weeks.

The film was previously delayed by various production difficulties and ultimately abandoned temporarily because of Miss Taylor's illness.

Technicolor, Inc. Acquires Two Hawaiian Firms

HOLLYWOOD — Announcement of the acquisition by Technicolor, Inc. of two Hawaiian companies—Color Laboratories and Foto Fan, to be known as Technicolor Hawaii, Inc., was made by Patrick J. Frawley jr., chairman of the board and chief executive officer of Technicolor.

Consumers in the islands will now be able to have Technicolor quality processing for all types of amateur film without sending to the mainland.

The companies were acquired for 25,000 shares of Technicolor stock and will yield a profit of over $100,000 per year.

General Drive-In Corp. In Memphis Deal

MEMPHIS—Plaza Theatre, a de luxe first-run house of 1,400 seats in the Poplar-Highland Shopping Center in Memphis, has become a part of the 55-theatre General Drive-In Corp. of Boston. This was the largest theatre deal in Memphis in 25 years.

Augustine Cianciolo, recently cited by BOXOFFICE magazine as a pioneer in Shopping Center Theatres, subleased the Plaza to the firm which has built five new shopping center theatres in the last year and plans to build seven more by Oct. 1, 1962.

Cianciolo and his wife Agnes leased the Plaza from the Poplar Highland Plaza, Inc., on a 20-year basis in 1952 with virtually unlimited extension.

Cianciolo will continue to operate the Rosemary Theatre and the Northgate Theatre (also a shopping center theatre) along with the Luciann and Poplar-Plaza Bowling alleys.

Richard A. Smith, president of General Drive-In, said theatres have already been built in Daytona Beach, Pompano Beach, Sarasota and Orlanda, Fla. and Menlo Park, N. J. He said others would be built in South Miami, Fla., St. Louis, Mo., Cherry Hills, N. J., Charlotte, N. C., Austin and Houston, Texas, and Peabody, Mass.

The company is already operating 152 bowling lanes in four shopping centers and plans to add another 400 lanes in the next 12 months.

Hepburn, Richardson Set For 'Long Day's Journey'

NEW YORK—Katharine Hepburn has arrived from Hollywood and Dean Stockwell also came in to New York to start rehearsals with Sir Ralph Richardson and Jason Robards jr. for the four starring roles in the Ely A. Landau film adaptation of Eugene O'Neill's "Long Day's Journey Into Night," which will start actual filming here in mid-October. Richardson and Miss Hepburn will play the roles created on Broadway by Fredric March and Florence Eldridge, while Stockwell will play the role played in New York by Bradford Dilman. Robards is playing his original stage role.

Sidney Lumet is directing the picture with George Justin in charge of production and Boris Kaufman, Academy Award-winning cinematographer, signed to photograph the film.

Milt Goodman to N.C. On Markley Plan Film

NEW YORK—Milt Goodman, assistant general sales manager of Columbia Pictures, left for Asheville, N.C., Monday (25) to attend the Tuesday opening of the Markley Plan circuit meetings. Columbia's "The Devil at 4 O'Clock" has been selected as a special project picture under the plan.

Goodman met with top executives of the various circuits which are participating in the plan whereby a film receives special merchandising treatment coordinated with the national campaign designed by Columbia.



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STATE FAIR EXHIBITS HELP BUILD MOVIE INTEREST

More Than Quarter-Million View Industry Presentations at Michigan, Ohio, Kansas Expositions

KANSAS CITY—State fairs can become a potent public relations channel for the motion picture industry and to stimulate interest in current motion pictures—particularly in smaller towns which supply the bulk of visitors at the annual expositions. This was the consensus of industry leaders in Kansas, Michigan and Ohio where more than a quarter million persons visited motion picture exhibits and viewed screenings of trailers of current and upcoming product in recent weeks.

At the Kansas fair in Hutchinson, it was estimated that more than 100,000 persons visited an exhibit prepared by United Theatre Owners of the Heart of America, while crowds at the Michigan fair in Detroit and the Ohio fair in Columbus drew more than 70,000 visitors each. The Michigan exhibit, a cooperative affair involving many segments of the industry, was arranged through the office of Milton H. London, executive director of Allied States Ass'n, while the Ohio Movieland Exhibit was sponsored by Independent Theatre Owners of Ohio.

The trailers, provided by National Screen Service, were big draws. At the Michigan fair, the state fair Coliseum, with its 7,500 seating capacity was turned over to the industry for the screenings, each of which lasted for an hour and included, besides the trailers, cartoons and short subjects. The Coliseum was packed for almost every performance. A theatre-size CinemaScope screen was erected, to give the various trailers and shorts the best possible showcasing. If there were any question about the interest in motion pictures in small towns and large, the enthusiasm and applause of the fair visitors provided an encouraging answer for the film industry. In Columbus, the screenings included trailers for 25 features. In addition, there was an exhibit of early motion picture posters from the collection of Bob Verbeck of Columbus. At both the Michigan and Ohio fairs, IATSE locals cooperated by providing projectionists to man the booths.

At Hutchinson, Kas., the reception given the exhibit prepared by the UTO was so enthusiastic that the association has been encouraged to expand its state fair activity in 1962. Negotiations will now be started to obtain space for an exhibit at the Missouri fair, and possibly, the Oklahoma fair, as well as a second Kansas state fair held in Topeka. The exhibit in Hutchinson included a display of motion picture projection equipment from Edison's Kinetoscope of 1886 to today's 70/35mm machines.

"We let the kids take a peek at the old Edison pictures, and it was quite a treat for youngsters who have been raised in a widescreen and television world," said Norris Cresswell, UTO executive secretary.

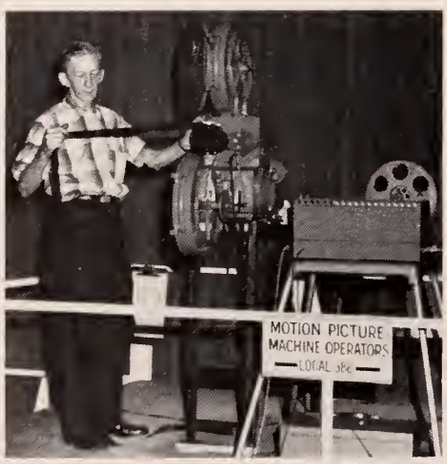
Cresswell said he couldn't think of a better way for the motion picture industry to stir up interest in movies than through the sponsorship of exhibits at the various state fairs. People are interested in learning about the behind-the-scenes aspects of the movies, as the Kansas display of projection equipment showed, he said.



This is part of a crowd of 7,500 visitors at the Michigan state fair attending one of the hour-long screenings of trailers, cartoons and short subjects.



At the Kansas fair, over 100,000 persons viewed this exhibit of projection equipment from 1886 to today's 70/35mm machine.



IATSE locals cooperated at all state fairs in providing projectionists. Here, Dave Cornwell, president of local 386, Columbus, is shown operating a portable projector at the Ohio Fair.



Early posters of movies starring Wallace Reid, Constance Talmadge, Charles Ray and others from the collection of Bob Verbeck, Columbus, drew big crowds at the Ohio fair.

LETTERS

(Letters must be signed. Names withheld on request)

A Great Threat to Theatres

Tonight I was surprised to find that I had only 75 customers in my theatre, which seats 450 persons, while the previous night, I had a capacity house. Because business was so slow, I went home early. I turned on the television set, and to my shocked surprise, a nationwide NBC Television Network broadcast of the 20th Century-Fox production, "How to Marry a Millionaire" that was originally in CinemaScope was being shown. The more I watched, the more disgusted I became. The finale consisted of "The End, A CinemaScope Production." This is surely a good way to confuse the theatregoing public as to what a CinemaScope production is supposed to be. The least they could have done is block out the word CinemaScope. As far as I am concerned, the use of the word CinemaScope on television is nothing less than false advertising. In addition to the main feature, previews were shown of other CinemaScope productions that will be shown in the near future. Two of the CinemaScope productions that are being featured are "There's No Business Like Show Business" and "Garden of Evil."

I feel that the above example is more of a threat to the theatres of the nation than toll TV is, which theatre owners have been fighting. The film corporations know that we have been winning this fight, and their allowing recent motion picture productions to be shown on a nationwide network is nothing less than declaring a war against ALL theatres of this country. Theatres cannot compete with a competitor that is allowed to show these productions FREE. This act will darken many theatres across the country, if it is allowed to go unchecked.

The theatre plays a very important part in Snohomish as it also does in hundreds of communities across the country. I think it is very unfair for the large film corporations to operate with no consideration whatsoever for the theatres that have been selling their products for many years. Often, we are blamed if the films do not do well. I think that, if they would study their business habits, they would be surprised to find that some engagements do poorly because of double-dealing on the part of the distributor.

After watching the show, I went back to the theatre and asked a few people as they left what they thought of free Saturday night movies on TV, and they replied that, since the films were so new and since they were free, they were tempted to stay at home on Saturday nights and watch them.

I think that it is time for theatre owners across the country to band together and fight this situation. I am writing to Theatre Owners of America because I feel that every manager in the country should be alerted. Also, I am contacting all the managers in my area.

FRANZ F. BEILFUS

Manager,
Browns Theatre,
Snohomish, Wash.

MGM Production Plans Exciting

Your editorial about MGM's production progress was, indeed, excellent, and it surely is exciting to see MGM step out and let people know about their production plans!

M. B. SMITH
Director of Advertising,
Publicity & Public Relations
Commonwealth Theatres, Inc.
Kansas City, Mo.

American International Lists Nov.-Dec. Films

NEW YORK — American International Pictures has revised its release schedule for the last part of 1961 with three pictures now scheduled for November and December release. This makes a total of 13 features released during the calendar year of 1961.

For release November 22 will be "Guns of the Black Witch" (formerly "Black Mutiny") in color and scope, starring Don Megowan and Silvana Pampanini, and "Lost Battalion," with Leopold Salcedo and Diane Jergens. AIP's December release will be "Journey to the 7th Planet," in color, starring John Agar and Greta Thyssen. Seven of the 13 1961 releases are in color.

For release during the first four months of 1962 are "The Iron Mask," in color and scope; "Burn, Witch, Burn," starring Janet Blair and Peter Cushing; "Tales of Terror," in color and Panavision, starring Vincent Price, and "Warriors 3," starring Jack Palance.

'Majority of One' Booked To Qualify for Awards

NEW YORK—Warner Bros. has decided to qualify "A Majority of One," the Mervyn LeRoy production starring Rosalind Russell and Alec Guinness, for the 1961 Academy Awards through a special engagement opening December 23 at the Village Theatre, Westwood, Calif., according to Jack L. Warner, president, and Benjamin Kalmenson, executive vice-president.

The decision was made following the enthusiasm expressed by preview audiences, Kalmenson said. Academy rules require a film to be shown for at least one week in a theatre in the Los Angeles area within the calendar year in order to be eligible for "Oscar" consideration.

"A Majority of One" is set for showing at Radio City Music Hall, New York, early in 1962. National release is in February 1962.

Woolner Meetings Set

LOS ANGELES—A series of sales seminars and screenings have been set for the week of October 1 by Woolner Bros., producers-distributors of "Flight of the Lost Balloon" for exchange personnel and exhibitors in Dallas, New Orleans and Chicago. Bernard and Lawrence Woolner will preside over the meetings. David Woolner is now overseas setting release on the picture in Paris, London and Rome.

$2,000,000 Ad Budget Is Set for 'El Cid'

NEW YORK—A budget of $500,000 for national magazine advertising alone has been set by Allied Artists for the promotion of Samuel Bronston's "El Cid" and there will be an additional expenditure of $1,500,000 for newspapers, radio and television. This was announced by Steve Broidy, AA president, and William Schneider, president of Donahue & Coe, AA's advertising agency, at a breakfast for magazine and tradepress representatives in the St. Regis Hotel on September 22.

Described as an unprecedented campaign, the promotion will range from full-page, four-color displays to four-page inserts in more than 30 leading national magazines, Broidy said. The picture will have its premiere engagement at the Warner Theatre in New York on December 14, to be followed by openings in Los Angeles, San Francisco, Chicago, Boston, Miami Beach, Philadelphia, Toronto and Montreal, all on a reserved-seat, roadshow basis. Broidy said that inherent in the campaign was an opportunity for the magazine publishing business to prove its effectiveness on the boxoffice.

One of the unique aspects of the magazine campaign is the individual tailoring of each insertion to the "editorial image" of the publication for which it is intended, Broidy said. The women's books will play up the historic love story, while magazines in the men's field will stress sports and travel. Other magazines will cover young adults, schools and recreation phases.

Schneider said the magazine campaign, designed to reach a readership of 187,788,000 in the United States and Canada, has been timed for a cumulative effect, starting in the early fall and climaxing around Christmas when the picture will open in nine markets.

Among the magazines slated for the campaign are The New Yorker, Atlantic Monthly, Harper's, Saturday Review, The Reporter, Senior Scholastic, World Week, Practical English, Co-Ed, Look, Good Housekeeping, Holiday, Reader's Digest, Ladies' Home Journal, Saturday Evening Post, McCall's, Seventeen, Life, Esquire, Motion Picture, Photoplay, Silver Screen, Sports Illustrated, Movieland, Screen Stars, True, Show Business Illustrated and publications of the Dell, Ideal and Sterling groups.

Alfred H. Tamarin, director of the campaign for Allied Artists, presented a ten-minute slide display of the picture's highlights and scenes.

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Hollywood Report

By IVAN SPEAR

Institute 'Closed Set' Policy For 'The Chapman Report'

Taking a page from preceding productions which have garnered advance interest and news space via the "closed set" gimmick, Warner Bros. put "The Chapman Report" before the cameras with a ruling by producer Richard Zanuck that all sets will remain closed for the entire production schedule and strict secrecy maintained as to the contents of the script.

Zanuck says the policy has been instituted to avoid misunderstandings or misconceptions due to the controversial nature of the film, based on Irving Wallace's tome anent a sex survey team which visits a mythical suburb and selects a group of housewives for cross examination as to their premarital and marital experiences.

First to go before the Technicolor cameras were Shelley Winters and Ray Danton, with Jane Fonda, Glynis Johns, Andrew Duggan and Ty Hardin to follow. George Cukor is directing.

Maurice Chevalier to Portray Himself in His Life Story

Maurice Chevalier, who at age 73 remains a symbol of the Gallic Casanova but declares he is casting aside his image of a romantic lover to begin a new career as a character actor, has revealed that his life story will be brought to the screen in the near future and that he will play himself as a mature man.

The actor-singer, who made the announcement in London on the set of Walt Disney's "The Castaways," in which he stars with Hayley Mills and George Sanders, said that possibly there will be three Chevaliers in the film. "One will play me as a boy in Paris," he said, "another will portray me as a young man, then I will come in myself. Since it is my story and my life, I want to be there to take the bows."

Doris Vidor to a Top Post With Mirisch Company

Doris Vidor, widow of the late director Charles Vidor and daughter of the late Harry Warner, will join the Mirisch Company in a top executive capacity, it was announced by Harold J. Mirisch. Mrs. Vidor will leave her current post as an executive with United Artists aiding in the development of new projects to make the change over to Mirisch.

Robert Jacks Leaves 20th-Fox To Reactivate Own Company

Producer Robert Jacks has bowed out of his berth at 20th Century-Fox to reactivate his independent production company, Robert L. Jacks Productions. He is currently meeting with officials of United Artists, MGM and Columbia to discuss releasing deals on several properties owned by his outfit, including "Latigo," an original screenplay by Richard Carr; "The Time of the Lollipop," an original by Fred C. Dobbs, and "Monsoon," a story and screenplay by Early Felton.

Jacks suspended his indie operation four years ago when he set up headquarters in Europe to produce "Deluxe Tour" for Darryl F. Zanuck Productions. He remained abroad as an associate producer for Zanuck and John Huston on "Roots of Heaven," returning to 20th-Fox last year where he prepared several screenplays which were shelved under the studio's recent retrenchment program.

'Hawaii' Production Start Set for Spring of 1963

Target date for start of shooting of James A. Michener's novel, "Hawaii," is now slated for the spring of 1963, according to producer-director Fred Zinnemann and Harold J. Mirisch, president of the Mirisch Co., independent filmmaking organization which will present the feature.

Originally set to roll in the fall of 1962, the date is being altered to allow sufficient time for writer Daniel Taradash to complete work on the screen adaptation of Michener's 946-page tome and will also allow time for the tremendous preparations required for the production.

Phoenix Sets Two Films Yearly With German Distributor

A two-pictures-a-year deal has been set by Phoenix Films with MCS Films of Germany, it was disclosed by Phoenix executive producer Jules Schwartz who said his company will film westerns for European release.

Schwartz, recently returned from a European trip, said that in discussing product release and sale with independent exchanges abroad he learned that foreign film buyers want more sagebrush epics with established star names. Phoenix films for this market will be made in the low-budget category, with four to six pictures a year the goal.

Phoenix president Kenneth Altose said the company plans to spend $750,000 to one million dollars on "Only the Strong Shall Survive," an upcoming screenplay by James Landis, which marks the company's most costly venture to date. November has been blueprinted as the starting date for the World War II yarn. Meanwhile, Phoenix will first make two westerns on $125,000-150,000 budgets.



INTERSTATE HONORS STAR— Actor-singer Bobby Darin, right, is shown with Raymond Willie, vice-president and general manager of Interstate Theatre Circuit, as he receives the circuit's Golden Star award. Darin, currently in Dallas where he is making "State Fair" for 20th-Fox, was honored as "an inspiration to the youth of America" and for being "universally acclaimed by motion picture audiences as 'The Foremost New Motion Picture Star of 1961'."

U-I Signs Gena Rowlands For Five More Pictures

Universal-International has signed Gena Rowlands (actress wife of producer-director John Cassavetes) for five pictures following her costarring role in the Joel production, "The Last Hero," with Kirk Douglas.

The actress currently is toplined with Rock Hudson and Burl Ives in U-I's "Spiral Road." According to Edward Muhl, U-I vice-president, Miss Rowland's next assignment will be announced shortly . . . Ralph Ahn, brother of well-known Oriental actor Philip Ahn, has been cast in a featured role in "Confessions of an Opium Eater," Albert Zugsmith production for Allied Artists, slated to roll October 2. Philip Ahn was previously cast for one of the principal roles in the Vincent Price-Linda Ho starrer.

Unusual Teaser Trailer For New Roz Russell Film

An unusual teaser trailer will be introduced by Columbia for "Five Finger Exercise," producer Frederick Brisson's film adaptation of the Broadway play starring Rosalind Russell, Jack Hawkins, Maximilian Schell, Richard Beymer and Annette Gorman.

The studio is assembling a roundup of Miss Russell's wardrobe, makeup and hairstyle tests with narration by Orry-Kelly, who designed her clothes for the picture. In addition to showing in theatres, the trailer also will be exhibited to film exhibitors, fashion reporters, magazine editors and representatives of the cosmetic, fashion and beauty industry. To tie in with the picture's release next year, a special version of it is being planned for television promotion.

Robert Ellis Miller to Make Debut As Film Producer

Broadway producer Robert Ellis Miller will make his independent film producer-director debut next year with "Tonight in Samarkand," a play by Jacques DeVol and Lorenzo Semple which he produced legitimately several years ago. Semple is blueprinted to pen the screenplay.

Miller, who held a two-year option on "The Baker's Wife," Marcel Pagnol's French novel, is renegotiating the option with plans to film the property as his second independent venture. Pagnol authored the trilogy from which "Fanny" was written.

U-I's 'Back Street' in Keys; Fashion Reel Available

NEW YORK—The world premiere of Universal-International's "Back Street" at the United Artists Theatre, Chicago, October 11 will launch key city openings from coast to coast, according to Henry H. "Hi" Martin, vice-president and general sales manager.

"Back Street" will open at Loew's Capitol and the Trans-Lux Theatre, New York City, October 12, and at the Golden Gate, San Francisco; Keith's, Cincinnati; the Towne, Milwaukee; the Joy, New Orleans; the Granada, Buffalo, and the Kentucky, Louisville, the same day. On Friday, October 13, the picture will open at the Ambassador, St. Louis; the Palace, Dallas; the Des Moines, Des Moines; the Hippodrome, Cleveland; the Orpheum, Omaha; the Metro, Houston; the Worth, Fort Worth, and the Majestic, San Antonio. Additional openings are set in Philadelphia, Boston, Washington, Baltimore and Providence, October 18.

Universal is making available to exhibitors throughout the country scheduled to play "Back Street" a seven-minute fashion reel in color to promote the film through the wardrobe created by designer Jean Louis for Susan Hayward and Vera Miles. The reel will precede the regular trailer, providing for four weeks advance heralding of "Back Street."

The reel is also being made available in department stores as part of fashion promotions with Universal's field exploitation representatives tying into the store's regular fashion shows. The reel is also available for showings before high school and college groups and women's clubs as part of tieups with local openings.

Rites for Marion Davies; Star of the 20s and 30s

HOLLYWOOD — Private services and burial were held for Marion Davies, 64, who died September 22 of cancer at Cedars of Lebanon Hospital. Only relatives and close friends attended the rosary and mass in Immaculate Heart of Mary Church and interment following.

Miss Davies, a top star of the silent era and early talkies, had lived in retirement here since 1937, when she made her last picture,"Ever Since Eve," for Warner Bros. She was known for her many charities and prior to her illness was a social leader in film colony circles.

Discovered by the late William R. Hearst when she was in the Ziegfeld Follies of 1916, Miss Davies made her motion picture debut in "The Runaway Romany" in 1917. She became one of filmland's most brilliant stars with "When Knighthood Was in Flower" in 1922 and "Little Old New York," which she made the following year for Samuel Goldwyn.

Surviving are her husband, Capt. Horace Brown, and a sister, Rose Adlon. In lieu of flowers, donations may be made to the Marion Davies Clinic, UCLA, West Los Angeles.

UA Sets 'Pocketful' for Christmas

LOS ANGELES—Frank Capra's "Pocketful of Miracles," UA release starring Glenn Ford, Bette Davis, Hope Lange and Arthur O'Connell, has been set as the company's Christmas release. The picture will open nationally in multiples on Christmas Day.

FEATURE REVIEW

'West Side Story'

Mirisch Co.-United Artists

By FRANK LEYENDECKER

EVER since "West Side Story" opened to unanimous critical acclaim on the Broadway stage in September 1957, followed by a two-year run and a coast-to-coast tour, the wiseacres have been wondering how this starkly realistic dance drama could be effectively transferred to the screen. Now the Mirisch Co. presentation, directed by Robert Wise and the original stage choreographer, Jerome Robbins, proves equally effective as a blending of the dramatic, musical and dance form on film while photographically it is infinitely superior as a stunning piece of visual entertainment. In every respect, this is a great film bound to be well patronized and widely discussed during its two-a-day runs and become a boxoffice smash in its general showings.

Leonard Bernstein's haunting musical score, Stephen Sondheim's humorous and powerful lyrics and Robbins' exciting and strikingly modern choreography have been brilliantly reproduced in this Mirisch production while Ernest Lehman's screenplay is both moving and intensely dramatic, as was Arthur Laurents' original stage book. However, the picture's greatest plus value is the magnificent and breath-taking cinematography by Daniel Fapp, in stunning Panavision and Technicolor. From the opening shots taken high above Manhattan island and then gradually panning down to take in the city's high buildings, streets, parks and highways until the camera centers on the west side slum district background of the story, the photography has rarely been equalled on the screen and will likely bring forth spontaneous applause—as it did in the New York preview showing.

In comparison to the drab, sketchy backgrounds of the stage presentation, the picture was largely photographed in color against the rubble-filled streets, playgrounds and tenements of Manhattan's west side near the currently building Lincoln Center project. The camera captures the turmoil, the chases and the fights in thrilling fashion, while the dances and crowd scenes are far more effective against the slum streets or in the colorful dance halls patronized by the rival Puerto Rican and Italian juvenile gangs.

The Mirisch Company and Seven Arts Productions present
"WEST SIDE STORY"
in Ponovision 70 and Technicolor
Released by United Artists
Ratio: 2.55-1
Running time: 155 minutes

CREDITS

A Robert Wise production. Directed by Robert Wise and Jerome Robbins. Screenploy by Ernest Lehman. Associate producer, Saul Chaplin. Choreography by Jerome Robbins. Music by Leonard Bernstein. Lyrics by Stephen Sondheim. Based on the stage play produced by Robert E. Griffith and Harold S. Prince. Book by Arthur Laurents. Play conceived, directed and choreographed by Jerome Robbins. Production designed by Boris Leven. Cinematographer, Daniel Fapp. Wardrobe designer, Irene Sharoff. Music conducted by Johnny Green. Filmed in Panavision 70 and Technicolor. Presented by the Mirisch Company in association with Seven Arts Productions.

THE CAST

Maria ..... Natalie Wood
Tony ..... Richard Beymer
Riff ..... Russ Tamblyn
Anita ..... Rita Moreno
Bernardo ..... George Chakiris
Lieutenant Schrank ..... Simon Oakland
Officer Krupke ..... Bill Bramley
Doc ..... Ned Glass
Glad Hand ..... John Austin



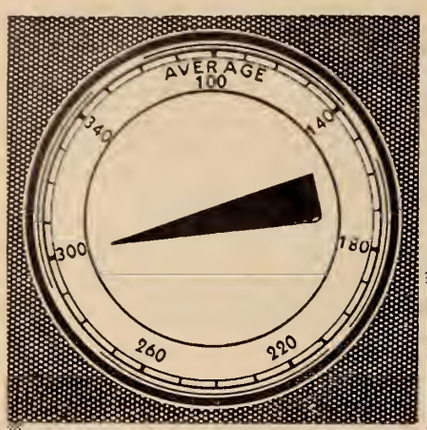
Rita Moreno, George Chakiris and Natalie Wood in a scene from "West Side Story."

Except for some of the supporting players, none of the Broadway actors was cast in the screen version, but there is no complaint on that score despite the fact that Natalie Wood, the best-known marquee name and thus tremendously important in attracting teenage and regular moviegoing public, neither sings nor dances. Miss Wood is remarkably good as the Puerto Rican Maria (the equivalent of Juliet in the tragic love story). She wears a dark makeup, is touching in her many dramatic moments, dances a few simple steps and mouths songs like "I Feel Pretty" to the vocalizing (uncredited) of Marni Nixon, who also sang for Deborah Kerr in "The King and I." Richard Beymer is the tall, handsome Italian Tony (the equivalent of Romeo), who falls in love with a member of the rival gang despised by his fellows, and he makes an excellent impression. But the picture's standout performances are those of Rita Moreno, who whips up excitement every time the Puerto Rican Anita appears on the screen. Her dancing is sensational, her singing fine and her comedy moments are expert. Equally effective is George Chakiris, as the dark, brooding Bernardo, who also dances up a storm several times during the action. Russ Tamblyn, a familiar name to moviegoers, gets applause for his leaps and acrobatic movements and he creates a vivid impression as the ill-fated leader of the Jets.

In addition to these five leads, several of the others stand out as characters through the use of closeups, in comparison to their anonymity on the stage. Among them are David Winters, as the vicious A-Rab; Eliot Field, as Baby John; Sue Oakes, as the tomboy Anybodys, and Simon Oakland, as Lieutenant Schrank, who vainly tries to keep order among the squabbling rival gang members.

A few people may contend that there is an excess of violence, switch-blade flashings and even killings which make "West Side Story" doubtful entertainment for the youngsters. But this is a slice of life, keyed to today's headlines about juvenile delinquents and racial prejudice, and thus an important picture for teenagers, if not the kiddies.

"West Side Story" cannot fail to be one of the screen triumphs of 1962.



BOXOFFICE BAROMETER

This chort records the performance of current ottractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer thon five engagements are not listed. As new runs ore reported, rotings are addcd ond averoges revised. Computotion is in terms of percentoge in relotion to normol grosses as determined by the theatre monagers. With 100 per cent as "normol," the figures show the gross rating above or below that mark. (Asterisk * denotes combinotion bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Ada (MGM)	125	175	105	130	150	125	185		150	150	125	300	100	100	100	125		125	140	80	138
Armored Command (AA)		100				90		110		100				130			110				107
Beyond All Limits (Omat)			100	135				95										100		90	104
Big Deal (on Madonna St.) (UMPO)				130	75	400	90		110			95		90	115	185					143
Claudelle Inglish (WB)	125	100	105	170	80			115		140		100			95		105			90	111
David and Goliath (AA)						90		100		175		150	100	80	100						114
Goodbye Again (UA)	170	225	140	170	90	100	200	120	135	180	210	100		125		195	140	120	150		151
Honeymoon Machine, The (MGM)	125	250	105	215	95	130	80	100	135	180	125	150	150	125		120	140	120	120		137
King of the Roaring 20's (AA)		135						100		100		100		150					110	85	111
La Dolce Vita (Astor)	220	450	160	200	190			600			300		300	300		200				200	293
Ladies Man, The (Para)		110	125	195	95	150	150	115	125	150	80	300	175	100	130			125	200	150	146
Last Rebel, The (Sterling World-AIP)				130				100		100	85		100								103
Last Sunset, The (U-I)	160	170	115	215	75	100	140			200	60		125	100	90	175	110	125	130	130	131
League of Gentlemen, The (Kingsley)	140	275	125	190				100	115	150	210	100	200	135	165	195			350		175
Long Rope, The (20th-Fox)				100				95			50				100				100		89
Look in Any Window (AA)			105			100		120		100	65			125						90	101
Love and Frenchwoman (Kingsley)	125	150		175				125			185					190					158
Love in a Goldfish Bowl (Para)			100		90			100	100	75	80		90		85		95		80	100	90
Mad Dog Coll (Col)	100	150		100				90		100										75	103
Make Mine Mink (Cont'l)	150	200		165	125	150			115				200	175	145	190					162
Mania (Valiant-Vitalite)	105	150		100		90		70			100										103
Marines, Let's Go (20th-Fox)	110	115	105				140	95	100		95	100			80	135	100	135			109
Master of the World (AIP)		175	85					105			150	75	200	190	80		135		130		133
Matter of Morals, A (UA)				130			80	100	100											100	102
Mein Kampf (Col)	160	225	200	200	125	200	125	165	110	175	170		200	530	140	200	140	175			191
Misty (20th-Fox)			75			90				125	65	100	125		90	150					103
Morgan the Pirate (MGM)	130		90			110			115	130	85	100	100		90		120		170	110	113
My Dog, Buddy (Col)							100	95	100		65				115				100		96
Nikki, Wild Dog of the North (BV)	130			190		125	300	125	175	320	110	200	145	250	115		165	165	130	200	178
On the Double (Para)	130	260	110	170	80	100	125	115	115	95	135		125	80	85	175	110	135		110	125
Operation Bottleneck (UA)				130				100		100					100			100			106
Passport to China (Col)				100			100	100	100		100		100				100				100
Pit and the Pendulum, The (AIP)			150	225	200		190			200		160		400		150	250		200		213
Romanoff and Juliet (U-I)	175	125		170	120	125		90		150	150			200	100	175			300		157
Scream of Fear (Col)		150		195	100					115				110			85			130	126
Steel Claw, The (WB)					100			100			90				95			100	100	70	94
Stop Me Before I Kill (Col)	95			100			70	90	100											90	91
Truth, The (Kingsley)	175					300	230		135		250			175		175					206
Two Women (Embassy)		225			150					150					125	195	105				158
Underworld, U.S.A. (Col)	125			120			100	115		100	100				85					110	107
World by Night (WB)			100		100		130			100									100		106
Young Doctors, The (UA)	140	275	100	125	130			110			255				110	165		125	200	120	155

TOP HITS — OF — THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. Ada (MGM)
   Memphis 300
2. Young Doctors, The (UA)
   Boston 275
   Milwaukee 250
3. Truth, The (Kingsley)
   Los Angeles 250
4. Goodbye Again (UA)
   Boston 225
5. Man in the Moon (Trans-Lux)
   San Francisco 225
6. Pit and the Pendulum, The (AIP)
   San Francisco 200
   Denver 190

'Pit' Hits 250 Mark In Milwaukee Warner

MILWAUKEE—"The Pit and the Pendulum" at the Warner was the week's best grosser. "The Young Doctors" was fine in a second week at the Tower and "Seven Wonders of the World" perked along in high gear in its 21st week at the Palace. Business was considered good throughout the area.

(Average Is 100)

Downer—**Ballad of o Soldier** (Kingsley), 2nd wk. 175
Palace—**Seven Wonders of the World** (Cinerama), 21st wk. 200
Riverside—**The Big Gamble** (20th-Fox) 110
Strand—**La Dolce Vito** (Astor), 9th wk. 150
Times—**A French Mistress** (F-A-W) 150
Tower—**The Young Doctors** (UA), 2nd wk. 200
Towne—**The Deadly Companions** (Pathe-America) 110
Warner—**The Pit and the Pendulum** (AIP) 250
Wisconsin—**King of the Roaring 20's** (AA) 175

'Assisi' Is Strongest Minneapolis Newcomer

MINNEAPOLIS — "Francis of Assisi," which opened at the Gopher Theatre, made the best showing among the new offerings with a rating of 175 per cent. Among the holdovers, the duo "Kipling's Women" and "The Girl in the Bikini," in its 5th week at the Avalon, scored a big 180 per cent.

Academy—**La Dolce Vita** (Astor), 8th wk. 90
Avalon—**Kipling's Women** (KBA); **The Girl in the Bikini** (Atlantis), 5th wk. 180
Century—**Windjammer** (Cinemiracle), reissue, 15th wk. 90
Gopher—**Francis of Assisi** (20th-Fox) 175
Lyric—**Cloudelle Inglish** (WB) 100
Mann—**Came September** (U-I), 7th wk. 90
Orpheum—**Marines, Let's Go** (20th-Fox) 125
State—**The Guns of Navorone** (Col), 8th wk. 90
Suburban World—**Breathless** (F-A-W) 90
Uptown—**A Cold Wind in August** (Aidart) 150
Westgate—**World by Night** (WB) 125
World—**Love and the Frenchwoman** (Kingsley) 90

'Come September' Is Popular in Omaha

OMAHA — "Come September" came to the Orpheum and proved to be an ideal September dish for Omaha patrons, who boosted receipts to double the average, Manager Don Shane reported, and the second week started strong. Two Cooper Foundation extended-run offerings continued solid, "Spartacus" in its 17th week at the Dundee and "South Seas Adventure" in its ninth at the Cooper.

Cooper—**South Seas Adventure** (Cinerama), 9th wk. 160
Dundee—**Spartacus** (U-I), 17th wk. 125
Omaha—**Blood and Roses** (Para) 75
Orpheum—**Come September** (U-I) 200
State—**Thief of Baghdad** (MGM) 85

Appoints Abbott Swartz

MINNEAPOLIS—Budd Rogers, president of Sutton Pictures Corp., announced the appointment of Abbott Swartz as sales agent for the distribution company in this area. Swartz will have offices at 74 Glenwood Avenue.

Essex Productions will donate a part of the "X-15" profits to a U.S. Air Force benefit fund.

Meeting of Minneapolis Exhibitors Called to Reactivate NC Allied

Wright Antitrust Suit Ahead in Minneapolis

MINNEAPOLIS—Trial of the antitrust suit brought by John Wright and associates against Red Wing city officials, the Red Wing newspaper and the operator of the Red Wing Auditorium Theatre has been proceeding in federal district court here before Judge Dennis Donovan.

Defendants are the city of Red Wing; the president of the city council; the Red Wing Daily Republican Eagle and its editor; Jim Fraser, operator of the Auditorium Theatre, and five members of the Auditorium board.

Wright, now a resident of this city and former owner of the Chief Theatre in Red Wing, is asking $165,000 triple damages and costs, charging that the defendants conspired to close the Chief and eliminate it as the only opposition of the Auditorium. He further charges that he was outbid for top product and that a virtual boycott was carried out against his theatre.

The Auditorium, built with funds left in the will of the late T. B. Sheldon over 50 years ago, was established for "public and beneficent purposes only," the complaint further charges.

The Auditorium was operated as a motion picture theatre by the municipal board until a referendum permitted the leasing of the theatre to Jim Fraser. The case is being heard without a jury.

Sunday Shows Started At Last in Brantford

TORONTO—Sunday performances finally got under way recently in the theatres at Brantford. Sunday shows received approval of the voters in the civic elections back on the first Monday in December, but a disagreement between the projectionists and theatre companies over the wage scale for Sunday shows held up the shows. A settlement finally reached provides for approximate pay of time and a half for Sunday work.

For its first Sunday shows the Famous Players Capitol presented "Master of the World" while the Brantford Odeon made its Sunday start with "Fanny" following an extended run for "The Guns of Navarone."

Some 20 cities, towns and townships in Ontario now have Sunday shows following the favorable vote of local ratepayers and enactment of necessary bylaws by municipal councils as required under the Lord's Day (Ontario) act which was revised at the last session of the provincial legislature.

MINNEAPOLIS—All exhibitors in the area have been invited to a luncheon meeting Thursday (5) at the Pick-Nicollet Hotel here to discuss the possibility of reactivating North Central Allied. The organization has been dormant since the death last year of Frank Mantzke, president.

Exhibitors are eager to get the organization going again, according to Ben Berger, president of Berger Amusement Co., who is leading the move to reactivate the group. Berger said he has been getting calls from theatre operators urging the need for an organization again.

Scheduled to address the meeting are the Allied States president, Marshall Fine of Cleveland, and Ben Marcus, board chairman, of Milwaukee. If those attending the meeting decide to reactivate the group, officers and directors will be elected at that time, Berger said.

Berger was president of NCA for several years and at one time was an active member of the Allied States national board.

Warners Consolidating Accounting in Des Moines

MINNEAPOLIS — Warner Bros. has transferred its accounting department in the Minneapolis exchange to Des Moines. The consolidation became effective September 25.

Alice Kennedy, who has been Warner cashier here for 18½ years, has resigned. In the realignment, Rita Pulling, new biller, was let out.

This is the second exchange to consolidate its accounting departments. Universal here has handled the accounting functions for the Omaha and Des Moines exchanges for several years. It is rumored that at least two more exchanges here plan to consolidate their accounting departments with those in other cities.

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MINNEAPOLIS

Harold Schneider, office manager at Paramount, is back at work after recuperating from a heart illness . . . MGM's offices are being completely redecorated . . . Mike Lee, United Artists district manager, was in . . . Bernice Baszek, bookkeeper at Universal, vacationed in Dallas . . . Joe Small, Warner Bros. auditor, was in.

With the Variety Club Heart Hospital collection drive about two-thirds completed, Mike Adcock, Warner Bros. manager, says that collections have been very satisfactory . . . 20th Century-Fox is filming "Young Man" on location in Mellen, Wis. The northern Wisconsin town of 1,300 had its face lifted for the event, with the main street transformed to look as it did 42 years ago. About 300 residents have been looking forward to working as extras. A plane containing a few of the leading players, including Richard Beemer and Arthur Kennedy, stopped for about three hours in Minneapolis on its way to Mellen.

Malicious vandalism continues to be a problem at the outdoor theatres operated by Minnesota Entertainment Enterprises, according to Henry Greene, manager. Bulb-snatching is particularly appealing to the young vandals currently, Green said. MEE's Starlite and Corral drive-ins closed for the season September 24. Others in the Twin Cities are still operating.

Correction: Ken Brandhagen advises BOXOFFICE that an item in the Minneapolis column of September 18 that he has purchased the interest of James Cone in the Starlite Drive-In, Hatton, N. D., was incorrect. "Mr. Cone has never had any interest in any of my theatres except the Star Nite Drive-In, Valley City, of which I purchased his approximate 25 per cent interest August 7. By the way, I just broke ground three weeks ago for a new Star Nite Drive-In, two miles south of New Rockford, N. D. Starting capacity will be 200 cars, expandable to any amount up to 300, if necessary."

Audrey Hagen, bookkeeper at Warner Bros., vacationed in San Francisco . . . Walt Disney's "Greyfriars Bobby" is opening at the Lyric, Minneapolis, and Riviera, St. Paul, October 13 . . . Ralph Christianson is reseating his Park Theatre at Watford City, N. D. . . . Jack, John and Jim Snyder are respacing the seats in their Snyder Theatre, Williston, N. D.

Outstate exhibitors on the Row were Chick Everhart, Walker; John R. Greaves, Belle Plaine; John and Jim Snyder, Williston, N. D.; Ken Thompson, Belgrade; Arvid Olson, Pine Island; Louis Voigt, Gaylord; Bernie Larkin, Madelia; Al Munro, Rolla, N. D.; Ernie Schweigerdt, Miller, S. D.; Percy King, Adrian, and Judd King, Dell Rapids, S. D.

New officers of the MGM Pep club are Diane Luke, receptionist, president; Audrey Hagel, assistant cashier, secretary, and Margaret Ayotte, contract clerk, treasurer . . . A 300-car drive-in between Carrington and New Rockford, N.D., will be built by Glen Kraus and associates. Grading will be done this fall with construction scheduled for next spring.

Northwest Sound Service has installed a new sound system in the Hollywood Theatre at Lake City, operated by R. W. Fick. New 70mm projection lenses also were installed . . . MGM's "King of Kings" will open at the Academy Theatre here November 8 with a big premiere to precede the showing to the public.

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MILWAUKEE

A salute to Al Wright, manager of the Ironwood Theatre, Ironwood, Mich. Al was chosen as "Man of the Year" by the Ironwood Chamber of Commerce in token of his record as a member of the board of directors, as a president and past president, for his outstanding participation in community affairs and Kiwanis Club activities, for his fund-raising programs, his Christmas party activities and his work with the youth organizations of the community. Of such material is a successful theatre manager made.

"Splendor in the Grass" is scheduled for a one-shot showing at the Warner Theatre September 29. Instead of sneak previews and special screenings, an attempt will be made in this manner to ascertain the reaction discussion-wise hereabouts relative to the subject matter, so that when it appears for its regular run in October, perhap patrons will have built up the urge to see it and attend in larger numbers than under ordinary promotion.

A film on the late Senator Joseph McCarthy of Wisconsin is being planned by two New York businessmen, Emile de Antonio and Daniel Talbot. De Antonio is a foreign film importer. Talbot some 20 months ago took over the New Yorker Theatre on upper Broadway and installed a policy of showing revivals of American and foreign imports. The film will be a late 1962 release.

The many friends and well-wishers of George Levine, Layton Theatre, will be happy to know that he is out of the hospital and on the mend. George is one of those guys who thinks you can put all his friends in a telephone booth. Yet, to see his hospital room loaded with flowers, books, candy and visitors, plus the ever-ringing telephone, is positive proof of this man's popularity. Whatever the cause is, he is either on the committee or in there pitching . . . Another highly regarded and respected showman, John Kemptgen, MGM, is also back in circulation, after recuperating from a serious illness. John, too, can always be counted upon to do his share whenever the industry has a go at any one of its many projects.

Preparations are in full swing for the coming of Hollywood's representatives to Mellen, Saxon, Superior and Ironwood, for the filming of 20th-Fox's "Young Man" in that area. Painters and carpenters were to begin putting up false fronts on two blocks of buildings in Saxon, while other crews began similar work at Mellen. Robert Thomas, a retired Great Lakes captain and owner of Josie's bar in Saxon, eagerly anticipated the publicity break for the local tourist industry. He turned over his second floor dance hall to the movie company for a dressing room. "Anything they do is all right," he said, "the place is theirs." Sam Wurtzel is production manager of the film.

Famous Players Updating Brantford, Ont., Capitol

TORONTO—With an upturn in business at Brantford in recent months, the Famous Players head office has taken up plans for structural improvements in its Capitol in that city, managed by W. J. Burke.

Sunday shows were introduced a few weeks ago in Brantford, where another development has been the reopening of an independent theatre, long dark, while the Brantford Odeon broke all records with "The Guns of Navarone."

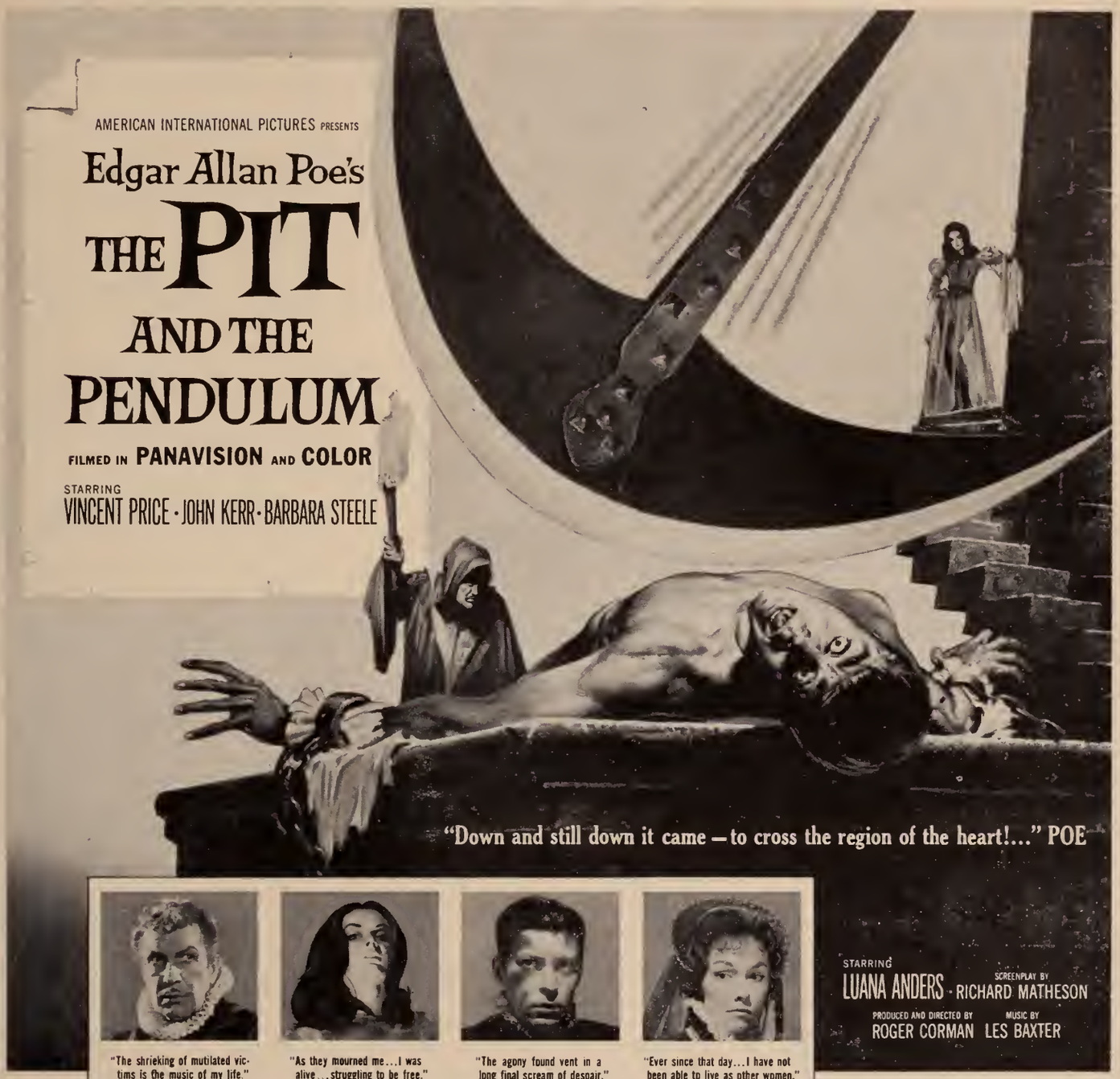
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Nebraska Exhibitor Abe Smead Is Dead

OMAHA—Abe Smead, 75, dean of motion picture exhibitors in the Omaha area, died September 22 in Clarkson Hospital after an illness of several weeks.

Smead had been associated with the film industry 43 years. He was a native of Omaha and was a graduate of the Omaha Law School.

He and his brother Morris had been in partnership in the theatre business throughout the years. They owned the Liberty and Strand theatres in Council Bluffs and were co-owners of the Golden Spike Drive-In on the western edge of Omaha.

The brothers also had extensive real estate holdings.

The Smead brothers had two uncles widely known in the theatre business—Sam and Ben Harding. Sam was one of the first theatre owners in Omaha and later moved to Kansas City. Ben was the owner of the Liberty, which his nephews, Abe and Sam Smead, eventually took over.

Abe was a 50-year member of the Covert Masonic Lodge. Other survivors include three sisters. Morris Smead will continue the operation of the Smead holdings.

OMAHA

Phil Keogh, former manager of the Goldberg theatres in Omaha which later became the property of the Cooper Foundation Theatres, is now city manager for Dubinsky Bros. Theatres in Sioux City, including the Orpheum, Hollywood and the drive-in . . . Columbia screened "Mysterious Island" which is scheduled to run Christmas week at Tristate's Orpheum Theatre in Omaha . . . Carl Reese, Universal city manager, has returned home after hospitalization at Clarkson.

Arnold Johnson, exhibitor at Onawa, reported his wife is still hospitalized in Sioux City . . . Mona Pace, exhibitor at Malvern, visited the Row and said she is feeling fine after a recent illness.

George March, exhibitor at Vermillion, S. D., was in town with his daughter, getting ready to send her back to Mills College in California, where she is a sophomore . . . Opal Woodson, United Artists office manager, was back on the job after a vacation in Colorado, where she ran into a snow storm. After some doing, she got to visit the Earl Kerrs at Pine, Colo. The Kerrs were without electricity for 22 hours and had to eat and heat by their fireplace.

Harry Humphrey has been elected president of Cinema 16, an amateur photographers club which has showings of members' excellent movies at Joslyn Memorial Museum. Harry is the husband of Mrs. Esther Green Humphrey of FEPCO Theatre Advertisers . . . Exhibitors on the Row included Nebraskans Harry Hummel, Scribner; Charles Thoene, Lyons; Sid Metcalf, Nebraska City; Clarence Frasier, Havelock; Frank Hollingsworth, Beatrice; Adolph Rozanek, Crete; Phil Lannon, West Point, and Iowans S. J. Backer, Harlan; John Rentfle, Audubon; Arnold Johnson, Onawa, and Byron Hopkins, Glenwood and Villisca.

Ira Crain of the Bonham Theatre at Fairbury is also on the advertising staff of the Fairbury News . . . Frank Hollingsworth of the Holly Theatre at Beatrice brought his wife home from California, where she had been visiting their daughter and family. The daughter and her child are okay after an accident. A truck being towed broke loose and crashed into their car while they were parked in a filling station . . . Walt Jancke, city manager for Nebraska Theatres in Lincoln, reported his son Ed is now in San Francisco.

DES MOINES

Manager Jack Slingluff shuttered the drive-in at Charles City for the winter. Coincidentally, the closing picture was "GWTW!"

Sandler Theatre Enterprises reports extensive remodeling of apartments over the Coed Theatre at Fairfield, where 20 Parsons college men students will be housed. With workmen on the premises, Bob Dunnuck, manager, has been getting to work earlier than usual—around 7 a. m.—with the carpenters' crew . . . Karl Underwood, former manager of Central States' drive-in at Burlington, has been transferred to Chariton where he will manage the Ritz. He replaces Warren Moyer.

The women's committee of Variety held its first meeting of the fall season September 25 at the Standard Club. Final plans were mapped for the rummage sale set for October 6 and for their potluck scheduled for the 7th . . . Columbia reports audience reaction was "very good" after a sneak preview of "The Devil at 4 O'Clock."

Herb Loeffler, head of purchasing and maintenance at Central States for the last 13 years, has left to enter business at Mason City. Herb and his wife Dorothy will make their home at Clear Lake . . . Central States Drive-In King of the Month for August: Ray Langfitt of Algona.

Elmer Svendsen has reopened the Roxy at Alta after a late summer month's vacation . . . Fred Armington, formerly with MGM in Des Moines, visited here recently. He now is associated with MGM in New Orleans . . . Jim Gray, manager of the Pastime Theatre at Maquoketa, was called to Indiana because of the illness of his father.

Ben Marcus, Columbia's midwest division manager, was slated to visit the Des Moines exchange office . . . Eugene Jacobs, manager at United Artists, attended the UA regional meeting in Chicago . . . Bill Lyons, Columbia office manager, spent an "at-home" vacation . . . Gloria Heathcote, booker steno at Columbia, vacationed for a week in New England . . . R. M. Wilkenson, Universal regional sales manager, was in for talks.

Strother Martin, character actor, has been signed for a top featured role in John Ford's production, "The Man Who Shot Liberty Valance."

LINCOLN

Earl Clausson, retired railroader and doorman at the Varsity Theatre, is back on the job after being hospitalized for three weeks.

Dan Flanagan, manager of the 84th and O Drive-In, has his 300 car heatres oiled up and ready for service when cold weather comes. The drive-in began its first reserved speaker showing Wednesday, September 20, with "real good interest from patrons preceding the opening." The picture: "Exodus," scheduled for a week's run on the reserved-speaker status. Dan says "The Pleasure of His Company" is scheduled as the following feature.

Now that Bert Cheever, State manager, and his staff have redone their theatre's 800 seats, he is tackling another seat project—the 1,000 seats in the Varsity Theatre. Bert got in a good start the past two weeks as he took the last third of his vacation. Gene Buhrdorf filled in for him at the State.

Word is going around Lincoln that opening scenes in "Back Street," starring Susan Hayward and John Gavin, have been shifted from "Omaha" to "Lincoln." A columnist here notes "actual filming will probably have been in California, however."

Downtown Lincoln movie houses offered patrons some good filming with "Fanny" at the Varsity, "Come September" at the Cooper Foundation's Stuart, and "Never on Sunday" opening September 20 at the State. The last followed a four-week run of Disney's "Nikki." "Fanny" got off to a good start when the Varsity and radio station KFOR cosponsored a mothers' morning preview show the same day children went back to school. Walt Jancke observed the apparent grandmother-aged patrons enjoyed "Fanny," too, along with the doughnuts and coffee bonus.

Walt Jancke, city manager of Nebraska Theatre Corp., was to be among a party of Lincoln businessmen being flown by Lincoln Air Force Base personnel to the Air Academy at Colorado Springs Wednesday, September 27. The next day the group was to go on to Cheyenne, Wyo., to visit the Atlas missile bases at Francis Warren Air Force Base. Walt is active in the Lincoln Air Force Base coordinating council and works closely with the air base in his job as Lincoln Chamber of Commerce publicity and public relations chairman. The jaunt still would not take Jancke as far west as San Francisco where his son Ed is spending the first half of the college year. Ed and Charles Teasdale, also of Lincoln, decided to put school books aside for a semester and work in San Francisco.

Philip Abbott, former Lincolnite now familiar to television audiences, is currently starring in a new film, "Sweet Bird of Youth."

'Dr. Chapman' Is Chosen

HOLLYWOOD—Andrew Duggan, under contract to Warner Bros., has been set by producer Richard Zanuck for the role of Dr. George C. Chapman in "The Chapman Report." Duggan recently completed top roles in WB's "Merrill's Marauders" and "House of Women."

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BOXOFFICE Showmandiser

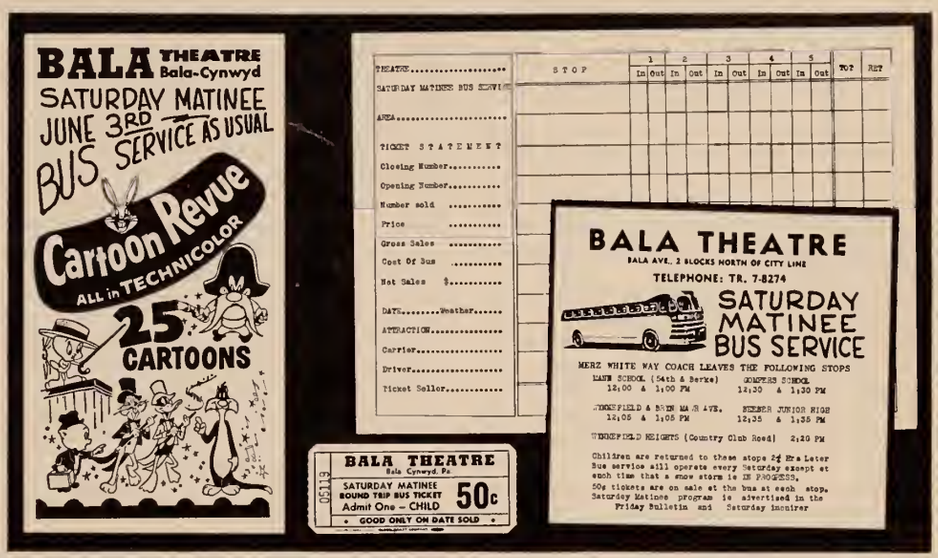
THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Theatre Runs Saturday Matinee Bus Service

Kids in Theatreless Area Are Given Transportation To Shows at a Roundtrip-Combination Rate

Following the reopening of schools, the Bala Theatre's Saturday matinee bus service was resumed on a larger scale under the direction of Bob Anderson, manager. The Bala bus operated for 37 weeks until the close of school at the beginning of the summer.

The Bala Theatre in the Bala Cynwyd section of Philadelphia is an A. M. Ellis Theatres operation.



Here, in pictures, is the story of the Bala Theatre Saturday matinee bus service. At left is one of the heralds, which are distributed under the auspices of the PTA in the area serviced by the buses. These heralds are on the small size, 4x8 inches. The ruled form is a manifest card which the bus driver fills out on all trips, checking the number getting on at each stop and again when they get off. Also reproduced are a schedule card, distributed at the schools and to parents, and a combination round-trip bus—theatre admission ticket.

1,500 KIDS IN AREA

The need for the service came from the fact that in the Wynnefield section several miles distant there are an estimated 1,500 kids with no theatre to attend. These children either have to walk to Bala, since there is no public transportation, or use public transit to the Bala's opposition.

"Very few walked to the Bala or took a bus to the opposition theatre, and therefore constituted a lost audience," Anderson reports.

First obtaining the cooperation of two PTA groups in Wynnefield, and distribution of heralds and schedules in the schools by the faculty members themselves, the Bala Theatre launched what Anderson and his colleagues regard as the first regularly scheduled theatre bus service anywhere. Under Manager Anderson's arrangement two matinee showings are held starting at 12:30 and 2:30 to accommodate the bus shuttle, which leaves regular stops in Wynnefield every half hour.

LIKE A CONTINUOUS RUN

Children arrive in bus loads all during the first show, and they are instructed to leave the theatre as soon as they have seen a complete program (it's just like the regular continuous run), and board the bus for return home.

Mamas are fearful their small fry may wander or dilly-dally, so a manifest sheet is maintained on the bus, on which the number of kids boarding the bus at each stop is recorded, then checked off on a return trip. This system (see accompanying reproduction of the manifest card) works without a flaw, Anderson reports.

The regular kid price at the Bala is 25 cents. The young bus service patrons may buy a ticket on boarding the bus for 50 cents, good for the roundtrip and theatre admission.

NEVER MISSED A TRIP

During the 1960-61 season the service continued for 37 weeks, never missing a trip despite bad winter weather. The buses are operated by the Mers White Way Tours on a flat rate.

"The Bala's kiddy business was doubled during the 37-week period," Anderson reports, "and in addition we drew tremendous adult goodwill throughout the serviced area."

In addition to resuming service in Wynnefield September 16, Anderson expanded into the Gladwynne area north of the theatre with a carbon copy of the Wynnefield service, operated by the Red Arrow Lines.

The summer suspension, Anderson explains, was a result of the departure by many of the young folk in the Wynnefield section to summer camps, etc.



The Bala Theatre Saturday matinee bus unloads a group of children at the theatre.

Antique Honeymooners!

Manager Robert White of the Majestic Theatre in Dallas found a beautiful antique convertible (a photo reminds us of a 1928 LaSalle) attired a young couple as a bride and groom and drove around the city with signs fore and aft, and on the sides plugging "The Honeymoon Machine." The bridal couple rode in the rumble seat.

Multi-Step Campaign Starts 'Alakazam' On Way; Name-the-Monkey Included

A fireworks barrage-type of promotion ushered in "Alakazam the Great" at the Paramount Theatre in Buffalo. An impressive total of many ad-promotion steps were carried out by the AB-PT topnotchers in the lake city, Art Krolick, district manager; Charles B. Taylor, ad-promotion director, and Edward Meade, the Paramount manager.

Animated and gaily decorated color displays were used in the lobbies of the Paramount and Center theatres (also an AB-PT downtown operation) for three weeks in advance. The local distributor of the recordings of the "Alakazam" music placed record streamers in western New York music stores; the local Catholic weekly, with a huge circulation in the city, used a coloring contest; a local taxi company displayed three-color silk-screen posters on all cabs two weeks in advance, and local disc jockeys used the recordings of "Alakazam" music two weeks, with plugs for the theatre and the date.

Radio station WGR played host to 200 kiddy listeners-in on opening day. Two WGR deejays, operating from a mobile station in a busy shopping plaza, announced several times daily for a week that the first 200 youthful listeners-in writing to the station would be their guests at the opening.

A young man, dressed in a monkey costume, with appropriate posters, visited all the downtown intersections handing out inflated balloons on a stick, "Alakazam" rings, badges and star photos of Frankie Avalon and Dodie Stevens were given away on the first two days. The star photos were given away by TV stations via teenage audience participation shows.

WGR-TV arranged to have Bob Wells, emcee of a daily Yankee Doodle Time show sponsored by a large local department store, give away guest tickets daily for a week in advance. Those interviewed in the audience received the tickets, along with other gifts, and the theatre and picture received a plug each time.

A large illuminated lobby display featuring a live six-month-old squirrel monkey. A local radio station was tied in with the monkey stunt. The station suggested that listeners-in see the display and suggest a name for the monkey. The monkey later was presented to the zoo with press coverage.

Radio spots were carefully selected to reach the best audience for this cartoon feature film. In addition to the use of radio platter spots, the announcers concluded their announcements with comments in their own words, similar to a personal endorsement, thus making the spots more effective. Certain types of kiddy shows were selected for the TV spots, namely Felix the Cat, The Three Stooges and the Magic Land of Alakazam.

Colored lights and animation were incorporated into the large front display.

Free Merchants Matinee

In cooperation with the Colony Merchants Ass'n, the Colony Theatre at Toledo, Ohio, offered a two-hour cartoon jamboree for children Saturday morning, September 2, so that parents could do their shopping at the Colony stores while the children were enjoying a free film. Tickets were distributed without charge.



When "Voyage to the Bottom of the Seo" opened at Hunt's Strond Theatre in Wildwood, N.J., Strond Manoger Fred Beyer had the seo right at his doorstep, so to speak, and being somewhat of o skin-diver himself, what was more naturol thon o seo stunt. The obove picture, widely published along the Jersey shore (Atlantic City Press, Evening Bulletin, Wildwood Leoder, Cape May Stor ond Wove ond the Cape May Register), illustrates the promotion. Five skin-divers, including Monager Beyer, emerged from the surf carrying "Voyage" film cons and proceeded to the beach where they were greeted by Mayor Jomes of Wildwood and hundreds of vacotionists. Radio stotion WCMC had a mon with o portable transmitter on hand to broadcost the event direct from the beach.

Jeep-Loads of Hoopla



Jeeps are distinctive enough to get attention on city streets, yet common enough to be comparatively inexpensive. Here the utility vehicle is seen in two picture ballyhoos. Above, a jeep promoted by Harry Gaines, manager of the State in Denison, Tex., was filled with girls and boys and sent around town plugging "The Last Time I Saw Archie." Gaines also sawed 2x4s into brick sizes, painted the pieces gold and distributed them to all radio stations and the newspaper office as "gold bricks" with copy: "Regards from the greatest Gold Brick of them all . . . Archie."

Below, is a jeep driven by a girl attired as a bride, who traveled the streets of Milwaukee with a sign, "We're Looking for Rock Hudson! Star of 'Come September'," which was coming to the Riverside Theatre.

New Orleans Promotion Mixup Is Clarified

Pretty Kathy Price, New Orleans model oft-used for promotion gimmicks by showmen in that southern city, so took the eye of the Showmandiser editor that a resultant garble of theatremen's names occured. (September 18 issue.) Kathy promoted "Bimbo the Great" for RKO Orpheum Manager Asa Booksh and his assistant Carl Cudia, and she was used to bally "The Honeymoon Machine" at Loew's State for that theatre's manager, Frank Henson, and his assistant, Bobby Ragsdale. The story named Henson and Ragsdale as being at the Orpheum and neglected to mention Booksh and Cudia.

His Sixth Opera Festival

Luke Hoffman, manager of the Broad Theatre in Philadelphia, launched his sixth opera festival early in September.

Excellent Promotion For Family Type Film

Two weeks before the opening of "Escapade in Japan" at Panorama Theatre in Van Nuys, a community in the Los Angeles complex, kiddy patrons carried home sealed envelopes addressed in important-looking 24-point type:

ATTENTION: MOM AND DAD . . . FROM THE MANAGER, PANORAMA THEATRE.

Inside, in blackface 18-point type was this message on an 8x11 letterhead:

A PERSONAL LETTER TO MOM AND DAD:

FROM: THE MANAGER OF THE PANORAMA THEATRE

IT IS AN EXTREME PLEASURE WHEN A MANAGER DISCOVERS A PICTURE THAT IS CUSTOM MADE FOR CHILDREN, AND THE ENTHUSIASM IS SO GREAT THAT HE HAS TO FIND AN UNUSUAL WAY TO GET THE MESSAGE HOME TO THE PARENTS, SO THEY WILL NOT FORGET THE TIME, PLACE, AND DATE FOR SUCH UNUSUAL ENTERTAINMENT.

I AM REFERRING TO THE VERY WONDERFUL "ESCAPADE IN JAPAN," STARRING TERESA WRIGHT, CAMERON MITCHELL AND JON PROVOST.

WE ARE VERY GRATIFIED TO KNOW THAT YOUR CHILD ATTENDS THE PANORAMA THEATRE, AND WE TRY TO NEVER BETRAY YOUR CONFIDENCE AND TRUST IN US. THEREFORE WE TAKE THIS MEANS TO ADVISE YOU THAT "ESCAPADE IN JAPAN" HAS OUR PERSONAL STAMP OF APPROVAL.

SINCERELY,
STAN LIVINGSTON,
Manager

The playdate and scene mat followed, below which was (in black type again): "Sorry, No Adults Admitted Unless Accompanied by a Child at all Children Matinees."

This is an excellent means of promoting pictures with a family appeal or good kiddy angle, Livingston reports. He sent 3,500 of the letters described above home with the kids, asking the youngsters not to open the envelopes.

On the back, Livingston had: "Before or After the Show . . . For the Best Italian Food in the Valley . . . It's Chi Chi's, 2 Doors North of the Panorama, Dining Room and Food to Go," which paid for the promotion.

Greatest Dog Contest

Everyone thinks his dog is the best in the world, and that was just what Manager Tony Anderson was counting on when he staged a "Greatest Dog" contest at the Pontiac Theatre in Saranac Lake, N.Y., in behalf of "Nikki, Wild Dog of the North." With the cooperation of the local radio station, Anderson had the kids write in letters telling why their dogs were the best. The five who wrote the best letters received prizes.

BOXOFFICE Showmandiser

CITATIONS FOR AUGUST-SEPTEMBER 1961

ANTHONY J. GASVODA JR., *owner, Hiawatha Drive-In, Chassell, Mich.* His enterprise and industry puts his theatre, and movies in general, on the air weekly in his personally conducted 30-minute Movie Log program.

•

J. LOUIS SMITH, *owner, Iowa Theatre, Jefferson, Iowa.* His campaign on "Cimarron" is cited for its success in making this attraction "come to life" throughout the county.

•

W. J. STRAUB, *manager, Paramount Theatre, Glens Falls, N. Y.* Awarded a Box OFFICE Citation for getting eight theatres in the Lake George-Glens Falls summer resort area to publish a weekly Movie Guide circular.

•

JOHN REIDT, *manager, Esquire Theatre, Sacramento, Calif.* An original idea, his "talking mailbox" caused much comment for "The Last Sunset."

•

ARTHUR BARNETT, *veteran showman, New Orleans (Airline Drive-In).* For originality in ads for Ghost Party show and other attractions.

•

GEORGE C. WILSON III, *head of Wilson Theatres, Tyrone, Pa.* Jackpot Touchdown promotion which he devised to capitalize on the opening of the college football season.

•

RUSSELL NEWTON, *manager, Capitol Theatre, New London, Conn.* Proficiency in general promotion.

•

S. L. SORKIN, *manager, RKO Keiths Theatre, Syracuse, N. Y.* For his campaigns on "The Ladies Man" and "David and Goliath."

•

BOB SCOTT, *owner, 77 Drive-In, Cameron, Tex.* After his Milam Theatre was destroyed by fire shortly after he purchased it, this young exhibitor is making a comeback through showmanship in behalf of his outdoor theatre.

•

JOHN HARVEY, *manager, Center Theatre, Oklahoma City.* For his striking displays and outdoor promotion on "The Master of the World."

•

G. L. CHRISTENSON, *manager, Capitol Theatre, Yarmouth, N. S.* Helps bring in extra revenue to his theatre through his Merchants Community Club, which sponsors a monthly merchandise giveaway at the theatre.

•

ANN BELFER, *publicist for the St. Francis and Paramount theatres, San Francisco.* Cited for her promotion of "Fanny."

•

LINN B. SMEAL, *manager, Schine's Riviera Theatre, Rochester, N. Y.* Group sales promotion for "Exodus."

•

JOE ISABELL, *Pioneer Theatre, Falfurrias, Tex.* Float for "Pepe" he constructed for the Golden Fiesta parade.

•

MAE A. JENSEN, *manager, Rio Theatre, Wharton, Tex.* Displays she designed for "One Hundred and One Dalmatians."

•

JACK A. VEREEN, *manager, Bordertown Drive-In, El Paso, Tex.* Lobby display for "House of Fright" and "Dr. Blood's Coffin."

Japanese Painting Exhibit

Tie in with a local art school for an exhibition of Japanese-style art in your lobby. Offer prizes to students for entries of Japanese art. Invite local art experts to judge the exhibit, selecting the top five paintings. Give a special "Bridge to the Sun" award for first prize at your opening. Have local TV station feature names of the entries on a show.

Hypnotist One-Nighter

The Bala Theatre in Bala Cynwyd section of Philadelphia took a flyer into the unusual on a Tuesday night showing, when it presented Seymour Frank, hypnotist, on the stage. He is well known around the summer hotel circuit. The novelty feature composed of silent screen comedies. "When Comedy Was King," plays with the one-night stand.

Kid Show Attractions Listed by Popularity

To make sure that the contacts which helped make the kiddy shows successful during the past season did not stray away during the summer, the Bala Theatre in Philadelphia sent out a letter to all PTA groups, school principals, Mothers Superior, Scout leaders, etc., about 30 in all. The Saturday matinees are discontinued during the summer because most of the kids in the Bala area are at camps, etc., during the summer.

To each letter was attached a list of the pictures shown at the matinees to let the people know what their kids enjoyed. This list, with titles named in order of their popularity, follows:

1. 101 DALMATIANS (Walt Disney Cartoon feature.)
2. GORGO (Top grade science-fiction entry.)
3. THE SWISS FAMILY ROBINSON (Disney version of the classic.)
4. THE ALAMO (Historical western with John Wayne.)
5. POLLYANNA (Disney version of the classic.)
6. HAND IN HAND (English made story of religious understanding.)
7. JOURNEY TO THE CENTER OF THE EARTH (The Jules Verne classic.)
8. THE BATTLE IN OUTER SPACE (Japanese version of the space-age.)
9. ATTACK OF THE PUPPET PEOPLE (Interesting science-fiction idea.)
10. CARTOON CARNIVAL (20 assorted cartoon short subjects.)
11. ABBOTT & COSTELLO MEET JACK AND THE BEANSTALK.
12. ABBOTT & COSTELLO MEET THE KEYSTONE COPS.
13. TARZAN'S GREATEST ADVENTURE.
14. TOM THUMB (Musical version of the children's classic.)
15. TARZAN'S FIGHT FOR LIFE.
16. THE 7TH VOYAGE OF SINBAD (Sea adventure based on Sinbad the Sailor.)
17. THE BEST OF WALT DISNEY (Assorted live and cartoon short subjects.)
18. WHEN COMEDY WAS KING (Silent-picture slapstick comedy.)
19. YELLOWSTONE KELLEY (Interesting Australian 'western.')
20. STOP, LOOK AND LAFF (The Three Stooges.)
21. THE THREE WORLDS OF GULLIVER (Adventures based on Gulliver's Travels.)
22. CIMARRON (Edna Ferber's historical western.)
23. PRINCE VALIANT (A tale of King Arthur's Round Table.)
24. ALIAS JESSE JAMES (Bob Hope's hilarious version of the famous outlaw.)
25. TARZAN THE MAGNIFICENT.
26. HAVE ROCKET WILL TRAVEL (The Three Stooges enter the space age.)
27. LITTLE RASCALS VARIETIES (Musical revue with the Our Gang Kids.)
28. THE MERRY ANDREW (Danny Kaye as an Italian circus clown.)
29. The ADVENTURES OF ROBIN HOOD.
30. TREASURE OF BENGAL (Adventure in India with Sabu the Elephant Boy.)
31. DAVY CROCKET.
32. THE HAPPY ROAD (Gay little story about two French children.)
33. MY DOG BUDDY (Lassy-type adventure of a boy and his dog.)

Manager Robert Anderson concluded the letter with:

"As you can see, we tried to please both the children and their parents and considered it a very successful season. This listing may be of help to you in future summer seasons.

Canadian Money at Par

The Mount View Drive-In at Winsooki, Vt., advertises "Canadian Money Accepted at Par Value."

As It Looks To Me

By KROGER BABB

A Showman's Views on Merchandising Motion Pictures

THERE IS A GOOD AND strong argument on the part of theatremen that a title can make or break a motion picture. No one argues this point; therefore, the exhibitor cannot understand why some of the producers and/or writers come up with some of the titles that they do. Any theatre manager can quickly name you a dozen or more so-so films that he has recently played to good and profitable grosses, all because their titles "caught on" with the public. Then, they will list a dozen or more excellent motion pictures with fine story value, excellent production quality, and even big-name stars, that did a complete bomb simply because the titles were unsaleable. "Why do your Hollywood friends insist upon using such outrageous titles as some of them do?" a circuit owner asked us the other day.

—o—

IT'S LIKE NAMING your children. Mothers and fathers can usually agree, just as can writers and producers. But the rest of the world is not always in accord. Exhibitors must not mislead themselves into believing that they could do a better job. They would make just as many boo-boos as producers do. We're all human. The few exhibitors who have ventured into the field of production prove this. Right now, a southern theatre owner has a right good homemade picture in distribution and, with the prevailing shortage of product, one would think his fellow theatre owners would kiss him for dropping around and bringing them a good picture. Yet, the opposite is true. They're turning their backs on this fellow-exhibitor turned-producer, not because of terms, but because of his film's title. Even newspapers are refusing to publish it and radio stations refuse to air it. We repeat, it's a good picture but he calls it "Poor White Trash."

—o—

LIKE PICTURES, TITLES can only be proven right or wrong, good or bad, by public exposure. Well do we recall how almost everyone turned thumbs down on our choice of "Mom and Dad" for a title years ago. Too common, too uninteresting, too corny, they said. Yet, successful grosses proved otherwise. The "same expert" called his next production "The Lawton Story" and laid eggs all over three states. A quick-switch to "The Prince of Peace" and the same film grossed over six million bucks. When we titled a female's lost weekend "One Too Many," the public wouldn't buy it. Yet, a switch to "Mixed-Up Women" did boxoffice tricks. Another blazing example was a film titled "Wild Weed" that went into distribution and wouldn't gross its advertising costs. Yet, a switch to "She Should'a Said No" turned it into a boxoffice winner.

—o—

THE AMAZING THING about titles to many of us is the fact major companies seldom switch titles after distribution begins. They can have a fine, entertaining picture that is grossing next to nothing because of a title the public won't go for, yet, they never stop the massacre and switch titles or redesign the campaign. A perfectly good film ends up a big loser as the result. There are many in this category each year. We recently chanced to visit a theatre which was playing "Love Is Where You Find It!" Although the published cast included some fine names, we had never heard of this film. When we sat down in the theatre to watch it we were suddenly awakened to the fact we were seeing "Love in a Goldfish Bowl." During a later conversation with the theatreman, we learned he frequently retitles a good film that elsewhere is proving a boxoffice clinker. Naturally, he has no legal authority to do this, but as this exhibitor put it, "Who knows, who cares—so long as you send 'em money!"

—o—

THERE ARE ALL KINDS of arguments about what constitutes a good title. Few of the pet arguments will hold water. Most exhibitors prefer titles involving one, two or three words. Yet, longer ones, such as "Gone With the Wind" may hold house records. Many exhibitors get goose pimples when a title involves the word Queen or King. Others hate "gangster" titles. All dislike long, drawn-out titles. Many theatremen make a good argument that a title should suggest the nature of the story, cleverly and frequently point to "It Happened One Night" as ideal titling. No exhibitor liked the title "I'll Climb the Highest Mountain," yet, the film did business. So, who knows until the title is tried and tested.

—o—

IT WOULDN'T COST any great sum to research titles. A select mailing list of 1,000 persons in all walks of life, and all ages, in each of our 50 states easily could be assembled. The producer could print a synopsis of the film's story and accompany it with eight or ten proposed titles, asking the public to vote for the title most preferred, or to suggest a better one. The majority choice of 50,000 scattered Americans would seldom prove wrong. The cost would be under $5,000 and it might prove to be money exceedingly well spent. There can be no argument with the fact that each year several fine pictures providing A-1 entertainment are grossing next to nothing at our boxoffices, all because their titles prove something other than that which the public will buy.

Salami Midgets Popular

Danny Cohen, manager for an A. M. Ellis circuit theatre in Philadelphia, reports the most popular prizes awarded to winners at his Saturday matinee contests are midget salami sandwiches, which are furnished at no cost by a local delicatessen. The kids get a big charge out of them and, of course, eat them.

An interpretive analysis of lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓝ Naturama; Ⓡ Regalscope; Ⓣ Technirama. Symbol ❍ denotes BOXOFFICE Blue Ribbon Award; Ⓒ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST
AND ALPHABETICAL INDEX

ǂ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary ǂ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2506	❍Absent-Minded Professor, The	(97)	Comedy	Orama ..... BV	2-27-61	ǂ	ǂ	ǂ	ǂ	ǂ	+	ǂ	13+
2550	❍Ada (108) ©		Orama	MGM	8- 7-61	+	+	+	+	+	+	+	7+
2552	After Mein Kampf	(74)	Semidoc'y	Brenner	8-14-61	±	±	−	+				3+3−
2546	❍Alakazam the Great	(84)	Cartoon Feature	AIP	7-17-61	+	ǂ	+	ǂ	+	ǂ		9+
2516	❍All Hands on Deck (98) ©		Farce-Comedy	20th-Fox	4-17-61	±	±	±	+	±	+		6+4−
2514	❍All in a Night's Work	(94)	Comedy	Para	3-27-61	ǂ	+	+	+	+	+	+	8+
2509	Amazing Mr. Callaghan, The (82)		Adventure Melodrama	Atlantis	3-13-61	±							1+1−
2524	Angel Baby (97)		Drama	AA	5-15-61	ǂ		±	ǂ	+	±	+	8+2−
2548	Anna's Sin (86)		Drama English-dubbed	Atlantis	7-24-61	±					±		2+2−
2496	Another Sky (83)		Melodr.	Harrison	1-23-61	+					+	±	3+1−
2549	Armored Command (99)		War Dr.	AA	8- 7-61	+			+				2+
2518	❍Atlantis, The Lost Continent	(91)	Science-Fiction	MGM	4-24-61	ǂ	+	±	+	ǂ	+	+	9+1−
2541	❍Atlas (84) Spec. VistaScope.			Filmgroup	7- 3-61	+							1+
	—B—												
2545	Battle at Bloody Beach, The	(80) ©	War Orama	20th-Fox	7-17-61	+	±	±	+	+	±	±	7+4−
2517	Behind the Mask (85)		Or.	Showcorp	4-24-61	+							1+
2517	Bernadette of Lourdes	(91)	Religious Orama	Janus	4-24-61	±			+				2+1−
2526	❍Beyond All Limits (100)		Or.	Omat	5-15-61	ǂ							2+
2531	Beware of Children (80)		Com.	AIP	6- 5-61	+	+		+		±		4+1−
2556	❍Big Gamble, The (100) ©		Ad. 20-Fox		8-28-61	+	±	+	+		+		5+1−
2528	❍Big Show, The (113) ©		Or.	20th-Fox	5-22-61	ǂ	+	±	+	ǂ	+	ǂ	10+1−
2520	❍Bimbo the Great (87)		Circus Or.	WB	5- 1-61	+	±	±	+	−	±	−	5+5−
2504	Black Sunday (84)		Horror Or.	AIP	2-20-61	+	+	+	ǂ	ǂ	+	+	9+
2516	Blast of Silence (77)		Orama	U-I	4-17-61	+	±	±	ǂ	+	±		7+3−
2560	❍Blood and Roses (74)		Ⓣ Or.	Para	9-11-61	±		±	+		±		4+3−
2496	Blueprint for Robbery (88)		Cr.	Para	1-23-61	+	ǂ	+	+	+	+	±	8+1−
2543	Brainwashed (78)		Or.	AA	7-10-61	±		ǂ	ǂ	+	+		7+1−
2554	Bridge to the Sun (112)		Drama	MGM	8-21-61	ǂ	+	+	ǂ	+			7+
2534	❍By Love Possessed (116)		Drama	UA	6-12-61	+	±	±	ǂ	+	+	+	8+2−
	—C—												
2512	❍Canadians, The (85) ©		Or.	20th-Fox	3-20-61	±	±	−	+	+	+	±	6+4−
2494	Carry On, Constable (86)		Com.	Govn't	1-16-61	+		+		+			3+
2495	❍Carthage in Flames (93)		Ⓣ Spectacle Orama	Col	1-23-61	±	±	±	+	±	±	±	7+6−
2551	Cat Burglar, The (65)		Ac Or.	UA	8-14-61	±					+		2+1−
2497	Circle of Deception (100)		Dr. 20th-Fox		1-30-61	+	ǂ	±		ǂ	+	+	7+1−
2558	Claudelle Inglish (99)		Dr.	WB	9- 4-61	±		±	+	+			4+2−
2491	Code of Silence (75)		Melodrama	Sterling World-SR	1- 9-61	+							1+
2550	Cold Wind in August (80)		Or.	Aidart	8- 7-61	+	±	+	+	±		+	6+2−
2544	❍Come September (112) ©		Com.	U-I	7-10-61	ǂ	+	ǂ	ǂ	ǂ	ǂ		11+
2549	Creature From the Haunted Sea	(60)	Horror Spoof	Filmgroup	8- 7-61	+							1+
2494	❍Cry for Happy (110) ©		Com.	Col	1-16-61	+	+	+	ǂ	ǂ	±	+	9+1−
2521	Cry Freedom (90)		Dr.	Parallel	5- 8-61	±	+	+	+				4+1−
2521	❍Curse of the Werewolf, The	(91)	Horror Orama	U-I	5- 8-61	ǂ		ǂ	ǂ		+	+	8+
	—D—												
2528	❍David and Goliath (93) ©		Biblical Spectacle	AA	4-22-61	+	±	+	ǂ	+	±		7+2−
2559	Day the Sky Exploded, The	(80)	Science-Fiction	Excelsior	9-11-61	+							1+
2512	Days of Thrills and Laughter (93)		Comedy Compilation	20th-Fox	3-20-61	ǂ	+	+	ǂ	±	ǂ	+	10+1−
2514	❍Dead One, The (70)		Horror	SR	4- 3-61	±							1+1−
2535	❍Deadly Companions, The (90)		Panav'n, Western	Pathe-America	6-12-61	ǂ		+	ǂ	+			6+
2547	Dentist in the Chair (84)		Com.	Ajay	7-24-61	ǂ		+		ǂ	±		6+1−
2503	Devil's Commandment (71) ©		Ho.	RCIP	2-20-61	±							1+1−
2508	❍Don Quixote (110)		Classic Dr.	MGM	3- 6-61	ǂ	ǂ		ǂ	−	ǂ	ǂ	10+1−
2499	Oondi (80)		Comedy	AA	2- 6-61	±	±		±	±	+		5+4−
2527	❍Dr. Blood's Coffin (92)		Ho.	UA	5-22-61	−	±	−	+		±	±	4+5−
	—E—												
2490	❍Exodus (212) Super-Panavision 70		Orama	UA	12-26-60	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
	—F—												
2520	Fabulous World of Jules Verne, The	(81)	Novelty Adv.	WB	5- 1-61	ǂ	+	+	+	+	ǂ	ǂ	10+
2542	❍Fanny (133)		Com. Or.	20th-Fox	7- 3-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2557	Fast Set, The (84)		Comedy	Audubon-SR	9- 4-61	±							1+1−
2526	❍Ferry to Hong Kong (103) ©		Adventure Drama	20th-Fox	5-15-61	+	−	+		−	+		3+2−
2496	Fever in the Blood, A (117)		Or.	WB	1-23-61	ǂ	+	+	ǂ	+	+	+	9+
2516	❍Fiercest Heart, The (91) ©		Outdoor Drama	20th-Fox	4- 3-61	+	±	±	+	±	+	+	7+3−
2531	Five Golden Hours (90)		Comedy	Col	6- 5-61	+	−	±	+	±	±		5+4−
2507	Five Guns to Tombstone (71)		W'n	UA	3- 6-61	±	±	±	±	+	±		6+5−
2538	Follow a Star (102)		Comedy	Zenith	6-19-61	±	−				+	±	3+3−
2498	Foxhole in Cairo (68)		Dr.	Para	1-30-61	+	ǂ	−	+	±	±	±	7+4−
2548	❍Francis of Assisi (105) ©		Religious Orama	20th-Fox	7-24-61	ǂ	±	+	ǂ	+	+	ǂ	10+1−
2495	French Mistress, A (91)		Com.	F-A-W	1-23-61	±	+	+	+		+		5+1−
2507	Frontier Uprising (68)		W'n	UA	3- 6-61	+	+	±	±	+	±		6+3−
	—G—												
2523	Gambler Wore a Gun, The (67)		W'n.	UA	5-15-61	±	±		±		±		4+4−
2531	Get Outta Town (65)		My...Sterling W'ld		6- 5-61	±							1+1−
2533	❍Gidget Goes Hawaiian (102)		C/M.	Col	6-12-61	+	−	+	+	ǂ	ǂ	+	8+1−
2542	❍Girl in Room 13, The (79)			Astor	7- 3-61	+							1+
2495	❍Go Naked in the World	(103) ©	Orama	MGM	1-23-61	+	ǂ	+	ǂ	±	+	±	9+2−
2491	❍Goddess of Love, The (68) ©		Spectacle	20th-Fox	1- 9-61	+	−				±		2+2−
2500	Gold of the Seven Saints (88)		Outdoor Drama	WB	2- 6-61	±	ǂ	+	+	ǂ	+	+	9+1−
2544	Goodbye Again (120)		Or.	UA	7-10-61	+	+	ǂ	ǂ	+	±	ǂ	10+1−
2498	❍Gorgo (76) ©		Adv. Or.	MGM	1-30-61	ǂ	±	+	+	+	ǂ	±	9+2−
2481	Great Impostor, The (112)		Dr.	U-I	11-28-60	ǂ	ǂ	+	ǂ	ǂ	ǂ	+	12+
2560	Great War, The (118)		Drama	Lopert	9-11-61	+			ǂ	+			4+
2540	Green Helmet The (88)		Ac.	MGM	6-26-61	ǂ	−	+	±	±	+	±	6+4−
2556	❍Greyfriars Bobby (91)		Drama	BV	8-28-61	ǂ	+	ǂ	+	ǂ			8+
2529	Gun Fight (62)		Western	UA	5-29-61	±	±		+	+	−		4+3−
2533	❍Guns of Navarone, The (157) ©		War Adventure	Col	6-12-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
	—H—												
2515	Hand, The (61)		Melodrama	AIP	4-17-61	+							1+
2488	Hand in Hand (75)		Dr.	Col	12-19-60	+	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2487	❍Herod the Great (93) Ⓣ		Costume Spectacle	AA	12-19-60	+		±	+	±	+	±	6+3−
2513	❍Hippodrome (96)	(English-dubbed)	Action	Cont'l	3-27-61	+	+		+		+		4+
2535	Hitler's Executioners (78)		Documentary	Vitalite	6-12-61	±		ǂ					3+1−
2499	Home Is the Hero (83)		Dr.	Showcorp	2- 6-61	ǂ	+				+	+	5+
2539	Homicidal (87)		Mys.	Col	6-26-61	+	ǂ	+	+	ǂ	+	+	9+
2546	❍Honeymoon Machine (87) ©		Comedy	MGM	7-17-61	ǂ	+	+	ǂ	ǂ	ǂ	+	11+
2506	Hoodlum Priest, The (101)		Dr.	UA	2-27-61	ǂ	ǂ	+	ǂ	ǂ	+		10+
2530	❍House of Fright (80) C		Ho.	AIP	5-29-61	+	±	±	+		±		5+3−
	—I—												
2503	It Takes a Thief (94)		Melo.	Valiant	2-20-61	+							1+
2556	Invasion Quartet (87)		Com-Dr.	MGM	8-28-61	±	±	+	+	+	+		6+2−
	—J—												
2481	Jazz Boat (96) ©		Or/Music	Col	11-28-60	+	±	±		+			4+2--
	—K—												
2540	King of the Roaring 20's	(106)	Cr. Orama	AA	6-26-61	+		±	ǂ	+	+		6+1−
2536	❍King in Shadow (78)		Historical Or.	Exclusve	6-12-61	+							1+
2507	❍Konga (90)		Horror Orama	AIP	3- 6-61	ǂ	+	±	+	ǂ			7+1−
	—L—												
2533	❍Ladies Man, The (106)		Com.	Para	6-12-61	ǂ	±	+	+	ǂ	+	±	9+2−
2532	❍Last Sunset, The (112)		W'n	U-I	6- 5-61	ǂ	±	±	ǂ	+	+	+	9+2−
2529	Last Time I Saw Archie, The	(98)	Comedy	UA	5-29-61	+	+	±	ǂ	+	+		7+1−
2505	League of Gentlemen, The (113)		Comedy-Drama	Kingsley	2-27-61	ǂ	ǂ	ǂ		ǂ	ǂ	+	11+
2493	❍Little Angel (90)		Com-Dr.	Murray	1-16-61	±	±		+		±		4+3 -
2465	Little Shop of Horrors, The (70)		Horror Comedy	Filmgroup	10- 3-60	+		+					2+
2502	Long Rope, The (61) ©		W'n.	20th-Fox	2-13-61	+	ǂ	±	±	+	+		7+1−
2513	Look in Any Window (87)		Or.	AA	3-27-61	+	−	−	±	±	±	−	4+6−
2549	❍Loss of Innocence (99)		Dr.	Col	8- 7-61	ǂ	+	+	ǂ	+	ǂ		9+
2534	❍Love in a Goldfish Bowl (87)		Comedy/Songs	MGM	6-12-61	+	±	±	+	−	±	+	6+4−
	—M—												
2524	Mad Dog Coll (88)		Ac Or.	Col	5-15-61	+	+	±	+	+	±	±	7+3−
2552	❍Magic Boy (75)		Cartoon feature.	MGM	8-14-61	ǂ	+	+	+	ǂ			7+
2512	Mailbag Robbery (70)		Ac.	Tudor	3-20-61	+							1+
2492	Make Mine Mink (101)		Com.	Cont'l	1- 9-61	ǂ	ǂ	+		+	+	ǂ	9-
2541	Man in the Moon (98)		Com.	Trans-Lux	7- 3-61	+	+	+	+		+	ǂ	7+
2501	Mania (85)		Ho. Or.	Valiant	2-13-61	+		+					2+
2554	❍Marines, Let's Go (104) ©		Service comedy	20th-Fox	8-21-61	±	±	±	+			±	5+4−

REVIEW DIGEST
AND ALPHABETICAL INDEX

In the summary ⧺ is rated 2 pluses, = as 2 minuses. + Very Good; ⧺ Good; ± Fair; − Poor; = Very Poor.

P. G.	Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2503		Mark of the Devil (73)	Melo.		RCIP	2-20-61	±							1+1−
2546		Mary Had a Little (83)	Comedy		UA	7-17-61	±	±	−	+	−			3+4−
2525	◎	Master of the World (104)	Science-Fiction	Drama	AIP	5-15-61	⧺	⧺	±	⧺		⧺		9+1−
2532		Matter of Morals, A (90)	Drama		UA	6- 5-61	+	+	+	+	+	+	±	7+1−
2518		Mein Kampf (121)	Documentary		Col	4-24-61	+	⧺		+	+	⧺	⧺	9+
2504	◎	Mighty Crusaders, The (87) ©	Spectacle		Falcon-SR	2-20-61	±							1+1−
2502	◎	Millionairess, The (90) ©	G. B. Shaw Comedy		20th-Fox	2-13-61	+	⧺	+	⧺	+	±	+	9+1−
2523	◎	Minotaur, The (92) ©	Adv.		UA	5-15-61	+	±	±	+		−		4+3−
2500		Misfits, The (124)	Drama		UA	2- 6-61	+	⧺	⧺	⧺	⧺	+	⧺	13+
2537	◎	Misty (92) ©	Youth Classic		20th-Fox	6-19-61	⧺	+	+	⧺	⧺	⧺		10+
2499		More Deadly Than the Male (60)	Crime Melodrama		Schoenfeld	2- 6-61	⧺							2+
2535	◎	Morgan the Pirate (93) ©	Adv.		MGM	6-12-61	+	+	+	+	±	±	±	7+3−
2538		Most Dangerous Man Alive (82)	SF.		Col	6-19-61	+	−	−		±	−	−	2+5−
		—N—												
2543		Naked Edge, The (102)	Susp. Dr.		UA	7-10-61	⧺	±	+	⧺	+	⧺	⧺	11+1−
2545		Naked Road, The (74)	Melo.		Zison Ent	7-17-61	−							1−
2519	◎	Nature Girl and the Slaver (70)	Adv.		UPRO	5- 1-61	±							1+1−
2553		Never Take Candy From a Stranger (82)	Psychological	Dr.	Omat	8-21-61	+							1+
2536	◎	Nikki, Wild Dog of the North (73)	Outdoor Drama		BV	6-12-61	+	+	+	+	⧺	⧺	+	9+
		—O—												
2527	◎	On the Double (92)	Panavision Comedy		Para	5-22-61	⧺	±	+	⧺	⧺	⧺	⧺	12+1−
2514	◎	One-Eyed Jacks (141) Ⓥ	Dr.		Para	3-27-61	⧺	⧺	⧺	⧺	⧺	+	⧺	13+
2497	◎	One Hundred and One Dalmatians (80)	Animated Feature		BV	1-30-61	+	⧺	+	⧺	⧺	⧺	⧺	12+
2555		One Plus One (114)	Dr.		SR	8-28-61	±	±		+	+	±		3+3−
2510		Operation Bottleneck (78)	Ac.		UA	3-13-61	+	±		±	+	−		4+3−
2554		Operation Camel (74)	Serv. Comedy		AIP	8-21-61	±							1+1−
2509		Operation Eichmann (92)	Drama		AA	3-13-61	⧺	+	−	⧺	±	+	+	8+2−
		—P—												
2523	◎	Parent Trap, The (124)	Comedy		BV	5-15-61	⧺	⧺	+	⧺	⧺	⧺	⧺	13+
2510	◎	Parrish (137)	Drama		WB	3-13-61	⧺	⧺	±	+	⧺	+	⧺	11+1−
2509		Passport to China (75)	Ac.		Col	3-13-61	+	±		+		±	±	5+3−
2492	◎	Pepe (157) ©	Comedy/Music		Col	1- 9-61	⧺	+	⧺	⧺	⧺	±	⧺	12+1−
2520	◎	Pharaoh's Woman, The (88) ©	Costume Drama		U-I	5- 1-61	±	±	±	+		−		4+4−
2559	◎	Pirate and the Slave Girl, The (87)	Adv.		Crest-SR	9-11-61	+							1+
2552	◎	Pit and the Pendulum, The (85) ©	Horror Drama		AIP	8-14-61	+	+	+	+	⧺			7+1−
2519	◎	Pleasure of His Company, The (114)	Comedy		Para	5- 1-61	⧺	+	+	⧺	⧺	⧺	+	11+
2501		Police Dog Story (61)			UA	2-13-61	+	±	±	±	±	−	±	6+6−
2515		Portrait of a Mobster (108)	Crime Drama		WB	4- 3-61	⧺	⧺	+	⧺	+	±	+	10+1−
2522		Portrait of a Sinner (96)	Dr.		AIP	5- 8-61	⧺		+					3+
2511	◎	Posse From Hell (89)	W'n		U-I	3-20-61	±	+	+	+	⧺	±		7+2−
2530	◎	Primitive Paradise (66)	Documentary		Excelsior	5-29-61	⧺	+		⧺		⧺		7+
2508	◎	Prisoners of the Congo (90)	Adventure Drama		Atlantis	3- 6-61	±							1+1−
		—Q—												
2516		Question 7 (110)	Dr.		DeRochemont	4- 3-61	⧺		±			⧺		5+1−
		—R—												
2516		Raisin in the Sun, A (128)	Dr.		Col	4- 3-61	⧺	⧺	⧺	⧺	⧺		⧺	12+
2551		Rebellion in Cuba (80)	Doc Dr.		IFD	8-14-61	±					+		2+1−
2522	◎	Return to Peyton Place (122)	Drama		20th-Fox	5- 8-61	⧺	+	+	⧺	⧺	−	+	9+1−
2529	◎	Revolt of the Slaves (100) ©	Action Spectacle		UA	5-29-61	+	±		+		±		4+1−
2526		Right Approach, The (92) ©	Drama/Music		20th-Fox	5-15-61	+	−	±	+	−	±	±	5+5−
2519	◎	Ring of Fire (91)	Outdoor Action		MGM	5- 1-61	+	⧺	+	⧺	+	±	±	9+2−
2511		Rocket Attack, U.S.A. (66)	Melodrama		Exploit-Brenner	3-20-61	±							1+1−
2524	◎	Romanoff and Juliet (112)	Com.		U-I	5-15-61	⧺	+	+	⧺	⧺	+	⧺	11+
2557		Rommel's Treasure (85)	Ac.		Medallion	9- 4-61	+							1+
		—S—												
2506		Sanctuary (90) ©	Drama		20th-Fox	2-27-61	+	+	+	⧺	+	+	+	8+
2558		Sand Castle, The (70)	True-Life Fantasy		DeRochemont	9- 4-61	⧺					⧺	+	5+
2515		Saturday Night and Sunday Morning (90)	Drama		Cont'l	4-17-61	+	⧺			⧺	⧺	⧺	9+
2464	◎	Savage Innocents, The (89) Ⓣ	Adv.	Dr.	Para	9-26-60	⧺	⧺	+	⧺	⧺	+	±	11+1−
2551		Scream of Fear (81)	Susp. Dr.		Col	8-14-61	+	+	+	+	+	⧺	+	8+
2550	◎	Secret of Monte Cristo, The (80) ©	Adv.	Dr.	MGM	8- 7-61	+	+	±		±	±		5+3−
2511		Secret Partner, The (91)	My.		MGM	3-20-61	+	+	±	⧺	±	⧺		8+2−
2513		Secret Ways, The (112)	Dr.		U-I	3-27-61	+	+	−	+	+	+	+	6+1−
2522	◎	Serengeti (84)	Documentary Adventure		AA	5- 8-61	⧺	⧺				⧺		6+
2516		Shadows (87)	Drama		Lion Int'l	4-17-61	+	+	⧺	+	+	+	⧺	9+
2521		Shadow of the Cat, The (79)	Horror Drama		U-I	5- 8-61	+		±	+		+	±	5+2−
2539		Silent Call, The (63)	C Dr.		20th-Fox	6-26-61	±		+		+	+		4+1−
2547	◎	Sins of Mona Kent, The (75)	Drama		Astor	7-24-61	+							1+
2505	◎	Sins of Rachel Cade, The (123)	Drama		WB	2-27-61	⧺	+	+	⧺	±	⧺	+	10+1−
2504		Sins of Youth (82)	Dr.		Janus	2-20-61	±						−	1+2−
2528		Snake Woman, The (68)	Horror		UA	5-22-61	±	±	−	±	±	−	±	5+7−
2502		Sniper's Ridge (61) ©	Dr.		20th-Fox	2-13-61	−	+	+	±	±	±		5+4−
2530	◎	Snow White and the Three Stooges (107) ©	Fant'y		20th-Fox	5-29-61	⧺	±	−	⧺	+	+	+	8+2−
2650	◎	Splendor in the Grass (124)	Dr.		WB	9-11-61	⧺		⧺	⧺				6+
2525	◎	Steel Claw, The (96)	Ac.		WB	5-15-61	±	+	−	+	±	±		5+4−
2536		Stop Me Before I Kill! (93)	Suspense Dr.		Col	6-12-61	+	+	+		±	+	+	6+1−
2558	◎	Sun Lovers Holiday (65) ©	Novelty		Astor	9- 4-61	±							1+1−
2494	◎	Sword of Sherwood Forest (80) ©	Adventure Drama		Col	1-16-61	+	±	+	+	±	⧺	±	8+3−
		—T—												
2539	◎	Tammy Tell Me True (97)	Com. Dr.		U-I	6-26-61	+	±	+	⧺	+	⧺	±	9+2−
2515		Teacher and the Miracle, The (88)	Religious Drama		President	4-17-61	+			±		±	+	4+2−
2555		Teenage Millionaire (84)	Musical (some color is used)		UA	8-28-61	+	±	±	±	+			5+3−
2514		Terror of the Tongs, The (80)	Ac.		Col	3-27-61	+	±		+		+	±	5+2−
2543	◎	Thief of Baghdad (90) ©	Ad. Fantasy		MGM	7-10-61	+	+	±	+	±	+	+	7+2−
2534		Three Blondes in His Life (73)	Mystery		Cinema Assoc	6-12-61	±		−		±			2+3−
2559		Three on a Spree (83)	Comedy		UA	9-11-61	+			+		−	±	3+2−
2485	◎	3 Worlds of Gulliver, The (100)	Superdynamation, Fantasy		Col	12-12-60	+	+	⧺	⧺	⧺	+	⧺	11+
2557	◎	Thunder of Drums, A (97) ©	Outdoor Drama		MGM	9- 4-61	+	+	±		+	⧺		6+1−
2542		Time Bomb (92)	Suspense Dr.		AA	7- 3-61	+					±		2+1−
2498	◎	Tomboy and the Champ (92)	Comedy-Drama		U-I	1-30-61	+	±		+		+		4+1−
2510	◎	Trapp Family, The (106)	Comedy-Drama		20th-Fox	3-13-61	+	+	±	+	±	+	±	7+3−
2541		Trouble in the Sky (76),	Action-Dr.		U-I	7- 3-61	±					+		2+1−
2548		Truth, The (Le Verite) (127)	Dr., Eng.-dubbed		Kingsley	7-24-61	⧺	+		⧺				5+
2493	◎	Tunes of Glory (106)	Dr.		Lopert	1-16-61	⧺	⧺	⧺	⧺	⧺	+	⧺	13+
2544		20,000 Eyes (61) ©	Dr.		20th-Fox	7-10-61	+		±	+	+	±		5+2−
2525	◎	Two Loves (100) ©	Drama		MGM	5-15-61	⧺	⧺	+	⧺	+	⧺	+	11+
2538	◎	Two Rode Together (109)	Dr.		Col	6-19-61	⧺	+	±	⧺	±	⧺	+	10+2−
2501		Two-Way Stretch (87)	Com.		Showcorp	2-13-61	+	⧺	⧺		⧺	+	+	9+
		—U—												
2505		Underworld, U. S. A. (98)	Cr.		Col	2-27-61	+	±	+	+	+	±	±	7+3−
2492		Unfaithfuls, The (89)	Melodrama		AA	1- 9-61	+					−	±	2+2−
2545	◎	Upstairs and Downstairs (100)	Comedy		20th-Fox	7-17-61	⧺	⧺	+			+	+	7+
2553		Unstoppable Man, The (68)	Suspense Drama		Sutton	8-21-61	+							1+
		—V—												
2540	◎	Voyage to the Bottom of the Sea (105) ©	Ad.		20th-Fox	6-26-61	+	+	+	⧺	+	±	+	8+1−
		—W—												
2527	◎	Warrior Empress, The (87) ©	Action-Adventure		Col	5-22-61	±	±	±	+	+	±	±	7+5−
2515		Watch Your Stern (88)	Com.		Magna	4- 3-61	+	±	⧺	⧺				6+1−
2532		When the Clock Strikes (72)	Mystery		UA	6- 5-61	±	−	±	+	±	--		4+5−
2484	◎	Where the Boys Are (99) ©	Com.		MGM	12- 5-60	⧺	⧺	⧺	⧺	⧺	+	⧺	13+
2500	◎	White Warrior (86) ©	Adv. Dr.	(Eng. dubbed)	WB	2- 6-61	+	⧺	−	+	±	±	±	7+4−
2537	◎	Wild in the Country (114) ©	Drama/Songs		20th-Fox	6-19-61	+	±	±	+	±	±	+	7+4−
2508	◎	Wings of Chance (76) ©	Outdoor Drama		U-I	3- 6-61	±	−		+	+			3+2−
2553	◎	World by Night (103)	A survey of world night spots		WB	8-21-61	+	+	±	+	±			5+2-
		—XYZ—												
2547		You Have to Run Fast (73)	Suspense Drama		UA	7-24-61	±	±		±	±	−		4+5−
2555		Young Doctors, The (102)	Dr.		UA	8-28-61	⧺	⧺	⧺	⧺	⧺	⧺	±	13+1−
2518		Young Love (80)	Drama		Exclusive	4-24-61	+							1+
2497		Young One, The (96)	Dr.		Valiant	1-30-61	+	+	±	⧺	±	±	⧺	9+3−
2517		Young Savages, The (103)	Dr.		UA	4-24-61	⧺	⧺	+	⧺	⧺	+	+	11+

Feature productions by company in order of release. Running time is in parentheses. © Is for CinemoScope; Ⓥ Vistavision; Ⓢ Superscope; Ⓝ Noturama; Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. Letters and combinations thereof indicate story type—(Complete key on next page.) For review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS Type / Rel. No.	AMERICAN INT'L Type / Rel. No.	COLUMBIA Type / Rel. No.	M-G-M Type / Rel. No.	PARAMOUNT Type / Rel. No.	
FEBRUARY		Portrait of a Sinner (96) .....D..507 Nadja Tiller, Tony Britton, William Bendix Black Sunday (84) ....Ho..602 Barbara Steele, John Richardson	Hand in Hand (75) .....D..523 John Gregson, Sybil Thorndike Passport to China (75)....Ac..527 Richard Basehart, Lisa Gastoni ◎Carthage in Flames (93) Ⓣ .....Ad..528 Anne Heywood, Jose Suarez	Village of the Damned (77) Ho..109 George Sanders, Barbara Shelley ◎Gorgo (76) .....Ad..105 Bill Travers, Vincent Winter	◎World of Suzie Wong (126) .....D..6008 William Holden, Nancy Kwan, Sylvia Syms ◎The Savage Innocents (89) Ⓣ .....D..6004 Anthony Quinn, Yoko Tani, Anna May Wong	FEBRUARY
MARCH	Dondi (80) .....C..6102 David Janssen, Patti Page, David Kory Operation Eichmann (92) D..6103 Werner Klemperer, Ruta Lee, Donald Buka, John Bonner	The Hand (61) .....Ho..601 Derek Bond, Ronald Lee Hunt ◎Konga (90 © .....Ho..603 Michael Gough, Jess Conrad, Margo Johns	◎Cry for Happy (110) © CD..529 G. Ford, Miiko Taka, D. O'Connor Underworld, U.S.A. (99) Cr...525 Cliff Robertson, Dolores Dorn ◎Pepe (157) © .....C/M..520 Cantinflas, D. Dailey, Shirley Jones	◎Cimarron (147) © ....D..108 Glenn Ford, Maria Schell The Secret Partner (91) . D..115 Stewart Granger, Haya Harareet		MARCH
APRIL	Time Bomb (92) .....D..6104 Curt Jurgens, Mylene Demongeot	Beware of Children (80)..C 606 Leslie Phillips, Geraldine McEwan, Julia Lockwood	A Raisin in the Sun (128)..D..533 Sidney Poitier, Claudia McNeil The Terror of the Tongs (80) ....Ac..530 Geoffrey Toone, Christopher Lee		◎All in a Night's Work (94) .....C..6010 Shirley MacLaine, Dean Martin, Cliff Robertson	APRIL
MAY	Angel Baby (97) .....D..6105 Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens ◎David and Goliath (93) © .....Bib D...6106 Orson Welles, Ivo Payer, Pierre Cressoy	◎House of Fright (80) ..Ho..604 Paul Massie, Dawn Addams Operation Camel (74) ....C..605 Nora Hayden, Louise Renard	Mad Dog Coll (88) ..... Cr..534 K. Doubleday, B. Hayward Five Golden Hours (90)....D..539 Ernie Kovacs, Cyd Charisse Ston Me Before I Kill (93) © .....D..535 Claude Dauphine, Diane Cilento Mein Kampf (121).....Doc..538 ◎Warrior Empress (87) © .....Ad..524 Kerwin Mathews, Tina Louise	◎Atlantis, the Lost Continent (90) .....Ad..113 Joyce Taylor, Anthony Hall ◎Two Loves (100) © ...D..117 Shirley MacLaine, Laurenee Harvey, Jack Hawkins	◎One-Eyed Jacks (141) OD..6014 Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer	MAY
JUNE	King of the Roaring 20's (106) .....Cr..6107 David Janssen, Dianne Foster, Jack Carson, Diana Dors, Mickey Rooney Brainwashed (78) .....D..6108 Curt Jurgens, Claire Bloom	◎Master of the World (104) .....SF..607 Vincent Price, Charles Bronson, Henry Hull, Mary Webster	Homicidal (87) .....Ho..540 Glenn Corbett, Patricia Breslin Most Dangerous Man Alive (82) .....Ac..541 Ron Randall, Debra Paget, Elaine Stewart	◎Ring of Fire (91) © Ac..119 David Janssen, Joyce Taylor, Frank Gorshin The Green Helmet (88) ..Ac..116 Bill Travers, Ed Begley, Nancy Walters	◎Love in a Goldfish Bowl (88) ©.....C/M..6018 Tommy Sands, Fabian, Jan Sterling	JUNE
JULY	Armored Command (99)..Ac..6109 Howard Keel, Tina Louise	◎Alakazam the Great (84) An..608 Cartoon feature, with voices of Frankie Avalon and others	JULY-AUGUST ◎Gidget Goes Hawaiian (102) © .....C .601 James Darren, Deborah Walley, Michael Callan, Vicki Trickett ◎The Guns of Navarone (157) © .....D .603 Gregory Peck, David Niven ◎Two Rode Together (109) .....OD..602 James Stewart, Richard Widmark, Shirley Jones, Linda Cristal	◎Morgan the Pirate (93) © .....Ad..120 Steve Reeves, Valerie Lagrange ◎The Honeymoon Machine (87) © .....C..122 Steve McQueen, Paula Prentiss, Brigid Bazlen, Jim Hutton ◎Magic Boy (75) .....An..107 Feature-length cartoon ◎The Secret of Monte Cristo (80) ©.....Ad..121 Rory Calhoun, Patricia Bredin	JUNE-JULY-AUG. ◎◎The Pleasure of His Company (115) .....CD. 6017 Fred Astaire, Debbie Reynolds ◎The Ladies Man (106)..C..6015 Jerry Lewis, Helen Traubel ◎On the Double (92) Ⓣ C..6016 Danny Kaye, Dana Wynter	JULY
AUGUST		◎The Pit and the Pendulum (85) Panavision .....Ho..609 Vincent Price, John Kerr, Barbara Steele, Luana Anders		◎Ada (108) © .....D..124 Susan Hayward, Dean Martin, Ralph Meeker ◎Thief of Baghdad (90) © Ad..123 Steve Reeves, Georgia Moll		AUGUST
SEPTEMBER	Twenty Plus Two (102)..My..6110 David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead		Scream of Fear (81) .....D..605 Susan Strasberg, Ronald Lewis The Trunk (72) .....D..606 Phil Carey, Julia Arnall	◎A Thunder of Drums (97) ©.....OD..201 Richard Boone, George Hamilton, Luana Patten	◎Blood and Roses (74) Ⓣ D..6101 Mel Ferrer, Annette Vadim, Elsa Martinelli Man-Trap (93) .....D..6102 Jeffrey Hunter, Stella Stevens, David Janssen	SEPTEMBER
OCTOBER	Too Hot to Handle (..) ....D.. Jayne Mansfield, Leo Genn		◎The Devil at 4 O'Clock (126) .....D..607 Spencer Tracy, Frank Sinatra ◎Loss of Innocence (99)..D..608 K. More, D. Darrieux, S. York Weekend With Lulu (..)....C..609 Leslie Phillips, Rob't Monkhouse Everything's Ducky (80)....C .610 Buddy Hackett, Mickey Rooney Queen of the Pirates (80) Ⓢ.....Ad..604 Gianna Maria Canale, M. Serato	Bridge to the Sun (112) ..D..12 Carroll Baker, James Shigeta Invasion Quartet (87)....CD..203 Bill Travers, Spike Milligan	◎Breakfast at Tiffany's (115) .....CD..6103 Audrey Hepburn, George Peppard	OCTOBER
NOVEMBER		◎Guns of the Black Witch (..) © .....Ad..610 Don Megowan, Silvana Pampanini ◎Lost Battalion .....Ac..611 Leopold Salcedo, Diane Jergens	Mr. Sardonicus (..) .....611 Oscar Homolka, Guy Rolfe Valley of the Dragons (79)....612 Sean McCory Everything's Ducky (80).....610 Mickey Rooney, Buddy Hackett	◎Colossus of Rhodes Ⓢ..Ad..204 Rory Calhoun, Lea Massari ◎Bachelor in Paradise ©...C..205 Bob Hope, Lana Turner, Janis Paige, Jim Hutton, Paula Prentiss	◎Blue Hawaii (..) ..C/M.. Elvis Presley, Joan Blackman, Angela Lansbury	NOVEMBER

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

FEBRUARY

20TH-FOX

The Millionairess (90) © C..104
Sophia Loren. Peter Sellers

Circle of Deception (100) © D..111
Bradford Dillman. Suzy Parker

Upstairs and Downstairs (100 .....C..125
Michael Craig. Mylene Demongeot

The Canadians (35) © OD..105
Robert Ryan. John Dehner

UNITED ARTISTS

The Misfits (124) .....D..6105
Clark Gable, Marilyn Monroe, Montgomery Clift

Operation Bottleneck (78)....6106
Ron Foster, Miiko Taka

UNIVERSAL-INT'L

The Great Impostor (112) CD..6104
Tony Curtis, Joan Blackman

The Shakedown (91) ....Cr..6105
Hazel Court, Terence Morgan

WARNER BROS.

Gold of the Seven Saints (88) .....OD..009
Clint Walker, Leticia Roman
(Filmed in sepia)

MARCH

20TH-FOX

Sanctuary (90) © .....D..115
L. Remick, Y. Montand, B. Dillman

Days of Thrills & Laughter (93) Compilation .....C..114

The Trapp Family (106) D..117
Ruth Leuwerik, Hans Holt

Sniper's Ridge (61).....Ac..116
Jack Ging. Stanley Clements

UNITED ARTISTS

The Alamo (162) Todd-AO .....Hi..6028
John Wayne, Laurence Harvey, Richard Widmark, Richard Boone

The Hoodlum Priest (101) D..6107
Don Murray, Cindi Wood, Larry Gates

Frontier Uprising (68)..W..6103
Jim Davis, Nancy Hadley

UNIVERSAL-INT'L

Wings of Chance (76)..OD..6111
James Brown, Frances Rafferty

WARNER BROS.

The White Warrior (86) Ad..010
Steve Reeves, Georgia Moll

APRIL

20TH-FOX

All Hands on Deck (98) © .....M..112
Pat Boone, Barbara Eden, Buddy Hackett

Ferry to Hong Kong (103) © .....Ad..110
Orson Welles, Curt Jurgens. Sylvia Syms

The Fiercest Heart (91) © .....OD..120
Stuart Whitman, Juliet Prowse

UNITED ARTISTS

The Minotaur (92) ©..Ad..6115
Bob Mathias. Rosanna Schiaffino

A Matter of Morals (90)..D..6108
Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback

UNIVERSAL-INT'L

Tomboy and the Champ (92) .....OD..6110
Candy Moore, Ben Johnson, Rex Allen

The Secret Ways (112) ..D..6109
Richard Widmark, Sonja Ziemann

WARNER BROS.

The Sins of Rachel Cade (123) .....D..003
Angie Dickinson, Peter Finch, Roger Moore

Portrait of a Mobster (108) .....Ac..011
Vic Morrow, Ray Danton

MAY

20TH-FOX

Return to Peyton Place (122) © .....D..126
Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld

The Right Approach (92) © .....D/M..127
Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby

The Big Show (113) © Ad..123
Esther Williams, Cliff Robertson, David Nelson

UNITED ARTISTS

The Young Savages (103)..D..6114
Burt Lancaster, Shelley Winters, Dina Merrill

The Gambler Wore a Gun (67) .....W..6109
Jim Davis, Merry Anders

Gun Fight (62) .....W..6113
James Brown, Joan Staley

UNIVERSAL-INT'L

Posse From Hell (89)..W..6112
Audie Murphy, John Saxon, Zohra Lampert

The Pharaoh's Woman (88) © .....Ad..6113
Linda Cristal, John Drew Barrymore

Ole Rex (40) Featurette..6114
Rex (dog star), Billy Hughes, William Foster

WARNER BROS.

The Steel Claw (96) ..Ac..012
George Montgomery, Charito Luna

JUNE

20TH-FOX

Battle at Bloody Beach (80) © .....Ac..128
A. Murphy, G. Crosby, D. Michaels

Wild in the Country (114) © .....D/M..129
E. Presley, H. Lange, T. Weld

Snow White and the Three Stooges (107) © .....C..130
Carol Heiss, Stooges

UNITED ARTISTS

Snake Woman (68) ....Ho..6112
John McCarthy, Susan Travers

Dr. Blood's Coffin (92) Ho..6111
Kieron Moore, Hazel Court

Revolt of the Slaves (100) © .....Ad..6117
Rhonda Fleming, Lang Jeffries

UNIVERSAL-INT'L

Romanoff and Juliet (112) .....C..6106
P. Ustinov, S. Dee, J. Gavin

Curse of the Werewolf (91) .....Ho..6115
Clifford Evans, Yvonne Romain

The Shadow of the Cat (79) .....Ho..6116
Barbara Shelley, Andre Morell

The Last Sunset (112) OD..6117
Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten

WARNER BROS.

The Fabulous World of Jules Verne (81) ....Ad..013
Ernest Revere, Louis Locke

Bimbo the Great (87)..Ad..014
Charles Holm, Mary Ann Shields

JULY

20TH-FOX

Misty (92) © .....OD..131
David Ladd. Arthur O'Connell

Voyage to the Bottom of the Sea (105) © ....Ad..133
Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon

The Silent Call (63).....D..119
Roger Mobley, David McLean, Gail Russell

UNITED ARTISTS

By Love Possessed (116) Panavision .....D..6119
Lana Turner. Efrem Zimbalist jr.,

The Last Time I Saw Archie (98) .....C..6118
Robert Mitchum, Jack Webb,

When the Clock Strikes (72) .....My 6116
James Brown, Merry Anders

UNIVERSAL-INT'L

Trouble in the Sky (76)..Ac..6118
Michael Craig, Elizabeth Seal

Tammy Tell Me True (97) .....CD..6119
Sandra Dee, John Gavin

WARNER BROS.

Parrish (137) .....D..015
Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens

AUGUST

20TH-FOX

Marines, Let's Go (104) © C..137
David Hedison, Tom Tryon, Linda Hutchins

The Big Gamble (100) © D..134
Stephen Boyd, Juliette Greco, David Wayne

UNITED ARTISTS

The Naked Edge (102) My..6120
Gary Cooper, Deborah Kerr

Goodbye Again (120) ....D..6125
Ingrid Bergman, Yves Montand, Anthony Perkins

The Cat Burglar (65) ..Ac..6121
Gregg Palmer, June Kenney

Teenage Millionaire (84) (partly in color)....C/M..6126
Jimmy Clanton, Zasu Pitts, Rocky Graziano

UNIVERSAL-INT'L

Blast of Silence (77) ..D..6120
Allen Baron, Molly McCarthy

WARNER BROS.

Fanny (133) .....D/M..016
Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz

SEPTEMBER

20TH-FOX

Francis of Assisi (105) © D..132
Bradford Dillman, Dolores Hart, Stuart Whitman

September Storm (90). Ad..139
Joanne Dru, Mark Stevens
(35mm release)

UNITED ARTISTS

You Have to Run Fast (73) .....Ac..6122
Craig Hill. Elaine Edwards

Three on a Spree (83)...C..6123
Jack Watling, Carole Lesley

The Young Doctors (102)..D..6128
Fredric March, Ben Gazzara, Ina Balin, Dick Clark

UNIVERSAL-INT'L

Come September (112) © .....C..6121
Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin

WARNER BROS.

World by Night (103) .....Doc..151
A tour of world-famed night spots

Claudelle Inglish (99) ....D..155
Diane McBain, Arthur Kennedy, Will Hutchins, Constance Ford

OCTOBER

20TH-FOX

The Hustler (134) .....D..136
P. Newman, P. Laurie, J. Gleason

Seven Women From Hell (88) © .....Ac..140
Patricia Owens, Denise Darcel. Cesar Romero, John Kerr

Pirates of Tortuga (97) © .....Ad..135
Ken Scott. Leticia Roman

UNITED ARTISTS

The Flight That Disappeared (72) .....Ac..6129
Craig Hill, Paula Raymond

Boy Who Caught a Crook (72) .....D..6127
Wanda Hendrix, Don Beddoe

Town Without Pity (105)..D..
Kirk Douglas, Christine Kaufman

Secret of Deep Harbor (70) .....AC..6130

The Explosive Generation (90) .....D..6134

UNIVERSAL-INT'L

Back Street (..) .....D..6201
Susan Hayward, John Gavin

WARNER BROS.

Splendor in the Grass (124) .....D..154
Natalie Wood, Warren Beatty, Pat Hingle, Audrey Christie

NOVEMBER

20TH-FOX

The Comancheros (..) © .....OD..
John Wayne, Stuart Whitman

UNITED ARTISTS

Paris Blues (98) .....D..6131
Paul Newman, Joanne Woodward

Bird Man of Alcatraz (..) D..
Burt Lancaster, Karl Malden

Dead to the World

X-15 (..) Panavision .....
Charles Bronson, Brad Dexter

WARNER BROS.

Susan Slade .....D..
Troy Donahue, Connie Stevens, Dorothy McGuire. Lloyd Nolan

The Mask (..) Depth-Dimension
Paul Stevens, Claudette Nevins

COMING

ALLIED ARTISTS

The Big Wave .....Ad..
Sessue Hayakawa

Billy Budd .....D..
Peter Ustinov, Robert Ryan

El Cid (T) .....D..
Charlton Heston, Sophia Loren

The George Raft Story .....D..
Ray Danton, Jayne Mansfield

AMERICAN-INT'L

Reptilicus .....SF..
Bodil Miller

Journey to the 7th Planet..SF..
John Agar. Greta Thyssen

Lost Battalion .....D..
Leopold Salcedo, Diane Jergens

COLUMBIA

Mysterious Island.....Ad..
(Super-Dynamation)
Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill

Barabbas (T) .....D..
Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine

Walk on the Wild Side .....D..
Laurence Harvey, Capucine, Anne Baxter. Jane Fonda

13 West Street .....D..
Alan Ladd, Rod Steiger

Sail a Crooked Ship .....C..
Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs

The Notorious Landlady.....C..
Jack Lemmon, Kim Novak, Fred Astalre

MGM

Four Horsemen of the Apocalypse © .....D..
Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb

Mutiny on the Bounty (Ultra Panavision-70) ....Ad..
Marlon Brando, Trevor Howard, Hugh Griffith, Tarita

A Light in the Piazza .....D..
Rossano Brazzi, Olivia de Havilland, George Hamilton, Yvette Mimieux

King of Kings (T) ....Bib D..
Jeffrey Hunter, Siobhan McKenna

The Wonders of Aladdin ©.....
Donald O'Connor, Vittorio De Sica

PARAMOUNT

Escape From Zahrain.....D..
Yul Brynner, Madlyn Rhue

Summer and Smoke (118) (T) .....D..6107
Laurence Harvey, Geraldine Page

Hatari! .....Ad..
John Wayne, Red Buttons

Hell Is for Heroes .....D..
Steve McQueen, Bobby Darin Fess Parker, Bob Newbart

My Geisha .....C..
Shirley MacLaine, Yves Montand, Rob't Cummings, Edw. G. Robinson

The Errand Boy .....C..
Jerry Lewis

20th-FOX

Madison Avenue ©.....D..
Dana Andrews. Eleanor Parker

20,000 Eyes (61) ©.....D..
Gene Nelson, Merry Anders

It Happened in Athens © ..Ad..
Jayne Mansfield, Nico Minardos

Tender Is the Night ©...D..
Jennifer Jones, Jason Robards jr. Joan Fontaine, Jill St. John

The Innocents ©.....D..138
Deborah Kerr, Michael Redgrave

UNITED ARTISTS

Exodus (212) (Panavision 70) .....D..6101
(Special release)..Paul Newman, Eva Marie Saint, Peter Lawford

Season of Passion .....D..
Ernest Borgnine, Anne Baxter

Something Wild .....D..
Carroll Baker, Ralph Meeker

The Magic Sword .....
Basil Rathbone, Estelle Winwood

UNIVERSAL-INT'L

Cape Fear .....D..
Gregory Peck, Polly Bergen

The Outsider .....D..
Tony Curtis, Jas. Franciscus

Flower Drum Song .....M..
Nancy Kawn, James Shigeta, Miyoshi Umeki, Juanita Hall

WARNER BROS.

Merrill's Marauders .....Ac..
Jeff Chandler. Ty Hardin

The Music Man (T).....M..
Robert Preston. Shirley Jones

A Majority of One.....C..
Rosalind Russell, Alec Guinness

Lad, a Dog .....D..
Peter Breck, Peggy McCay

FEATURE CHART

MISCELLANEOUS

BUENA VISTA

One Hundred and One Dalmatians (80) ...An..Mar 61
The Absent-Minded Professor (97) .....C..May 61
Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk
The Parent Trap (123) .....C..Jul 61
Maureen O'Hara, Brian Keith, Hayley Mills
Nikki, Wild Dog of the North (73) .....Ad..Jul 61
Jean Coutu, Nikki (dog star)
Greyfriars Bobby (91) CD..Oct 61
Donald Crisp, Kay Walsh

CONTINENTAL

Make Mine Mink (101) C..Dec 60
Terry-Thomas, Athene Seyler
Hippodrome (96)..Ac....Mar 61
(Eng-dubbed)..Gerhard Reidmann, Margit Nanke
Saturday Night and Sunday Morning (90) .....D..Apr 61
Albert Finney, Shirley Ann Field
The Long and the Short and the Tall (102) .....D..Sep 61
Laurence Harvey, Richard Todd
The Pure Hell of St. Trinian's (94) .....C..Oct 61
Joyce Grenfell, Cecil Parker George Cole

CREST FILMS

Code of Silence (75)..Cr..Feb 61
Terry Becker, Elisa Loti
Pirate and the Slave Girl (87) © .....Ad..Aug 61
Lex Barker, Chelo Alonso

EDWARD HARRISON

Another Sky (83).....D..Jan 61
Victoria Grayson, Tayeb

FILMS-AROUND-THE-WORLD

A French Mistress (91)..C..Dec 60
Cecil Parker, Jas. H. Justice

FILMGROUP

Little Shop of Horrors (70) .....HoC..Sep 60
Jonathan Haze, Jackie Joseph
High School Caesar (72) D..Nov 60
John Ashley, Gary Vinson
Date Bait (71) .....D..Nov 60
Gary Clark, Marlo Ryan
Atlas (84) VitaScope Spec. May 61
Michael Forest, Frank Wolf, Barboura Morris
The Pirate of the Black Hawk (93) Ⓢ ....Ad..Sep 61
Mijanou Bardot, Jerard Landry

GOVERNOR

Carry On, Nurse (89) .....C..
Kenneth Connor, Shirley Eaton
Carry On, Constable (86) C..Feb 61
Ken Connor, Leslie Phillips

KINGSLEY-UNION

The League of Gentlemen (113) .....CO..Feb 61
Jack Hawkins, Nigel Patrick

K. GORDON MURRAY

Santa Claus (94) ....F..Nov 60
Narrated by Ken Smith
Little Angel (90) ..CD..Jan 61
Maria Gracia, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91)..C..Nov 60
Melina Mercouri, Jules Dassin
Tunes of Glory (106)..D..Jan 61
Alec Guinness, John Mills

PATHE-AMERICA

The Deadly Companions (90) Panavision.....W..Jul 61
Maureen O'Hara, Brian Keith, Steve Cochran, Chill Wills

RCIP

The Devil's Commandment (71) ©.....Ho..Jan 61
Gianna Maria Canale, Carlo D'Angelo, Charles Fawcett
Mark of the Devil (73) D..Jan 61
Maria Felix, Crox Alvarado

SHOWCORPORATION

Home Is the Hero (83) O..Feb 61
Arthur Kennedy, Walter Macken
Two-Way Stretch (87) C..Apr 61
Peter Sellers, Wilfrid Hyde White

STERLING WORLD DIST'RS

The Half Pint (73).....C..Oct 60
Pat Goldin, Tommy Blackman
The Last Rebel (83)..Ac..Dec 60
Carlos Thompson, Ariadna Welter

UNITED PRODUCERS (UPRO)

Black Pit of Dr. M. (72) .....Ho..Mar 61
Ralph Bertrand, Gaston Santos
Siege of Sidney Street (93) .....Ad..Mar 61
Peter Wyngarde, Donald Sinden
Nature Girl and the Slaver (70).....Ad..May 61
Marian Michael, Adrian Hoven

VALIANT-VITALITE

The Angry Silence (95)..O..Jan 61
R. Attenborough, Pier Angeli
The Young One (103)..D..Feb 61
Zachary Scott, Bernie Hamilton
Mania (85) .....Ho..Feb 61
Peter Cushing, June Laverick
It Takes a Thief (94)..D..Feb 61
Jayne Mansfield, Anthony Quayle
Hitler's Executioners (78) ....Doc..Jun 61

WOOLNER BROS.

Flight of the Lost Balloon (..) .....Ad..Oct 61
Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE

Breathless (89) 3- 6-61
(F-A-W)..Jean Seberg, Jean-Paul Belmondo
Beau Serge (87) 9-25-61
(UMPO)..Gerard Blain, Jean-Claude Brialy
Frantic (90) 8-28-61
(Times)..Jeanne Moreau, M. Ronet
Love Game, The (85) 2-13-61
(F-A-W)..Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury
Modigliani of Montparnasse (110) 3- 6-61
(Cont'l). Gerard Philipe, Lilli Palmer, Anouk Aimee, L. Padovani
Rules of the Game (104) 4-17-61
(Janus)..Jean Renoir, Pauline Llubost
Rue de Paris (90).....12-12-60
(Lopert)..Jean Gabin

GERMANY

Glass Tower, The (104)..10- 3-60
(Ellis). Lilli Palmer
The Girl of the Moors (87) 9- 4-61
(Casino)..Claus Holm, Maria Emo
Three-Penny Opera, The (113) 11-21-60
(Brandon)..Lotte Lenya, Rudolph Forster

GREECE

Antigone (93) 9-25-61
(Norma)..Irene Papas
Counterfeit Coin (120)..10- 3-60
(Atlantis)..K. Logothedtides
Moussitsa (75).....6- 5-61
(Greek Pictures) A. Vouyouklaki
288 Stournara St. (90) .. 2-27-61
(Atlantic)..Orestis Makris, Sophia Vembo

ITALY

Big Deal on Madonna St., The (91) 1-30-61
(UMPO)..V. Gassman, Toto
Holiday Island (105)....11-14-60
(Brandon)..Vittorio de Sica
La Dolce Vita (175).... 4-24-61
(Astor)..Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Alain Cuny
L'Avventura (145).....6- 5-61
(Janus)..Monica Vitti, Gabriele Ferzeti, Lea Massari
Rocco and His Brothers (175) 7-17-61
(Astor)..Alain Delon, Annie Girardot
Two Women (105) 6-19-61
(Embassy)..Sophia Loren, Jean-Paul Belmondo
Wild Love (86) 5- 1-61
(Ellis)..Franco Interlenghi

JAPAN

Rikisha Man, The (105) 5- 8-61
(Cory)..Toshiro Mifune
Road to Eternity (181) .. 2-27-61
(Beverly) Tatsuya Nakadai
Rice (118) 9-18-61
(SR)..Yuko Moshizuki

POLAND

Ashes and Diamonds (105) 9- 4-61
(Janus)..Z. Cybulski, E. Krzyzewska

SWEDEN

Secrets of Women (114).. 9-18-61
(Janus)..Eva Dahlbeck, Gunnar Bjornstrand, Maj-Britt Nilsson
Unmarried Mothers (79) .. 3-13-61
(President). E. Etiberg, B. Logart
Virgin Spring, The (88)..12-12-60
(Janus)..Max von Sydow, Birgitta Petterson

U.S.S.R.

Ballad of a Soldier (89).. 1-31-61
(Kingsley)..Vladimir Ivashov, Shanna Prokhorenko (also Eng.-dubbed)
Fate of a Man (100) .. 8-28-61
(UA)..Sergei Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

Prod No. | Rel. Date

COLUMBIA

ASSORTED & COMEDY FAVORITES (Reissues)
5425 Should Husbands Marry? (17) .....Apr 61
5435 Aim. Fire, Scoot (16)..Mar 61
5426 He Flew the Shrew (16½) .....May 61
5436 Man or Mouse (18)..Jun 61
6421 Hot Heir (16½) ....Sep 61
6431 Caught on the Bounce (15½) .....Oct 61

CANDID MICROPHONE (Reissues)
5554 No. 4, Series 2 (10½) Feb 61
5555 No. 5, Ser. 2 (11)..Mar 61
5556 No. 6, Ser. 2 (10½)..Jul 61
6551 No. 1, Series 3 (11) Sep 61

COLOR SPECIALS
5501 Polygamus Polonius (9) Nov 60
5502 Rooftops of New York (10) .....May 61

COLOR FAVORITES (Technicolor Reissues)
5667 Babie Boogie (6)....Jan 61
5608 Pickled Puss (6½)...Jan 61
5609 Christopher Crumpet's Playmate (6½).....Feb 61
5610 Swiss Tease (6).....Mar 61
5611 The Rise of Outon Lang (6½) .....Mar 61
5612 Coo-Coo Bird Dog (6) Apr 61
5613 The Jaywalker (6½) May 61
5614 Topsy Turkey (6½) ..Jun 61
5615 Punchy de Leon (6½)..Jul 61
6601 Red Riding Hood Rides Again (7) .....Sep 61
6602 The Magic Fluke (7) Sep 61
6603 Imagination (6½).....Oct 61

FILM NOVELTIES (Relssues)
5852 Push Back the Edge (10) .....Dec 60
5853 Community Sings No. 1, Ser. 13 (10)....Mar-61
5854 Yukon Canada (10)..Apr 61

LOOPY de LOOP (Color Cartoons)
5704 Happy Go Loopy (6½) Mar 61
5705 Two-Faced Wolf (6½) Apr 61
5706 This Is My Oucky Day (6½) .....May 61
5707 Fee Fie Foes (6½)..Jun 61
5708 Zoo Is Company (6½) Jul 61
6701 Catch Meow (6½)....Sep 61
6702 Kooky Loopy (7)....Oct 61

MR. MAGOO REISSUES (Technicolor)
5756 Magoo's Canine Mutiny (Both © and standard)..Apr 61
5757 Capt. Outrageous (7) May 61
5758 Magoo Goes West (6)..Jul 61
6751 Safety Spin (7).....Sep 61
6752 Calling Dr. Magoo (6½) .....Oct 61

SPECIAL COLOR FEATURETTES
5442 Splendors of Paris (19) .....May 61
5443 Wonderful Greece (19) Jun 61
6441 Images of Luangua (18) .....Oct 61

SERIALS (15 Chapter-Reissues)
4160 King of the Congo ..Jun 60
5120 Son of Geronimo ....Nov 60
5140 The Great Adventures of Captain Kidd .....Mar 61
5160 Cody of the Pony Express .....Aug 61

STOOGE COMEDIES (Reissues)
5404 Pals and Gals (16)..Jan 61
5405 Knutsy Knights (17½) .....Feb 61
5406 Shot in the Frontier (16) .....Apr 61
5407 Scotched in Scotland (15½) .....May 61
5408 Fling In the Ring (16) .....Jul 61
6401 Quiz Whizz (15½)....Sep 61
6402 Fifi Blows Her Top (16½) .....Oct 61

THRILLS OF MUSIC (Reissues)
5952 Shorty Sherlock & His Orchestra (8½) .....Dec 60
5953 Skitch Henderson & His Orchestra (10) .....Feb 61
5954 Boyd Raeburn & His Orchestra (11) .....May 61

WORLD OF SPORTS
5802 Hip Shooters (9½)..Feb 61
5803 Water-Sports Champs (10) .....Apr 61
5804 Dogs Afield (10½)....Jun 61
6801 Aqua Ski-Birds (..) Oct 61

Prod No. | Rel. Date

M-G-M

GOLD MEDAL REPRINTS (Technicolor Reissues) All 1.75-1 Ratio
Tom and Jerrys
W261 Pet Peeve (7) .....Sep 60
W262 Mice Follies (7) ....Sep 60
W263 Touche Pussy Cat (7) Sep 60
W265 Southbound Duckling (7) .....Sep 60
W266 Neapolitan Mouse (7) Sep 60
W267 Pup on a Picnic (7) Sep 60
W269 Downhearted Duckling (7) .....Sep 60
W272 Mouse for Sale (7)..Sep 60
W273 Cat Fishin' (8) ....Sep 60
W274 Part Time Pal (8)..Sep 60
W275 Cat Concerto (7)....Sep 60
W276 Dr. Jekyll and Mr. Mouse (7) .....Sep 60
Tex Averys
W264 Farm of Tomorrow (7) Sep 60
W268 The Flea Circus (7) Sep 60
W270 Dixieland Droopie (8) Sep 60
W271 Field and Scream (7) Sep 60

PARAMOUNT

COLOR SPECIALS (2 Reels)
B20-1 Carnival in Quebec (16) .....Sep 60
B20-2 Boats a-Poppin' (18) (Anamorphic) .....Sep 60
B20-3 Lifeline to Hong Kong (17) Anamorphic.....Apr 61
B21-1 Spring in Scandinavia (..) .....Nov 61
B21-2 Fireaway, Story of a Trotter (..) .....Nov 61

MODERN MADCAPS (Technicolor)
M20-1 Galaxia (7) .....Dct 60
M20-2 Bouncing Benny (6) Nov 60
M20-3 Terry the Terror (6) Dec 60
M20-4 Phantom Moustacher (6) .....Jan 61
M20-5 Kid From Mars (6) Mar 61
M20-6 Mighty Termite (6) Jun 61
M21-1 Plot Sickens (..)....Oct 61
M21-2 Crumley Cogwheel (..) Oct 61
M21-3 Popcorn & Politics (..) .....Nov 61

NOVELTOON (Technicolor)
P20-1 Northern Mites (6)..Nov 60
P20-2 Miceniks (6) .....Dec 60
P20-3 The Lion's Busy (6)..Mar 61
P20-4 Goodie the Gremlin (6) .....Apr 61
P20-5 Alvin's Solo Flight (7) Apr 61
P20-6 Hound About That (6) Jun 61
P21-1 Munro (9) .....Sep 61
P21-2 Turtle Scoop (..)....Sep 61
P21-3 Kozmo Goes to School (..) .....Nov 61

POPEYE CHAMPIONS
E21-1 Fireman's Brawl (..) Sep 61
E21-2 Toreadorable (..) ..Sep 61
E21-3 Popeye, the Ace of Space (..) .....Sep 61
E21-4 Shaving Muggs (..) Sep 61
E21-4 Taxi Turvy (..) ...Sep 61
E21-6 Floor Flusher (..) Sep 61

SPORTS ILLUSTRATED (Anamorphic—Color—1 Reel)
D20-1 Kings of the Keys (9) .....Sep 60
D20-2 Big "A" (9) .....Sep 60
D20-3 A Sport Is Born (10) .....Nov 60
D20-4 Ten Pin Tour (9)....Apr 61
D20-5 Speedway (10).....May 61

THE CAT (Color Cartoons)
C20-1 Ton Cat (8) .....Sep 60

CARTOON SPECIAL
A-21 Abner the Baseball. 2 Reel (12½) .....Sep 61

TRAVELRAMA (Anamorphic-Color-1 Reel)
T20-1 Porpoise Posse (10)..Mar 61

20th CENTURY-FOX

MOVIETONE CINEMASCOPES (Color)
7101 Australian Water Sports (9) .....Jan 61
7102 Assignment Mexico (10) Feb 61
7105 Algonquin Holiday (9) .....Mar 61
7103 Adventure in Rhythm (9) .....Anr 61
7104 Assignment Egypt (9) May 61
7106 Assignment Singapore & Malaya (10) Jun 61

SPECIALS
7054 Tiger in the Tea (10) C'Scope. De Luxe color....Jul 60
7055 Call of the Holy Land (19) 2D (B&W).....Nov 60

TERRYTOON 2-D's All Ratios—Color
5121 The Mysterious Package (6) .....Jan 61
5122 Cat Alarm (6).....Feb 61
5123 Drum Roll (7) .....Mar 61
5124 Railroaded to Fame (7) .....May 61
5125 The First Fast Mail (6) .....May 61

Prod No. | Rel. Date

TERRYTOONS (Color-CinemaScope)
5101 Night Life in Tokyo (6) .....Feb 61
5102 So-Sorry, Pussycat (6) Mar 61
5103 Son of Hashimoto (7) Apr 61
5104 Strange Companion (6) Apr 61
5105 Honorable Cat Story (6) Jun 61
5106 Crossing the Delaware (6) .....Jun 61

UNIVERSAL-INT'L

COLOR PARADE
4171 Valley of the Mekong (9) .....Nov 60
4172 The Lion City (9)..Dec 60
4173 Treasure of Istanbul (9) Jan 61
4174 Down Jamaica Way (9) Feb 61
4175 Sidetracked (9) © ..Mar 61
4176 Puerto Rican Playland (8) .....Apr 61

WALTER LANTZ CARTUNES (Technicolor..Can be projected in the Anamorphic process, 2.35-1) (All run between 6 and 7 min.)
4111 Southern Fried Hospitality (Woody Woodpecker) ....Nov 60
4112 Fowled Up Falcon (Woody Woodpecker) ....Dec 60
4113 Poop Deck Pirate (Woody Woodpecker) ....Jan 61
4114 Rough and Tumble-Weed Jan 61
4115 Eggnapper .....Feb 61
4116 The Bird Who Came to Dinner (W. Woodpecker) Mar 61
4117 Gabby's Diner (Woody Woodpecker) .....Mar 61
4118 Papoose on the Loose..Apr 61
4119 Clash and Carry ....April 61

WALTER LANTZ REISSUES (Color Cartunes..Can be projected in the Anamorphic process, 2.35-1)
4131 Helter Shelter (6) ....Nov 60
4132 Witch Crafty (6) ....Dec 60
4133 Private Eye Pooch (6) Jan 61
4134 Bedtime Bedlam (6)..Feb 61
4135 Squareshootin' Square (6) .....Mar 61
4136 Bronco Busters (6)..Apr 61

SPECIAL
4104 Football Highlights of 1960 (10) .....Dec 60

2-REEL COLOR SPECIALS
4101 Pacific Paradise (14) Nov 60

WARNER BROS.

BLUE RIBBON HIT PARADE (Technicolor Reissues—7 min.)
8301 Room and Bird.....Sep 60
8302 Crocked Quack.....Oct 60
8303 His Hare-raising Tale Oct 60
8304 Gift Wrapped.....Nov 60
8305 Little Beau Pepe ....Dec 60
8306 Tweet Tweet Tweety..Dec 60
8307 Bunny Hugged.....Jan 61
8308 Wearing of the Grin..Feb 61
8309 Beep Deep .....Mar 61
8310 Rabbit Fire.....Apr 61
8311 Feed the Kitty.....Apr 61
8312 The Lion's Busy.....May 61
8313 Thumb Fun.....Jun 61
8314 Corn Plastered.....Jul 61
8315 Kiddin' the Kitty.....Aug 61
8316 Ballot Box Bunny.....Aug 61

BUGS BUNNY SPECIALS (Technicolor—7 min.)
8721 From Hare to Heir....Sep 60
8722 Lighter Than Hare....Dec 60
8723 The Abominable Snow Rabbit .....May 61
8724 Compressed Hare.....Jul 61

MERRIE MELODIES LOONEY TOONS (Technicolor—7 min.)
8701 The Dixie Fryer.....Sep 60
8702 Hopalong Casualty.....Oct 60
8703 Trip for Tat .....Oct 60
8704 Doggone People.....Nov 60
8705 High Note.....Dec 60
8706 Cannery Woe.....Jan 61
8707 Zip 'n Snort.....Jan 61
8708 Hoppy Daze.....Feb 61
8709 Mouse on 57th St.....Feb 61
8710 Strangled Eggs .....Mar 61
8711 Birds of a Father ....Apr 61
8712 D'Fightin' Ones .....Apr 61
8713 Lickety-Splat .....Jun 61
8714 A Scent of the Matterhorn .....Jun 61
8715 Rebel Without Claws..Jul 61
8716 The Pied Piper of Guadalupe .....Aug 61

WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Two Reel)
8001 Enchanted Is. (20)....Oct 60
8002 The Man From New Orleans (20) .....Mar 61
8003 Winter Wonders (18)..Jul 61
(One Reel)
8501 Riviera Days (10)....Nov 60
8502 Alpine Champions (10) Feb 61
8403 Kings of the Rockies (10) .....Apr 61
8404 Grandad of Races (10) May 61
8505 Snow Frolics (9)....Jun 61
8506 Hawaiian Sports (9)..Aug 61

THE EXHIBITOR HAS HIS SAY ABOUT PICTURES

'Gidget' Still Good, Too, And Pulls the Teeners

I played "Gidget" a month after "Gidget Goes Hawaiian," which maybe was too close, but still a very good show in every respect and still pulled a crowd of teenagers. Daubled this with "A Bullet Is Waiting," also from Columbia for same of the most beautiful color I've seen in a long time. Both shows are excellent and will set bells ringing in the hearts of all who see this combination. No one, but no one, drove out during this program, and this fact alone augurs well for any show. Columbia's reasonable terms will let you make a buck on this combination.

I. ROCHE

Starlite Drive-In,
Chipley, Fla.

ALLIED ARTISTS

Dondi (AA)—David Janssen, Patti Page, David Kory. A very cute comedy but lack of big names will make it hard to sell. NSS has a good trailer and this helped some. If you can get them in, they will leave with a smile and a good feeling. Average business, but still a good show. Would have been better in color. Played Sun. Weather: Good.—I. Roche, Starlite Drive-In, Chipley, Fla. Pop. 3,000.

BUENA VISTA

Absent-Minded Professor, The (BV)—Fred MacMurray, Nancy Olson, Keenan Wynn. This is what they want to see. Disney leaves out the sex, so he has what they want. Played one week. Weather: Good.—Leo A. Backer, Valley Theatre, Browns Valley, Minn. Pop. 1,170.

COLUMBIA

One Hundred and One Dalmatians (BV)—Cartoon feature. Another one from Walt Disney and a cartoon show at that, but it did the business for us. Played a featurette with it called "Horse With the Flying Tail" and made a good program. Played Sun., Mon., Tues Weather: Fair.—Frank Patterson, Mansfield Theatre, Mansfield, La. Pop. 6,000.

Parent Trap, The (BV)—Hayley Mills, Maureen O'Hara, Brian Keith. This one made the "Swiss Family Robinson" gross look sick. I couldn't believe anything would ever top it, but this one did. A marvelous picture that Disney really sold. Long lines down the block every single day. Played one week.—Jim Fraser, Auditorium Theatre, Red Wing, Minn. Pop. 12,500.

METRO-GOLDWYN-MAYER

Atlantis, the Lost Continent (MGM)—Anthony Hall, Joyce Taylor. Although it has no marquee stars it's a tremendous science-fiction picture from Mr. Pal. Played Thurs., Fri., Sat. Got the kids out. Played to good houses. If the trend is science-fiction in your town, book at once.—Kenn Spaulding, assistant manager, Bijou Theatre, Morrisville, Vt. Pop. 3,450.

Ben-Hur (MGM)—Charlton Heston, Stephen Boyd, Haya Harareet. It's good, but Metro wants 70 per cent. So what have you? Played one week. Weather: Good.—Leo A. Backer, Valley Theatre, Browns Valley, Minn. Pop. 1,170.

Cimarron (MGM)—Glenn Ford, Maria Schell, Anne Baxter. I wish Time's critics could have been here. The biggest Sunday of the year and our patrons loved every minute of it. Park Avenue critics must be an egghead bunch not to see the greatness of "Cimarron." Played Sun., Mon., Tues. Weather: 104 degrees —too hot.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

Gone With the Wind (MGM, reissue)—Clark Gable, Vivien Leigh, Leslie Howard. This is the classic of all American motion pictures and it will go on being so through the years to come. Clark Gable had the best role of his career and the same goes for Miss Leigh. It brought out many faces which I hadn't seen for years. Thas was my third time to show it. I played it after the county fair was over, so did just a little above average for four nights. The people sure didn't know what they were missing. Played Fri. through Mon. Weather: Very nice.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555

PARAMOUNT

One-Eyed Jacks (Para)—Marlon Brando, Karl Malden, Katy Jurado. It's clear why Paramount doubled the rental on this one. Boy, did they burn the gun powder. Scenery and color are gorgeous. We took the worst beating of the year. Saturday night we had a power failure, and Sunday Carla was showing her teeth, so there you have my sob story. Played Sat., Sun., Mon. Weather: Stormy and showers.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

20th CENTURY-FOX

Flaming Star (20th-Fox)—Elvis Presley, Barbara Eden, Dolores Del Rio. As much as we personally can't stand the guy—when there is an Elvis picture we book it. Played this late and out they came anyway. Funny thing with Presley films, we get a lot of grandmas along with the kids. Wouldn't pay five cents to see the film, but it is a moneymaker. —Al Zarzana, Ray Boriski, Boulevard Theatre (subrun), Houston, Tex.

Story of Ruth, The (20th-Fox)—Elana Eden, Stuart Whitman, Peggy Wood. With the help of our friend Fox salesman, Mr. Buell, we finally got "Ruth" here via plane. Thanks! An excellent Biblical drama, well received and enjoyed by average attendance, due to everyone getting in the act for the 4th of July holiday.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

These Thousand Hills (20th-Fox)—Don Murray, Richard Egan, Lee Remick. This western, in 'Scope and color, has all the necessary ingredients for a good picture and is tops in its class. Had lots of good comments on this and I made some money. What more could you ask for? Played Mon., Tues. Weather: Not bad.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

Trapp Family, The (20th-Fox)—Ruth Leuwerik, Hans Holt, Joseph Meinrad. A very fine family film which, if exploited enough, should do well in Catholic communities. These children can really sing. I'm surprised Walt Disney hasn't latched onto them. It did just average here. Played Sun., Mon., Weather: Warm.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Wild in the Country (20th-Fox)—Elvis Presley, Hope Lange, Tuesday Weld. I personally thought this the weakest of the Presleys. Did not measure up "box-officewise" either. Played Tues. through Fri.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

UNITED ARTISTS

Last Time I Saw Archie, The (UA)—Robert Mitchum, Jack Webb, Martha Hyer. A little too slow and drawn out, but it drew well and pleased. Played Fri., Sat.—Elaine S. George, Star Theatre, Heppner, Ore. Pop. 1,100.

Teenage Millionaire (UA)—Jimmy Clanton, Rocky Graziano, Zasu Pitts. This was okay and did pretty good business. Neither the picture nor the business was as good as "Go, Johnny, Go." Played Sun., Mon., Tues.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Young Savages, The (UA)—Burt Lancaster, Shelley Winters, Dina Merrill. Okay if you can't get anything better. A good drama production, but too much of the same thing. No variety at all. Did poor at box-office. Played Sun., Mon., Tues. Weather: Warm and humid.—Kenn Spaulding, assistant manager, Bijou Theatre, Morrisville, Vt. Pop. 3,450.

UNIVERSAL-INTERNATIONAL

Kettles in the Ozarks, The (U-I reissue)—Marjorie Main, Arthur Hunnicutt, Una Merkel. It's the same wonderful story and we did a landslide business. The pop and popcorn business was beautiful. Don't be afraid to repeat these Kettle pictures. They do business. In fact this one did more the second time around than it did the first. People thirst for comedy in our area. Can the sex and drawn out dramas. Give us more of these. By the way, the print was as good and even better than some current product we are now using. Played Wed. Weather: Hot.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn. Pop. 380.

Surefire for Smallies

U-I's duo, "Curse of the Werewolf" and "Shadow of the Cat" ore very good horror films. Kids and teens like to "scream and scratch" a little for a change. Did very well on a Thurs., Fri., Sat date.

C. D. SIMMONS

Grace Theatre,
Grace, Ida.

WARNER BROS.

Giant (WB, reissue)—Rock Hudson, Elizabeth Taylor, James Dean. This picture will never grow old to me. Soundtrack worn but still good. Business above average. Played Sun., Mon., Tues. Weather: Hot.—Ray Steele, Grand Theatre, Lancaster, Ky. Pop. 3,000.

MISCELLANEOUS

All Mine to Give (RKO, released in Canada by U-I)—Cameron Mitchell, Glynis Johns, Patty McCormack. This was the second time around for this good family picture. It is a tear jerker, but it seems people like that type. One lady said to me afterward, "Gee, that was a good picture. I cried all the way through the last two reels." This did very well for a brought-back picture. Played Fri., Sat.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

League of Gentlemen, The (Kingsley)—Jack Hawkins, Nigel Patrick, Richard Attenborough. This is a very good comedy, but it is for the art theatres.—R. N. Justin, Palace Theatre (subrun), Gastonia, N.C. Pop. 23,000.

FOREIGN LANGUAGE FEATURE REVIEWS

The Joker

A Ratio: 1.85-1 Farce-Comedy

Lopert Films **86 Minutes** **Rel. Sept. '61**

A delightfully frothy, mirth-provoking and utterly mad little sex whimsy, this Franch-language farce directed by Philippe De Broca, who also wrote the screenplay with Daniel Boulanger, will prove hilarious to art house patrons who refuse to take their film fare seriously. The picture proves a magnificent tour-de-force for Jean-Pierre Cassel, the engaging and graceful youth who previously scored in De Broca's "The Love Game" (which won critical praise but little public interest from art house patrons early in 1961). With Anouk Aimee, currently playing the wealthy nymphomaniac in "La Dolce Vita," for marquee value, this has broken records in two New York art spots and is a likely boxoffice hit in most keys even if its irreverent treatment of amour and many bedroom scenes make it strictly adult fare. The setting is a grotesque household in Paris inhabited by the madcap hero, his eccentric uncle, his brother and the latter's wife, who is the mother of the hero's two illegitimate sons. The story opens with the Peter Pan-like hero escaping from a lady's bedroom and pursued by the irate husband over the rooftops and fences—the rest is equally ridiculous and replete with slapstick and sight gags. Cassel is a thoroughly likable young rogue. Palau is a droll little figure as the uncle and Genevieve Cluny is amusing and pathetic at the same time as the brother's wife. Mlle Aimee is dignified and charming as the picture's one serious character. Roland Nonin is executive producer.

Jean-Pierre Cassel, Anouk Aimee, Palau, Genevieve Cluny, Georges Wilson.

Utamaro

A Ratio: 1.85-1 Melodrama

Harrison **93 Minutes** **Rel. ———**

The 18th Century Japanese painter, Utamaro oft-likened to Toulose-Lautrec, the Frenchman who chose subjects from the dancers, prostitutes and music hall habitues of his day, is the subject of this latest Masaichi Nagata effort (he was responsible for the Academy Award winning "Rashomon" and "Gates of Hell"). Kazuo Hasegawa, the impassioned lover of "Gates of Hell," has the title role, imparting properly restrained moments to the portrayal of the first Japanese artist to achieve international fame during his lifetime. Utamaro is destined for an uneasy fame; his models—and they possess all the attributes of their contemporaries around the globe—clamor for his attention, while the academicians profess mere loathing for his naturalism, and a powerful lord turns jealous attention to hateful concern after Utamaro refuses to join his household. As misfortune closes in, a model, for whom a prosperous marriage has been arranged, forsakes all to be with Utamaro. A bevy of Japan's most beautiful girls appear in this Daiei Motion Picture Company presentation, released stateside by Edward Harrison. Japanese dialog is supplemented by adequate English titles. Color is AGFA.

Kazuo Hasegawa, Chikage Awahima, Hitomi Nozoe, Fujiko Yamamoto.

Columbia Reissues Set

NEW YORK—Columbia's "Picnic," the revival of the 1956 release starring William Holden, Kim Novak and Rosalind Russell, and "Twinkle and Shine," a revised version of the 1959 release, "It Happened to Jane," starring Doris Day, Jack Lemmon and Ernie Kovacs, opened at the Forum Theatre September 22.

Paris Blues

F Ratio: 1.85-1 Drama

United Artists (6131) **98 Minutes** **Rel. Nov. '61**

Any blues connected with this offering are strictly in the title, the haunting love story and the musical score; not of the boxoffice variety. Cash boxes should jingle assuringly in most situations, with the only foreseeable difficulty lying south of the Mason-Dixon line where the film's inter-racial relationships may encounter difficulties. For the armchair travelers there are the authentic Paris backgrounds, music lovers will revel in Duke Ellington's score, teenagers will flip for the hot jazz, particularly as it pours forth from the horn of celebrated trumpeter Louis (Satchmo) Armstrong; romantics are provided with a double love theme, and the beat generation will roundly approve the colorful, unconventional goings-on depicted in Paris' Left Bank section. Then there is a marquee-mighty cast headed by Paul Newman, Joanne Woodward and Sidney Poitier, each of whom gives an expectedly fine performance and, as an added fillip, sepia songstress Dichann Carroll, who turns in a solid dramatic portrayal. Viewers who may balk at Newman's attraction to Miss Carroll and the latter's sharing a hotel room with Miss Woodward, should find their qualms alleviated by the picture's European setting where such is highly acceptable. Martin Ritt directed.

Paul Newman, Joanne Woodward, Sidney Poitier, Louis Armstrong, Dichann Carroll, Serge Reggiani.

Boy Who Caught a Crook

A Ratio: 1.85-1 Melodrama

United Artists (6127) **72 Minutes** **Rel. Oct. '61**

Admirably filling what is a lamentably empty niche of supporting fare strictly for family-young people consumption, this latest from the proficient Robert E. Kent-Edward L. Cahn team—they've listed the effort as a Harvard Film Corp. presentation—is aided immeasurably by the winning title delineation of young Roger Mobley, given sufficient portrayals in kind a most welcome, valuable addition to the fast-diminishing roster of distinctively young American castings. Moreover, veteran character thespian, Don Beddoe he of the wry, quizzical grin, and one-time romantic leading lady Wanda Hendrix handled the adult stints in the relatively simple story framework, along with Johnny Seven, as the criminal whose machinations set into motion still another ultimately warm recitation of human qualities far outdistancing that of dire distraught circumstances. Nathan Juran's screenplay may not contain anything particularly fresh and inventive, but it manages to serve up the inviting glow that goes hand-in-hand with a deed well done. Kent attended to production and Cahn directed with a firm grasp of the basic premise. Gilbert Warrenton's photographic effects are in keeping with the aforementioned mood and motivation.

Wanda Hendrix, Don Beddoe, Roger Mobley, Richard Crane, Johnny Seven, Robert Stevenson.

Black Pit of Dr. M

A Ratio: 1.85-1 Horror Drama

United Producers **71 Minutes** **Rel. ———**

This states-righter tosses in every conceivable chestnut that has been exploited in the horror field—complete with spirits returning from the dead, a mad doctor in an insane asylum, acid-throwing patients and the beautiful daughter of a deceased man of medicine pursued by a lustful "dead" man only to be rescued in the very nick of time by the stalwart young interne. The discriminating won't be flocking, the logical-thinking won't be flocking, but the apparently burgeoning element that seems to dote on such weird goings-on will find everything concerned very much to their liking. The exploitation gimmicks that have been successfully employed in the past ought to work smoothly, slickly this time out, although the tiniest of the lured tykes may well find what happens on the screen a bit too gruesome and excessive for their limited tastes. Ralph Bertrand and Gaston Santos, doctors, have long ago made a solemn pact that whoever dies first will posthaste return to the land of the living and tell the survivor just what it means to pass on. Bertrand precedes his long-time friend, in the process returning to predict that Santos will find the long-anticipated answer at a specified time. This will frighten some of the more gullible.

Ralph Bertrand, Gaston Santos, Mapi Cortes, Carl Aucira, Caroline Barret, Louis Aragon, Beatrice Aguirre.

The Hustler

A Ratio: 2.55-1 Drama ©

20th-Fox (136) **134 Minutes** **Rel. Oct. '61**

A raw, racy and realistic tale of the seamy side of life in Manhattan's poolrooms, bus stations and cheap hotels, this Robert Rossen production is strong meat which will have its greatest appeal to male patrons and sports fans, although Paul Newman will have marquee lure for the ladies and Jackie Gleason's TV popularity will attract general audiences even if his role is comparatively minor. The screenplay by Rossen and Sidney Carroll, based on a novel by Walter Tevis, has some of the elements of the memorable "On the Waterfront," but without that picture's stark power, and the romantic plot is a completely sordid one, starting with a pickup which leads into an illicit affair and much drinking before the girl's suicide—scarcely a pretty tale and one for adults only. Rossen, who also directed, gets superlative performances from Newman, from Piper Laurie, who returns to the screen with a compelling portrayal of a lonely, alcoholic girl, and from George C. Scott, whose striking delineation of a vicious, corrupt gambler should win him Academy Award consideration. Gleason does well in his few scenes as a pool champ (there may be too many closeups of the game for non-players) and Myron McCormick also contributes a fine bit. Filmed entirely in New York City.

Paul Newman, Jackie Gleason, Piper Laurie, George C. Scott, Myron McCormick, Murray Hamilton, Jake LaMotta.

Two Women

A Ratio: 1.85-1 War Drama

Embassy **105 Minutes** **Rel. ———**

Originally an Italian-language film with English subtitles, this Italian-French coproduction, produced by Carlo Ponti (husband of Sophia Loren), is now being released with dubbed-in English. Sophia Loren, after a dozen Hollywood pictures, mostly in glamorous, dressed-up roles, returned to her native Italy to give her finest screen portrayal to date as an earthy peasant girl in World War II. Miss Loren's recent Cannes Film Festival award as "best actress," Vittorio De Sica's fame (this time as director only), and the best-selling novel by Alberto Moravia, will insure strong grosses in the art spots and selected key city first runs on the strength of Loren's name. Initially aimed for art houses, this Joseph E. Levine presentation is being played by regular houses. The screenplay by Cesare Zavattini has been brilliantly directed by De Sica, who builds interest slowly but steadily until he reaches a truly startling rape climax, in which Miss Loren climbs to histrionic heights. Excellent, too, are Eleonora Brown, as a 13-year-old suddenly shocked into womanhood and Raf Vallone, in the brief role of a virile Italian. Black-and-white photography is first-rate.

Sophia Loren, Jean-Paul Belmondo, Raf Vallone, Eleonora Brown, Renato Salvatori.

Wild Youth

A Ratio: 1.85-1 Melodrama

Cinema Associates **73 Minutes** **Rel. ———**

This is another of the minor efforts that come along the states rights trail, ostensibly providing a thrill-a-minute story of mixed-up teenagers, their molls, and narcotics, but, in the final analysis, failing in objectivity. If there's a premise to this John Bushelman production, it's to advise the nation's parents not to let their children meet bad influences. But before any such thought hoves into view, the audience is treated to gibberish as only a weakly directed, malfunctioning cast can provide. Carol Ohmart, previously cast in relatively logical melodramas, and Robert Hutton, a one-time young male lead, are the only names of any consequence for the marquee, but they, too, do little to distinguish this particular effort, credited to a threesome consisting of Robert J. Black jr., Lester William Berke and Dean Romano. And who do you think is a lookin' for the criminals—redoubtable, imperturbable "I'll Get My Man!" Robert Hutton of the Treasury Agents field force. Well, sir, Hutton does get his man, as the John Schreyer-directed opus limps to a reasonably satisfying climax. Production values are about as good as the unconvincing histrionics, all components behaving as if they've got to finish what is obviously a botched-up task at hand.

Robert Hutton, John Goddard, Carol Ohmart, Clancey Cooper, Steve Rowland, Robert Arthur, Jan Brooks.

THE STORY: **"The Hustler" (20th-Fox)**

Paul Newman, a hustler (pool shark) comes out of the West to New York and gets into a grueling game with Jackie Gleason, the champion. Although Gleason soundly beats Newman at the pool table, the game is watched by George C. Scott, a ruthless money-man who determines to exploit Newman. Meanwhile, Newman meets Piper Laurie, a lonely pickup and, after a drinking bout, moves in with her. Newman walks out on his former manager and, after having his thumb broken in a waterfront poolroom, takes up with Scott who brings him and Piper to Louisville, where he wins in a game with a rich Southern sportsman. Piper, realizing that Newman has sold himself to Scott, tries to warn him but is rejected and finally commits suicide. Newman at last becomes aware of Scott's evil influence on his life. He returns to beat Gleason in a climactic game and then denounces Scott to regain his self-respect.

EXPLOITIPS:

Although the title has a sordid implication, it actually refers to a poolroom hustler. Newman is popular with women fans and Jackie Gleason is famed throughout the U.S. for his long-running TV comedy series.

CATCHLINES:

Powerful and Primitive Are the Words for This Story of a Poolroom Hustler Who Won at the Game but Was Beaten by Life . . . A Lonely Girl Seeks Salvation Through the Love of a Young Pool Player.

THE STORY: **"Paris Blues" (UA)**

Jazzmen Paul Newman and Sidney Poitier have found Paris to be their heaven—Paul, because he feels he will attain his true stature as a musician in the French city, and Sidney, because he has found freedom from the racial problems in America. They meet Joanne Woodward and Diahann Carroll during the girls' two-week holiday in Paris. Diahann and Poitier fall in love and she is able to persuade him to return to the U.S. with her and face whatever they must to assure a good life for both of them and the people of their race. Joanne and Paul have an affair, during which she learns to sincerely love him. He is tempted to give up his serious musical intentions and follow her back to America where he might spend the rest of his life as a middle-rate trombone player. However, in the end, he knows he must let her go while he remains in Paris to try to find his true worth in the world of music.

EXPLOITIPS:

Ask music stores to cooperate in displaying Duke Ellington and Louis Armstrong albums with stills from the picture and accompanying theatre information.

CATCHLINES:

They Came to Paris to Find Love and Found Disillusionment . . . The Music of Louis Armstrong and Duke Ellington —The Beauty of Joanne Woodward, and the Acting Power of Sidney Poitier and Paul Newman, All Rolled Into One Sensational Film!

THE STORY: **"Two Women" (Embassy)**

Sophia Loren, owner of a grocery store in Rome left by her late and elderly husband, comforts her 13-year-old daughter (Eleonora Brown) when the area is bombed in 1943. In order to be safe from falling death, Sophia and her young daughter move to the country. Meanwhile, Raf Vallone watches her property. The studious son of a local businessman, Jean-Paul Belmondo, falls in love with Loren while Eleonora is attracted to him. Fleeing the retreating Germans, Sophia and her daughter are mass-raped in a church by a group of Moroccan soldiers. Given a lift by a truck driver they stay overnight in his village. Loren awakens in the middle of the night to find her daughter missing. When she returns in the morning, Eleonora admits dancing with the truck driver and that he gave her a pair of nylon stockings. Loren fears that her daughter is lost forever to her by the abnormal shock. The news of the death of Pelmondo shocks the girl back to normalcy, and Loren lovingly embraces her.

SELLING ANGLES:

Arrange bookstore and library tieups of the widely read novel by Alberto Moravia. Promote interest among Italian groups and war veteran organizations.

CATCHLINES:

The Book They Thought Was Too Daring to Be Made Into a Motion Picture . . . An Unusual Drama of Mother and Daughter and Their Misadventures in War.

THE STORY: **"Boy Who Caught a Crook" (UA)**

When armed robber Johnny Seven tosses a briefcase containing $100,000 onto a vacant lot, he plans to return later and retrieve it. By the time he has eluded the police who are chasing him, a young newsboy, Roger Mobley, has found it and taken it to his pal the Colonel, Don Beddoe, an old derelict, who opens it privately and reports it's empty. Seven tracks down Mobley and beats him in an effort to get back his loot. Beddoe, trying to save the boy, confesses taking the money. Mobley's young widowed mother, Wanda Hendrix, worries over the boy's absence and calls police who discover Seven about to kill Beddoe. Later information reveals that a "wino" had confessed taking the money from the abandoned briefcase before Mobley and Beddoe found it. A large reward is given to Mobley, who promptly shares it with his old pal.

EXPLOITIPS:

For street bally, dress a small boy in a "policeman's uniform" and handcuff him to a big, masked "yegg," the duo to wear signs reading, "I'm the Boy Who Caught This Crook" and "We're Going to . . .'s Theatre to See . . ."

CATCHLINES:

A Story With Warmth . . . Action With a Wallop! . . Armed Robbery Was Never So Completely Disarming.

THE STORY: **"Wild Youth" (Cinema Associates)**

Escaping from an honor farm, Steve Rowland and Robert Arthur find refuge with Donna, a farm girl who is all of sweet 16. She is in love with Arthur but Rowland, an expert with a switchblade, is a constant menace to their romance. When their beat-up car breaks down, they hitch-hike a ride and find themselves with a notorious killer and dope peddler wanted by the border police. His name is Revis (John Goddard). With him is his dope-crazed moll, Carol Ohmart. In the ensuing conflict between Goddard and Rowland for the prize possession of a huge doll stuffed with dope, the border police, including treasury agent Robert Hutton, finally run down to a gun-blazing climax.

EXPLOITIPS:

Both Robert Hutton and Carol Ohmart's names will mean something to the regular theatre patron. Arrange with scrap dealers to use a badly wrecked car—preferably a sports model—in your foyer or on the sidewalk, with adjacent sign reading, "Was He a Narcotics Addict? See . . ." Set up window and interior displays at department stores, specializing in bikini bathing suits.

CATCHLINES:

The "Way-Out" Guys and the "Make-Out" Gals . . . Is Violence the Only Way Out for a Teenager? . . . The Nation's No. 1 Problem Today . . What Is Their Latest Kick?

THE STORY: **"Black Pit of Dr. M." (United Producers)**

Dr. Ralph Bertrand, on his deathbed, is reminded by Dr. Gaston Santos of a long-ago pact that whoever died first would return and help the survivor to discover the secret of the Great Beyond, and, after that, assist him back into this life. Bertrand's spirit, invoked by a medium, promises to help him discover the secret beyond death. Santos (who is called Dr. Masali, hence the title) is told that three months from that night at 9 p.m., a door will close and there will be no turning back. In the meantime, many strange things will happen. Mapi Cortes, Bertrand's daughter, is visited by a stranger the audience knows is his spirit. She goes to work in Santos' mental institution to be near Carl Aucira, a new doctor. An asylum aide, horribly disfigured by a mad patient's throwing of acid, vows vengeance. But the patient's murder is blamed on Santos. Santos is executed and shortly thereafter the aide's body arises out of the grave, this time containing Santos' spirit. Santos admits wild infatuation for Mapi, and when she rebuffs him, he threatens acid-tossing. Aucira dashes to the rescue, throws acid at Santos; he is destroyed by fire.

EXPLOITIPS:

Prior to opening day and during run, dress ushers in black costumes with peepholes for eyes.

CATCHLINES:

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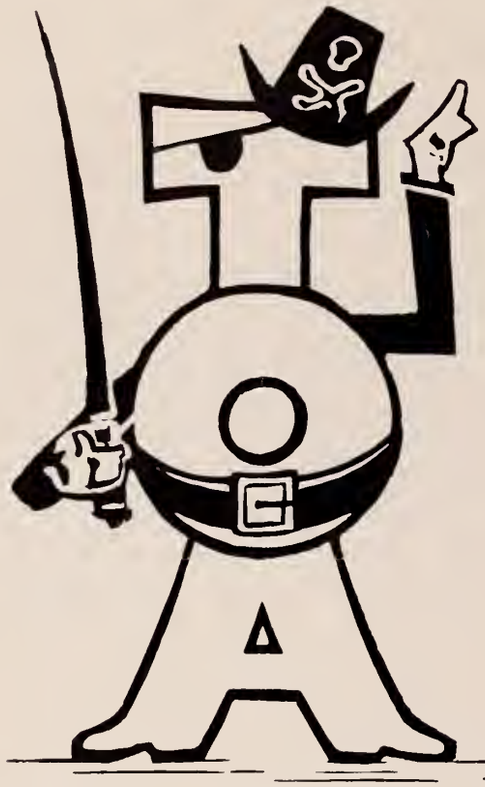
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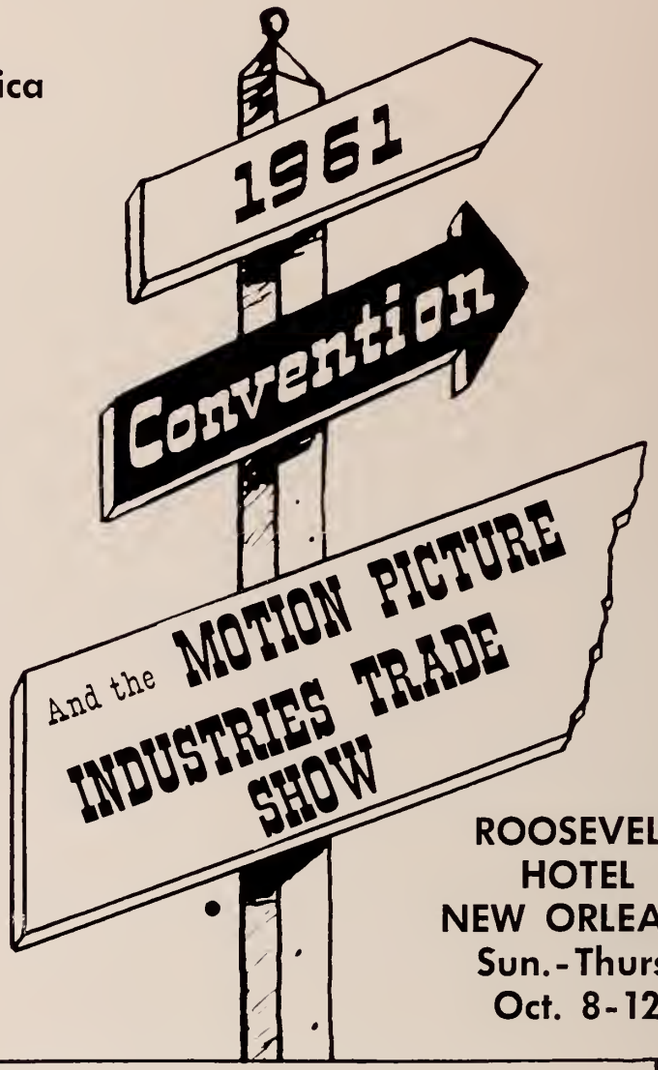
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The Pulse of the Motion Picture Industry



Four well-known Southern exhibitors are serving as cochairmen of the 14th annual convention of Theatre Owners of America being he'd in New Orleans this week. Shown at the left, they are Kermit Carr (top L), president, Paramount Gulf Theatres; A. Lloyd Royal (top R), president, Royal Theatres, Mississippi; T. G. Solomon (lower L), president, Solomon Theatres, Louisiana and Mississippi; and Don Stafford, Capitol Theatre, New Orleans. Convention story pages 4, 5.

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THE MODERN THEATRE SECTION

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WEAKENING THE CODE

WHILE THE ruling by the Motion Picture Ass'n of America giving approval to modification of the Production Code to permit references in motion pictures to the subject of sex aberrations came as no surprise, there, doubtless, are many in the industry—and outside it—who hoped that this change would not be made—at this time, anyway. Unlike some other original Code restrictions, such as themes dealing with drug addiction and indiscriminate treatment of normal sex relationships, the phase of sex perversion and deviation is far more difficult to present with discretion and good taste. Even in its best treatment, it will be seen as offensive to a vast segment of the public, inflaming advocates of censorship to a new high pitch and adding to the difficulties of coping therewith by exhibitors.

The action taken by the MPAA is fraught with danger, because it is bound to open the way for indiscriminate and irresponsible "quick-buck" fly-by-nighters to go to extremes in dealing with homosexualism as a theme, just as has been the experience from letting the bars down on so-called "realistic" treatment of the subject of sex generally. The Production Code Administration can restrain and hold in line producer-members of the MPAA, but its controls over subject matter do not extend to others. It is those "others" who can cause the greatest harm. And, as has so often been the case in the past, it will be the legitimate and respectable elements of the industry, particularly the exhibition branch, that will have to bear the brunt of the blame that will be meted out by public, church, press and competitive factors.

The self-regulation provided by the Code was a strong safeguard for the industry against those who sought to shackle it with censorship. It was especially effective when it could be cited that "objectionable" pictures had not been given a Code seal. But, with the removal of the prohibition against sex-perversion themes, it is to be wondered how really protective the Code will be. This move was poorly timed, in our view, for it came too soon after the last liberalization move that brought about the "going-too-far, too-soon" with sex-themed subjects, and a wave of censure and censorship demands. But, maybe, a lesson was learned therefrom. Maybe, this time, there will *not* be an overdoing of dealing with a heretofore prohibited theme. And, maybe, the impression of so doing will not be given to the public by bunching the release, one after another, of the five pictures currently in production that have sex-aberration themes.

★ ★

Posing New Problems

The agenda for the Theatre Owners of America convention at New Orleans, opening today, follows closely the pattern established several years ago. A goodly portion of time is to be devoted to "Showmanship in Action," geared to specific productions; to pointers of management interest; concessions operations; legislation and taxation, among other perennials, including censorship and pay television. These have all been scheduled and all will provide exhibitors attending with useful information. But what is not scheduled may be of even greater moment.

Judging by what has come to us in letters from exhibitors and in phone and in-person conversations during the past several weeks, there is very great concern over the increasing volume of post-'48 films on television and, particularly, with those that date high into the '50s, with some said to be only three or four years old. Even greater concern is being expressed on the sale of films of the '50s for prime-time national network telecasting, which is being supplemented by local stations immediately following with another full-length feature. Thus double-featuring gets under way on a big scale on TV.

In connection with this, several exhibitors have expressed equal, if not greater concern, with the prospect of being denied the opportunity to play post-'48 pictures as reissues. As an indication of such a development, one circuit operator said that a major distributor had withdrawn from release a substantial number of his post-'48 pictures, mostly those of high caliber. It was this exhibitor's guess that these pictures were to be set aside for sale to television. And, he said, that, whether for prime TV time or not, this would make a big dent in his available product supply, adding to the already aggravated quality product shortage. He followed this with another guess: That, maybe, other distributors were contemplating similar moves.

Another exhibitor, who had expressed like fears, went a point or two further. He felt that a succession of such moves by distributors would lead to their eventual making of first-run product available to TV networks, with reruns sold to local stations. This, of course, has been openly cited as the objective of producers who have declared that pay TV was "inevitable" and that it would make them all millionaires overnight. But it's new as regards "free" TV.

Whether or not there is any truth in the posers presented above, it is expected they will get an airing at the TOA convention. And exhibitors throughout the country will be anxiously awaiting the decisions as to what can be done to nip them in the bud.

Ben Shlyen

TOA-NAC CONVENTIONS OPEN WITH 1,000 IN ATTENDANCE

Merchandising of Films, Concessions Highlight Four-Day Agenda

NEW ORLEANS—With registrations expected to top 1,000, Theatre Owners of America and National Ass'n of Concessionaires Monday (9) will open officially their concurrent conventions in the Roosevelt Hotel. The tradeshow exhibits were unveiled Sunday and will continue through Wednesday.

After months of preparation, the various committees have their programs in order and are ready to proceed with their assignments, which cover showmanship, merchandising, concession forums and presentations of new talent, to name a few of the activities.

Formal registrations began Saturday (7). The nominating committee of TOA went into session Saturday noon, drew up its slate of officers and presented it to the board of directors the following day.

L. C. Montgomery, one of the honorary chairmen of the convention, will preside at the initial session Monday (9). The official opening will be followed by a "showmanship crusade," conducted by E. D. Martin of Columbus, Ga., at which the speakers will be Robert Ferguson of Columbia Pictures, Philip Gerard of Universal, Fred Goldberg of United Artists and Paul Ricketts of Ness City, Kas.

American-International Pictures will be the host at the first luncheon, for which R. M. Kennedy of Birmingham will be the toastmaster. Speakers will be Albert Pickus, retiring president of TOA; James H. Nicholson, president of AIP; Samuel Arkoff, executive vice-president, and Lawrence A. Tisch, president of Loew's Theatres.

The day will end with a get-together reception tendered by NAC and TOA.

"Showmanship in action" will be the theme of Tuesday morning's session at which exhibitors will discuss the campaigns on various pictures. Kermit Carr of New Orleans, convention cochairman, will be the moderator. Speakers and the pictures they will analyze will be Dave Jones, Kerasotes Theatres, Springfield, Ill., "Sail a Crooked Ship"; Norris Hadaway, Wilby-Kincey, Inc., Atlanta, "Second Time Around"; Sy Evans, Schine Theatres, Gloversville, N.Y., "Susan Slade"; Howard Pettingill, Florida State Theatres, Jacksonville, "Bachelor in Paradise" and "King of Kings," and Harold Wyatt, National Theatres and Television, Los Angeles, "Pocketful of Miracles."



Albert Pickus
President, TOA



Maurice Barr
Coordinator



S. J. Papas
President, NAC



Van Myers
Tradeshow Chrmn.

The Tuesday luncheon will be sponsored by National Screen Service, with Tom Friday of Scranton, Pa., serving as toastmaster. Guest speakers will be Dr. Leon Warshaw, Will Rogers Hospital; Burton Robbins, NSS president; Philip F. Harling, chairman of the anti-pay TV committee; John Rowley, Rowley United Theatres, and S. H. Fabian, president of Stanley Warner.

At night, Paramount will be the host at a Hawaiian party and screening of "Blue Hawaii."

The Wednesday program will lead off with a breakfast hosted by Bonomo Candy, division of Gold Medal Candy Corp., and Mars, Inc. Concession merchandising will be the subject for the morning session at which new ideas, new methods and new sources of profit will be discussed. Don Stafford, a cochairman of the convention, will be the chairman and Edwin C. "Pete" Gage, Walter Reade circuit, will preside.

Motion Picture Advertising Service of New Orleans will be the luncheon host. David E. Milgram of Philadelphia will be the toastmaster. The guest speaker will be Edward Emanuel, international chief barker of Variety Clubs International. The TOA medals will be presented by Mitchell Wolfson of Miami, while Robert W. Selig of National Theatres will conduct the "new faces" segment.

Because the tradeshow space will be needed for the next night's banquet, the tradeshow will end at 5 o'clock at which time Columbia Pictures will be the host at a reception and a screening. Pepsi-Cola will be the host at a buffet and dance on board a Mississippi River boat at night.

Alexander Film Co. of Colorado Springs will be the host at a breakfast on the final day of the convention, Thursday. The first business session will be a drive-in theatre forum of which T. G. Solomon of McComb, Miss., will be the chairman and Edwin C. Tobolowsky of Dallas the moderator. Tim Ferguson of Grand Prairie, Tex., and Oscar Brotman of Chicago will discuss merchandising. Effective operation will be the topic of Alan V. Iselin of Albany, N.Y., while Allen Preville of New York will talk on insurance. Herman Levy, TOA general counsel, will talk on legal aspects of drive-in operations and Walter Reade jr., of Oakhurst, N.J., will discuss specialized films.

E. D. Martin will be toastmaster at the final luncheon which will be sponsored by member companies of Motion Picture Ass'n of America. A guest speaker will be the Hollywood producer Ross Hunter. In the afternoon, U-I will screen one of its upcoming features. As has been customary for many years, National Carbon Co. will hold a pre-banquet reception. Coca-Cola will be the host at the dinner.



George Aurelius



Robert Davis



L. C. Montgomery



Richard Orear



Ed P. Ortte



Roy Richardson

Six men, prominent in the affairs of their regional exhibitor associations, are serving as honorary chairmen of the TOA convention. They are George M. Aurelius, Arizona; Robert Davis, Texas; L. C. Montgomery, Louisiana; Richard Orear, Heart of America, Kansas-Missouri; Ed P. Ortte, Mississippi, and Roy Richardson, Virginia.

Controversial Warner Bros. "Kiddie" Policy Dropped

New York — Warner Bros. has dropped its highly controversial kiddie show policy.

In a letter sent to all exhibitor associations Thursday (5), Charles Boasberg, general sales manager, announced:

"Please be advised that at the request of various exhibitor organizations and exhibitors, we have decided to eliminate from that part of Article Second of the new Warner exhibition contract which provides that Warner should receive its percentage of the total receipts on all pictures from the opening to the closing of the theatre on day of the engagement, even though some other picture may be played during part of the engagement in place of the Warner picture booked.

"In the future, this matter will be settled with each exhibitor involved on a picture-by-picture basis when the contract is negotiated."

John Stembler New President of TOA

NEW ORLEANS—John H. Stembler is the new president of Theatre Owners of America. The president of Georgia Theatre Co. of Atlanta was elected TOA's 12th president by the board of directors here yesterday (Sunday) to succeed Albert M. Pickus who served two terms. For the last several years, Stembler has served as an assistant to the president.



John H. Stembler

A native of Miami, Fla., Stembler is a graduate of the University of Florida's School of Law and an Air Force veteran. He has been president of the Georgia Theatre Co. since 1957.

Pickus was elected chairman of the board of directors, succeeding George C. Kerasotes of Springfield, Ill. Roy Cooper of San Francisco was reelected chairman of the executive committee.

Dr. Ayvazian New Director Of Will Rogers Hospital

NEW YORK—Dr. L. Fred Ayvazian is the new medical director of the Will Rogers Memorial Hospital at Saranac Lake, N.Y., succeeding Dr. George E. Wilson, who has retired after 27 years of service. Doctor Ayvazian will retain his appointment as associate professor of clinical medicine at New York University under a plan to expand the clinical and research activities at Will Rogers. The plan embodies cooperation between the hospital and the N.Y.U. Medical School in student and resident training.

A. Montague, president of Will Rogers Hospital, announced that an intensified program of research in cardio-pulmonary diseases was being launched at the hospital.

Report From Pickus

Trend Checked of Asking Bids Before Screenings

NEW ORLEANS—It was a year of progress on many fronts for Theatre Owners of America, Albert Pickus, retiring president, told the board of directors at its annual meeting in the Roosevelt Hotel Sunday (8). Pickus reviewed the activities since the last meeting in Los Angeles in September 1960 and reported strides in membership and new units and in stature in the relationship with other branches of the industry.

Pickus said that, with only a few exceptions, TOA had received consistently the most sympathetic and cooperative reception from the major film companies. He said TOA had protested the spreading tendency of asking for bids on pictures before screenings. Every company assured TOA that this was not policy and "the trend appears to be checked," said Pickus.

"We went to Universal when its new contract made it sound as though the company wanted to include concession receipts in boxoffice receipts," Pickus stated, "and quickly obtained a clarification that this was not so. Our conferences with United Artists on its new contracts have brought clarification and easement there."

Pickus said TOA had explored every company on the competition of 16mm films. This was done without publicity, he said, and it was found that, as a policy, every company sold its film to 16mm distributors with the understanding that showings would not be competitive with theatres. He said exhibition was advised that, whenever there appeared to be unfair competition, the sales manager should be informed. Such was done on several occasions and steps were taken immediately to stop the showings, according to Pickus.

"This procedure is typical of TOA's activities and in dramatic contrast to other trade groups which are still crying in the tradepress about the 16mm situation, without ever bothering to learn the facts and establish methods of meeting the problem," Pickus said. "It is a procedure I earnestly recommend to future TOA administrations. We have won the respect of most major film companies and, with mutual respect, real progress can be achieved."

Pickus said one of the few instances of poor distributor relations came from Warner Bros., explaining that Warners had decreed in a new contract that exhibitors who had kiddie shows on the same days when a Warner percentage picture was shown would have to pay Warners the same rental percentage for the kiddie show film as for the Warner feature.

This controversy, as reported in an adjoining column, was resolved with Warner Bros.' agreement to eliminate the objected to requirement from its new exhibition contract.

On production, Pickus told the board more pictures have gone into production in the last year than any of the preceding three years, but the total has not been reflected in this year's releases but probably will boost the 1962 output.

Youngstein Negotiating On ACE Production

New York—Max E. Youngstein is "in active negotiations with American Congress of Exhibitors" to establish a permanent production company, Youngstein told BOXOFFICE Thursday (5). He stressed that no deal had been consummated but that "we are negotiating and will continue to talk."

Youngstein, whose resignation from United Artists as vice-president will become effective next January 1, said that if an agreement were reached, he would be ready to step into the new project immediately after the first of the year. When asked if S. H. Fabian, former ACE chairman and a leader in the production plan, would make a formal announcement of a concluded deal in New Orleans this week at the TOA convention, Youngstein said it was likely that Fabian would confirm that negotiations were in the works, but that it might be too premature to make it official.

No Minimum Wage Action For 4-5 Years Predicted

NEW ORLEANS—Except for minimum wage legislation, no other laws which brushed the film industry were passed during the first session of the 87th Congress, A. Julian Brylawski, chairman of the national legislation committee of Theatre Owners of America, reported to the board of directors.

As to minimum wage rates, Brylawski said exhibition had nothing to fear from Congress for the next four or five years as it would take that long for the full effect of this legislation to be fully accomplished and evaluated.

However, he said, the danger and problems of minimum wage legislation had passed Congress only to crop up in many states and cities. A $1 minimum rate with no theatre exceptions passed Maryland's House of Delegates, without hearings, and was checked in the Senate by the effective efforts of Maryland Theatre Owners Ass'n under the leadership of John Broumas, with the assistance of Tim Clagett of the Motion Picture Ass'n and Jack Whittle of Allied Theatres of Maryland,

Brylawski said the sporadic agitation for national censorship had subsided and that some "loophole" tax reforms were in the offing but nothing in definite form.

MPAA Liberalizes Code On Homosexual Themes

NEW YORK—Under a ruling passed by the board of directors of the Motion Picture Ass'n of America Tuesday (3), the Production Code Administration will be permitted to consider references to the subject of sex aberrations (homosexuality) in motion pictures, provided any references are treated with care, discretion and restraint and in all other aspects conform to the Production Code.

The ruling had been under consideration since June when Geoffrey Shurlock, PCA administrator, presented the problem to the board in a letter to Eric Johnston, MPAA president, because of the number of stories treating with the subject that had been submitted for approval. Meanwhile, the board's committee on self-regulation had devoted time to a study of the question and, ultimately, recommended that the Code be amended to embody the matter.

In announcing its decision, the board said that the ruling in no way opened up the Code to irresponsible or immoral or indecent themes or treatment, and added:

"The board feels that, under the Code, the matter may be handled as acceptably, as morally, as in the other media of expression—radio and television, newspapers and magazines, books and plays—all media that appeal, as do motion pictures, to large and diverse audiences.

"Time and again these other media have demonstrated that the matter can be dealt with responsibly and without offense. Under the ruling today, this is the way the matter will be dealt with in motion pictures approved by the Production Code Administration."

In his letter to Johnston, Shurlock said the stories submitted "appear to be treated with moral considerations and in a manner called for by the spirit and the general intent and purpose of the Code. Most of these screen stories are taken from well-known books and plays that have been acclaimed alike by the critics and by the public."

Shurlock cited as examples "The Devil's Advocate," "Advise and Consent," "The Best Man" and "Freud." He said that there had been others, but these were the types of screen plays the PCA had in mind when writing to Johnston, adding that the plays shunned any actual or overt portrayals.

Actually, the ruling is an intepretation of Paragraph III of the Code, and does not constitute a change in the code itself.

Herman Robbins to Europe

NEW YORK—Herman Robbins, chairman of the board of National Screen Service Corp., sailed on the Leonardo da Vinci Tuesday (3) with Mrs. Robbins for a two-month tour of European capitals to explore the potential avenues of diversification for NSS. Robbins will visit Italy, France and England, where NSS has a London office to service trailers and accessories.

COMPO Annual Meeting In New York Oct. 23

New York—The annual meeting of the Council of Motion Picture Organizations' membership, board of directors and executive committee will be held on October 23 in the Astor Hotel here. The agenda now is being prepared by Charles E. McCarthy, executive vice-president.

Domestic Market Grows, Johnston Tells MPAA

NEW YORK—Eric Johnston, president of the Motion Picture Ass'n of America, stressed the importance of the domestic market, which has shown "constant growth during the past three years," he told the MPAA sales managers committee at a meeting here Tuesday (3), the first of the new season and the first presided over by Jerome Pickman of Paramount, the new chairman.

Johnston predicted that, barring the outbreak of a new war, business will continue very good and the upward trend would also continue. Johnston said that the introduction of new techniques in film selling and distribution "are inevitable." He commended the sales executives for their part in the growth of the domestic market.

Those attending the meeting included Howard Minsky of Paramount; Glenn Norris and Clarence Hill, 20th Century-Fox; Robert Mochrie and Dan Terrell, MGM; Morey Goldstein and Jack Shachtel, Allied Artists; Jonas Rosenfield jr. and Rube Jackter, Columbia; Henry H. Martin and Phil Gerard, Universal-International; James Velde and Fred Goldberg, United Artists; Larry Lashansky, Warner Bros.; Irving Ludwig and Charles Levy of Buena Vista, and Ralph Hetzel and Taylor Mills of MPAA.

Republic Corp. to Consider America Corp. Purchase

HOLLYWOOD—Board chairman Victor Carter has disclosed that Republic Corp. will hold a special stockholders meeting in December for approval of the acquisition of America Corp.

The acquisition would give Republic Pathe Labs, Pathe-America and Sutton distribution companies as well as several industrial and utility companies.

Sale of Republic Studios also is being considered, Carter said, and would include the entire acreage of the studios in Studio City. The company is now renting studio facilities out and has a three-year lease remaining. According to Carter, income from rentals is not sufficient for the investment and they do not want any more long-term leases. He noted, however, that Republic Studios is in the black this year.

Court Action Threat Over Sub-Run Bids

MILWAUKEE — Wisconsin Allied has threatened legal action to "restore normal and orderly availabilities to subsequent-run theatres" in Milwaukee unless Warner Bros., Columbia and United Artists abandon a policy which has instituted bidding in the first subsequent-runs for "Fanny," "Guns of Navarone" and "Exodus."

In a resolution adopted at its convention, the Allied unit declared "we protest and condemn the practice." The policy, it was said, confines the playoff in first subsequent-runs to only one, two or three theatres, and deprives other first subsequent-run houses of a normal and orderly availability after first-run Milwaukee.

Allied said it is ready to go to court should the companies proceed with their bidding policy.

The convention also called on distributors to conduct saturation campaigns under the Marcus plan on an area release basis in the Milwaukee exchange territory, "so as to make more prints available in each area," thereby permitting more theatres to be covered by the saturation promotions. This also would serve to move the availabilities of smaller towns closer to key runs, enabling them to benefit from such campaigns.

A third resolution protested late availabilities being given to small towns not governed by clearance. In some cases, it was pointed out, these small theatres are obliged to wait 45 to 60 days or longer to play a picture after a key-city date.

SMPTE Completes Its 90th Convention at Lake Placid

LAKE PLACID, N. Y.—The Society of Motion Picture and Television Engineers closed its 90th convention here Friday (6) after a week of technical discussions and forums. Considerable attention was given to television developments, 8mm processes and new projection techniques.

Regional and division officers were elected as follows:

Deane R. White, E. I. duPont Co., engineering vice-president; Ethan M. Stifle, Eastman Kodak Co., financial vice-president; Garland Misener, Capital Film Laboratories, sections vice-president, and Wilton R. Holm, duPont, treasurer.

Elected to the board of governors were Harold Jones and Richard E. Putnam, representing the east; George W. Colburn and Howard Town, central, and Carleton Hunt and Edward Reichard, west coast.

Annual awards were made Tuesday night. J. S. Courtney-Pratt of Bell Telephone Laboratories received the E. I. duPont Gold Medal award, while the Herbert T. Kalmus awards went to Ralph Evans of Eastman Kodak. Walter Hicks of Reeves Sound Co. was presented with the Samuel Warner Memorial award. The award of honorary membership was presented to Alfred N. Goldsmith, consulting engineer and pioneer in television. The Progress Medal award went to C. J. Staud of Eastman Kodak.

The Journal award went to E. C. Hutter, J. A. Inske and T. H. Moore for "Electrostatic Imaging and Recording."

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ELVIS PRESLEY

in

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JERRY LEWIS as

THE ERRAND BOY

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ROMY SCHNEIDER
KARL HEINZ-BÖHM

An Ernst Marischka Production

THE MAN WHO SHOT LIBERTY VALANCE

starring

JAMES STEWART · JOHN WAYNE

A John Ford Production

WHO'S GOT THE ACTION

starring

DEAN MARTIN · LANA TURNER

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SIEGE OF SYRACUSE

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starring

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DEAR AND GLORIOUS PHYSICIAN
VILLA MIMOSA • CLIMATE OF LOVE
COME BLOW YOUR HORN

Vancouver Exhibitor Wins Pepsi Contest

NEW YORK—Ivan Ackery, manager of the Orpheum Theatre, Vancouver, B.C., is the winner of Pepsi-Cola's first annual "Pepsi 'n' Popcorn" contest for theatre managers in the United States and Canada. His prize will be a trip to Europe for two via Irish International Airlines plus $500 for spending money.

Second prize went to Robert L. White, manager of the Majestic Theatre, Dallas, who won a 1961 Dodge Lancer compact station wagon. Eight other contestants won $100 U. S. Savings Bonds, while ten others were awarded $50 bonds.

Norman Wasser, national sales manager of Pepsi-Cola, said that Ackery's scrapbook presentation of promotion ideas, ingenuity and sales results was judged the best by a panel of experts. The judges were Russell Fifer, executive director of National Ass'n of Concessionaires; James McHugh, editor of Amusement Business Weekly, and Phyllis Haeger, public relations director of Popcorn Institute.

Winners of the $100 bonds were Ralph Batschelet, Fox Mayan, Denver; John H. Echols, Nevada Drive-In, Las Vegas; Robert M. Apple, Fox, San Francisco; Glenn Allen, Fort Wayne Drive-In, Fort Wayne, Ind.; Paul C. Amick, Orpheum, Wichita, Kas.; Charlie Doctor, Capitol, Vancouver; Tom J. Mitchell, Paramount, Baton Rouge, La., and Murt Makins, Admiral, Bremerton, Wash.

The $50 winners were Ann De Ragon, Strand, Plainfield, N. J.; Charles E. Carden, Palace, Fort Worth; Richard Goldsworthy, Everett, Everett, Wash.; Jim Langford, Crest and 52 Drive-In, Clinton, Mo.; C. L. Sweeney, Odeon, Toronto; Ted Steinberg, Palace, Dallas; Herman Kersken, Paramount, Oakland, Calif.; Tony Todora, Village, Dallas; Walter Holt, Tower, Kaukuana, Wis., and Raymond Jones, Worth, Fort Worth.

Wometco Reports Increase In 12-Week Earnings

MIAMI—Directors of Wometco Enterprises have reported a share increase in profits. They declared a 10 per cent stock dividend in addition to the regular cash dividend of 17½ cents a share on Class A stock and 6½ cents on Class B.

The board said it intends to continue paying the same cash dividends at the rate of 70 cents a year on class A and 26 cents on Class B on the increased number of shares outstanding after distribution of the stock dividend.

Wometco's interim report for the 12 weeks ending September 9 shows net income of $297,462 compared to $210,702 for the same period a year ago. This is a 38 per cent gain.

Net income for the 36 weeks ending September 9 came to $889,472 against $700,937 for the same period last year. Gross income for this period was $10,610,656 compared with $8,506,085 last year.

Wometco operates a chain of motion picture theatres, television and radio stations, the Miami Seaquarium, a full line of vending machine operations in Florida and the Bahamas.

Mpls. Cinerama Theatre For Cooper Foundation

MINNEAPOLIS—A new 900-seat, $1,000,000 theatre for Cinerama will be built in suburban St. Louis Park by the Cooper Foundation and Cooper Theatre Enterprises of Lincoln, Neb., it was announced this week at a press luncheon at the Radisson Hotel. The theatre is to be similar to the one opened in Denver earlier this year by Cooper in that it will be of revolutionary circular design and will be constructed to incorporate recent technical advancements in Cinerama projection. The circuit also announced it has plans on the drawing boards for theatres in Omaha and Colorado Springs, Colo.

The showplace here will be built on Wayzata boulevard in the center of a 32-acre complex containing motel and recreational facilities. Parking space for 400 cars will be provided adjacent to the building. Construction will begin immediately and is expected to be completed in the spring.

Cinerama, Inc., has been leasing the Century Theatre in downtown Minneapolis from the Minnesota Amusement Co. since March 1954. Its lease runs until April 1962.

The new theatre, to be called the Cooper, will be built in cooperation with Cinerama of New York. It will have a 105-foot screen.

The natural beauty of the site will be retained, Foundation officials said. The theatre will be an architectural "symphony in the round," containing many new and unique features. The circular auditorium will provide a feeling of spaciousness coupled with intimacy, it was pointed out, which heretofore has been lacking in conventional theatres.

Seating and other appointments, including five lounge areas and a large patio area, will further enhance its beauty, Foundation officials said.

Announcement of the new theatre was made here by Everett Callow, director of public relations for Cinerama, Inc. Representing Cooper Foundation Theatres at the luncheon were Kenneth E. Anderson, general manager, and George Gaughan, public relations counsel.

The Cooper in Denver was completed in March and is one of three Cinerama theatres currently owned by the Foundation. The Foundation also has plans on the drawing board for the construction of new theatres in Omaha and Colorado Springs.

Detroit Area to Get Two New Theatres; Its First Indoor Houses in 15 Years

DETROIT—Announcements of two new indoor theatres for this area were made within a few hours of one another last week first by the Sloan circuit, then by Nicholas George Theatre Enterprises.

Plans for the Sloan theatre, the first new theatre to be built in the Detroit metropolitan area in about 15 years, were made public by Hy Bloom, circuit supervisor. The new house, as yet unnamed, is to be located in the west side suburb of Livonia, near the Wonderland shopping center at Plymouth and Middle Belt roads.

Livonia, with 36 square miles, is ranked as the second largest city in Michigan in area but has never had a theatre. The new house may have 1,500 seats and will presumably operate on a key-type run. Sloan presently operates the first-run Mercury in addition to the Radio City and Wyandotte suburban houses.

Besides Eugene and Richard Sloan, four major exhibitors representing Detroit's two leading independent circuits will be part owners—Adolph and Irving Goldberg of Community Theatres and Lew Wisper and William Wetsman of W&W Theatres. This will give the theatre probably the strongest exhibitor backing ever given a Detroit theatre. The architect will be Ted Rogvoy.

The Sloan announcement of new theatre construction in Livonia was speedily followed by announcement of a double auditorium theatre with 3,000-seat capacity to be built only one mile away by Nicholas George Theatre Enterprises. This one is to be called Mai Kai Theatre, with Polynesian theme, with Bennett & Straight as architects. Estimated cost is $1,000,000, part of a $5,000,000 shopping center project on a 22-acre site with parking for 5,000 cars.

Weekend announcements stated that preliminary site work has started on both projects, with completion set for spring.

Livonia recently finally rejected lengthy efforts by Raymond Schreiber of Mideast Theatres to secure a permit for construction of a drive-in theatre.

20th-Fox Makes 2 Changes In New Haven, Cincinnati

NEW YORK—John Peckos, 20th Century-Fox Boston sales manager, has been promoted to head the company's New Haven branch office, replacing Bennett Goldstein, who will move to the branch managership in Cincinnati, according to Glenn Norris, general sales manager.

Goldstein, who was promoted from the Philadelphia sales manager post to the New Haven spot last year, replaces Ira Sichelman, who recently resigned the Cincinnati post. Goldstein was formerly a salesman in Cleveland and Indianapolis and held the Cincinnati sales manager post prior to his transfer to Philadelphia. He started as a booker for the Ohio division of the Schine circuit and later was a member of the playdate staff in MGM's Cleveland branch.

Peckos began his career with 20th-Fox as an assistant shipper in the Boston branch and was later a booker and salesman prior to being made branch sales manager in 1954.

Bad Patches Top List of Complaints In IATSE Print Damage Survey

MILWAUKEE — Bad patches, torn sprocket holes and bad leaders are the most frequent complaints made by projectionists on prints received in damaged condition, according to a survey conducted by IATSE in exchange centers in nine midwest states. More than 250 motion picture machine operators answered questionnaires sent to them earlier this year, Glenn Kalkhoff, international IATSE representative, reported at the Wisconsin Allied convention last week.

Of damaged prints received, 47 per cent had bad patches, 42 per cent torn sprocket holes and 44 per cent bad leaders. The damaged prints required an average of 12.7 patches per subject. The projectionists also reported that Scotch tape had been used for reinforcing patches or repairing tears in 21 per cent of the bad prints. Fifteen per cent of the damaged films were torn, split or creased and 13 per cent had torn sound tracks.

Kalkhoff emphasized that the percentages do not reflect the condition of all films, but are percentages of faults on films received in bad condition.

Of the damaged reels received, 58 per cent carried inspection seals. Seventy per cent of the prints were received in time for inspection by the projectionists, but only 7 per cent of the operators said they were paid by management for the time spent repairing film. Average time spent repairing film was one hour and 26 minutes, and 10 per cent of the operators reported management requested them to run faulty film "as is" or "as best you can." More than 10 per cent of the reports on faulty film also contained reports of breakdowns and 23 per cent reported that replacement prints had to be obtained.

The survey was conducted not to secure more money for the projectionists for inspecting film, but to bring about the delivery of film prints to all theatres so that paying patrons will be permitted to witness a screen performance without constant screen interruption. The job of film inspection always was and remains the obligation of the film exchanges and film exchange centers, Kalkhoff declared, "and it is their responsibility to see to it that a sufficient number of inspectors are employed for that purpose.

"The exhibitor should not be compelled to pay for it, either in wages to the projectionist or in losses of revenue at the boxoffice for a bum performance, and the projectionist should not be compelled to do it, except in cases of extreme emergency, when it interferes with the proper presentation of the show and to the distress and disappointment to the paying patrons," Kalkhoff said.



A Manpower Buildup Urged by Youngstein

ASHEVILLE, N. C.—The development of manpower by the film industry was the plea of Max E. Youngstein, vice-president of United Artists, in the keynote address at the annual convention of the Theatre Owners of North and South Carolina last week.

Charging the industry with having a contempt for manpower, Youngstein suggested that many of the difficulties with which the industry is cursed today could stem from neglecting to build up manpower. He said those problems will persist as long as the industry does nothing about developing manpower.

Another trouble with the industry, according to Youngstein, is the refusal of the production companies to take risks.

The support of COMPO was urged by Youngstein because he feels it is the only motion picture organization representing a real cross-section of the industry.

The speaker was critical of the Motion Picture Ass'n of America, declaring the MPAA serves no useful purpose. He said he would continue to vote against the association the way it is now constituted. "It exerts no leadership and does not protect the industry against censorship regardless of what it says," he charged.

White Joins Filmex

NEW YORK—Henry S. White has resigned as vice-president and general manager of WNTA-TV to become program vice-president of Filmex. He formerly was national sales manager of Screen Gems.

North Central Allied Votes to Reactivate

MINNEAPOLIS — North Central Allied, once one of the strongest affiliates of Allied States Ass'n, has been reactivated.

At a meeting held here Thursday (5), 30 exhibitors representing more than 70 theatres in the territory, voted to pleca NCA on the list of Allied's regional units, and took immediate steps to begin a membership recruiting program in Minnesota, North and South Dakota.

Spearheading the call was an old warrior within Allied's ranks, Benjamin Berger. For the last half-dozen years he has been on the sidelines, but with National Allied's membership drive in full swing he volunteered to help revitalize the unit in his region. Also at the meeting were Ben Marcus, chairman of the board of Allied States Ass'n; Marshall Fine, president, and Milton H. London, executive director.

Named to a joint executive-nominating committee to draft plans for the reorganization were Lowell Smoots, Little Falls, Minn.; Sol Fischer, Minneapolis; Jim Randgaard, Staples, Minn.; Jake Musick, Duluth, and Berger.

Stanley Kane, former executive secretary of NCA, was at the meeting and volunteered to serve as secretary during the organization period.

London reported that approximately 50 applications for associate memberships from exhibitors in this territory had been received at national headquarters, under Allied's new policy of accepting individual theatre members in areas where there were no state or regional units. With these 50 theatres and those represented at the meeting Thursday, NCA will begin business again with between 120 and 125 theatre members, London said.

'Boys' Night Out' Was Cast Before Script Completed

NEW YORK—An odd angle in the production of "Boys' Night Out" is the fact that its top stars were cast before there was a script. Michael Gordon, director, said the screenplay had been written from a brief outline and that on the basis of the skeleton story, James Garner, Kim Novak, Tony Randall, Gig Young, Janet Blair, Pattie Page, Jessie Royce Landis, Howard Morris and Anne Jeffreys had been signed for the top roles.

The picture will be produced by Joseph E. Levine's Embassy Pictures and Kimco for Metro-Goldwyn-Mayer release and will be shot at the MGM studios starting October 23 on a budget of $3,500,000.

Levine had an informal press breakfast in his office last week to talk about his picture. Present were Martin Ransohoff, its producer, Garner and Gordon who directed "Pillow Talk" for Universal. Levine said he planned to release the picture on a worldwide saturation during the Easter period, claiming that the picture was the kind that required global premieres.

As many of the stars that will be available will make personal appearances to promote the film in its early runs, Levine said. In his belief the film will be among the best comedies in a long time.

Fine reported that Allied will soon move into new territories, but that the association could not reveal its plans now.

Columbus Censorship Ordinance Defeated

COLUMBUS—A tie vote in the city council this week killed a movement to establish a motion picture censorship ordinance in Columbus. The vote was three for the ordinance and three against, with a seventh councilman absent. The ordinance had been introduced by Mrs. Golda May Edmonston, only woman member of the body.

Few issues have stirred up as much community controversy as the censorship move, with the Columbus Citizen opposing the ordinance and the Columbus Dispatch backing it. Mrs. Edmonston claimed to have more than 7,000 signatures on petitions calling for the censorship move.

Councilman Hoermle, arguing against passage, said operation of the proposed 15-member body would require an expenditure of from $200,000 to $300,000 just to establish the machinery to carry out ordinance provisions. "It would be as unworkable as prohibition," he declared. Mrs. Edmonston said she had no idea the cost would be so great, but said the city could rent projection equipment.

Council president William Hicks pointed out a majority of Columbus exhibitors are not causing the trouble. Rather, he said, the censorship move was caused by a "minority profiting on obscenity." He said he hated to see censorship come to Columbus. Councilman Robert Van Heyde said the ordinance would not stop the showing of all objectionable films, adding that an "economic boycott" is the only answer to obscene films.

Eprad Heater Installation, Finance Plans Made

TOLEDO — A "complete installation" plan and a "pay-as-you-go finance" plan on Golden Hot-Shot electric in-car heaters have been announced by Eprad, Inc., according to Jim McSorley, marketing manager.

"The finance plan," McSorley stated, "can cover the complete installation or just the heaters. Installation can be handled by an approved local contractor or by the nationwide contractor with which Eprad has made arrangements. The finance plan is available with a 20 per cent down payment and up to five years to pay the balance. Interest rates are nominal. There is no surcharge made by Eprad or its distributors."

Howard Newman Is Named 'El Cid' Publicity Head

NEW YORK — Howard Newman, who served as national director of field activities for Universal-International's "Spartacus" for the past 18 months, has been named national publicity manager for Samuel Bronston's "El Cid," which will open its reserved-seat engagement at the Warner Theatre, New York, December 14, according to Alfred H. Tamarin, director of the campaign for the Allied Artists release.

Newman had a 20-year career in the legitimate theatre before joining Michael Todd's staff to serve as field man for "Around the World in 80 Days."

Film Classification Objections Cited; More Use of Councils Recommended

DETROIT—The increasing trend toward film classification and restriction by age groups is probably unconstitutional—as is censorship itself, Capt. Jack Fahlstedt of the Grand Rapids Police Department declared at the Allied Theatres of Michigan annual convention last week. "Obscenity is a matter for the courts to determine, not for the police court," Captain Fahlstedt said. He expressed the opinion of the Kent County prosecuting attorney that censorship is illegal and cited objections to classification as follows:

REASONS FOR DISAPPROVAL

Fahlstedt cited objections to classification:

1. Probably unconstitutional.
2. Who will classify a film as adult—the industry generally, the exhibitor, or a police board?
3. "Who is an adult" is a difficult question, age being an unsatisfactory way to classify.
4. How can classification be enforced?

Fahlstedt challenged the classification concept—"Why tell parents what their children cannot see? This decision rests with parents. I want to make it for my own children.

"Some may say, some parents can't control their children—but it is unrealistic to ask your police department to do what you can't do. If you can't control your own children, why give us all the children in the city?"

Fahlstedt challenged the position of censorship advocates that "some parents don't care" forthrightly—"The children of parents who don't care about them are so much better even in an adult movie than they are at home, that the classification problem breaks down."

Police will still ask for some standards, he said—"some pictures are in bad taste, some border on the obscene, some are just bad." He especially challenged some titles like "Teacher Was a Sexpot."

He urged the industry to establish a code, to adhere to it, and see it is flexible with the times.

He strikingly warned, "Pictures are made for one purpose only—entertainment. The industry gets in trouble when it tries to teach, preach, or carry a message."

Fahlstedt counseled exhibitors to at least register protest if forced to show a picture they don't think suitable. He suggested there should be different standards for downtown and neighborhood theatres.

He urged quiet announcement of adult films, but not exploiting this, noting that this effectively keeps most children out, but insisting, "I don't want my films pegged at the level of a 12-year-old."

SETS GOALS FOR COUNCIL

Fahlstedt urged more use of film councils and similar agencies to inform people of picture quality, and set specific goals for councils:

1. Cooperation with theatre owners—but not subservience.
2. Support of good pictures.
3. Complaints of bad pictures, including undesirable scenes unnecessarily thrown in.
4. Special watch of programming at Saturday matinees.
5. Check for sexy scenes in trailers of coming pictures used at kiddie shows.
6. "Urging parental censorship at the boxoffice—to stay away from the bad ones."

He observed that "Films in bad taste, sexy for the sake of being sexy, are not doing too well. The pictures of this kind that do run do so not on the basis of sex appeal, but their entertainment value.

"The exhibitor should bear in mind that he is a member of the community in which he lives. He has to make a dollar—but not at the expense of his own good taste and community responsibility." He excoriated the excuse that an exhibitor has to run a picture because his opposition would if he didn't.

Speaking of age as a basis for film classification, he pointed to its futility, citing his belief that his 15-year-old daughter is at present more mature than his 18-year-old son—but a classification would apply to them in reverse.

Suggesting growth or flexibility of standards with the times he suggested that "The Moon Is Blue," the first big film to come out without the Production Code seal, no longer is objectionable.

The success of some types of foreign films should not encourage Hollywood to emulate them, Fahlstedt said—"To compete with foreign films when they have all the magnificent facilities of the American industry is foolish."

Obscenity Complainants Sued by Theatre Owner

Dayton — Adolph Herman, president of the Far Hills Theatre in nearby Oakwood, has filed a $1,350,000 damage suit in Montgomery County Common Pleas Court, naming four Oakwood city officials and 12 private citizens as defendants. The 16 persons had a part in filing one or more obscenity charges against the theatre.

Named in the suit were Oakwood city manager A. C. Bergman, Oakwood police chief Leon Lynch, police sergeants Donald Porter and Raymond Oseit, as well as complainants who had signed affidavits of obscenity in connection with four different films shown at the theatre, Sins of Youth, The Immoral Mr. Teas, Twilight Girls and Fast Set.

Herman claimed the defendants have "conspired together for the purpose of injuring the theatre's business" and as a result of this conspiracy, the reputation of the Far Hills Theatre has been maligned and damaged and that he will continue to suffer losses in the operation of his business in the sum of $1 million. The firm's president also seeks $350,000 in punitive damages.

20 Top Paramount Features Ready For 1961-62

Comedy, drama and adventure stories—filmed on four continents—are included in 20 top features announced by Paramount Pictures for the 1961-62 season. In addition, as evidence of its stepped-up production program, another 16 pictures are now in the planning stage. For the final quarter of '61, the schedule includes "Breakfast at Tiffany's" starring Audrey Hepburn, George Peppard and Mickey Rooney; "Blue Hawaii" starring Elvis Presley; "Summer and Smoke," starring Laurence Harvey and Geraldine Page, and Jerry Lewis' "The Errand Boy." Scheduled for early 1962 dating are "The Counterfeit Traitor," starring William Holden and Lilli Palmer; "My Geisha," starring Shirley MacLaine, Yves Montand, Edward G. Robinson and Bob Cummings; "Hatari!" starring John Wayne, Hardy Kruger, Red Buttons, Elsa Martinelli and Michele Giradon; and "Too Late Blues" starring Bobby Darin and Stella Stevens. Twelve others are ready for later in the year.



BLUE HAWAII, a Hal Wallis production starring Elvis Presley, Joan Blackman, Nancy Walters, Roland Winters, Angela Lansbury and John Archer.



SUMMER AND SMOKE, a Hal Wallis production, starring Laurence Harvey, Geraldine Page, Rita Moreno, Una Merkel, Pamela Tiffin and Earl Holliman.



THE COUNTERFEIT TRAITOR, a Perlberg-Seaton production, starring William Holden, Lilli Palmer, Hugh Griffith, Eva Dahlbeck and Ingrid Van Bergen.



MY GEISHA, a Steve Parker production, starring Shirley MacLaine, Yves Montand, Edw. Robinson, Bob Cummings, Yoko Tani, Tatsua Saita, Alex Gerry.



HATARI!, a Howard Hawks production, starring John Wayne, Hardy Kruger, Red Buttons, Elsa Martinelli, Gerard Blain, Bruce Cabat and Michele Giradon.



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National Theatres Launches New Year

A "Happy New Year Salute" launched National Theatres & Television's fiscal year, with management staff meetings held in all of its regional divisions. Amid enthusiasm and optimistic reports of business throughout the circuit, homeoffice executives and managers of the West Coast division met to discuss plans for the new season—spurred on by the campaign slogan "The Command Is Forward." Photos on the page were taken at the Santa Monica session.



Eugene V. Klein, (right) president of National Theatres & Television; Robert W. Selig, (left) vice-president of Theatre operations, and William Thedford, Pacific Coast division manager, are all smiles as NT&T launches its Happy New Year theme opening its new fiscal year.



Ewert Edwards (L), manager, Fox Theatre, Tucson, receives the Showman of the Third Quarter Award from William Thedford, West Coast division manager.



Dick Smith (center), Fox West Coast city manager in Phoenix, is presented with tickets for a Hawaiian trip by hostess Rosemary Thompson of United Airlines for being the top showman for the Southern California-Arizona division. Looking on is William Thedford, Pacific Coast division manager.



Pretty Carol Christensen, 20th-Fox starlet, greets a group of NT managers. L to R: Frank Ramsey, Iris Theatre; Louis Silverstein, Vogue, Hollywood, and Steve Smolak.



NT&T's West Coast delegation to the TOA convention in New Orleans get together. L to R: Roy Evans, L.A. first-run district manager; Harold Wyatt, Long Beach-Orange County district manager; Robert W. Selig, vice-president in charge of theatre operations; William Thedford, Pacific Coast division manager; Jack Wilson, merchandising chief, and Al Bamossy, manager, El Portal Theatre, North Hollywood.



Actress Tina Louise presents a floral lei to Dick Smith, manager of the Fox Theatre, Phoenix, as Mrs. Smith looks on: Second row (L to R), Mr. and Mrs. Robert Sweeten and Mrs. Joe Furfaro; Back row, Mrs. and Mr. Willis Shaffer, Fox Theatre, Hutchinson, Kas., and Joe Furfaro, manager, Fox Theatre, Spokane. The quartet of managers and their wives flew by jet to Hawaii as winners of a special week prize.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF

BOXOFFICE, published weekly at Konsos City, Missouri, for October 9, 1961.

1. The nomes and addresses of the publisher, editor, managing editor, ond business manager are: Publisher and editor-in-chief, Ben Shlyen, Kansas City, Mo.; Editor, Nothon Cohen, Kansas City, Mo.; Monoging Editor, Jesse Shlyen, Kansos City, Mo.; Business Manager, Morris Schlozman, Kansas City, Mo.

2. The owner is: (if owned by a corporotion, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total omount of stock. If not owned by a corporation, the names ond oddresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well os thot of each individuol member, must be given.) Associated Publications, Inc., Kansas City, Mo., Ben Shlyen, Kansos City, Mo.; Clara Shlyen, Kansas City, Mo.

3. The known bondholders mortgagees, and other security holders owning or holding 1 per cent or more of the totol amount of bonds, mortgoges, or other securities are: (If there are none, so state.) There are none.

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5. The average number of copies of eoch issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown obove was 17,917.

MORRIS SCHLOZMAN, Business Manoger.
Sworn to and subscribed before me this 29th doy of September, 1961.

JOHN H. BUELL, Notary Public.
(My commission expires May 10, 1964).

Donald Cook, 60, Dies; In Films 1930s, '40s

NEW HAVEN—Donald Cook, 60, stage star who appeared in almost 50 pictures during the 1930s and 1940s, died October 1 at the Grace-New Haven Hospital, following a heart attack. He was appearing in the tryout of "A Shot in the Dark," starring Julie Harris, which was to have opened on Broadway October 18.

In his three decades as an actor, Cook was noted for his Broadway roles in "Skylark," opposite Gertrude Lawrence, in "Claudia," opposite Dorothy McGuire, and in "The Moon Is Blue," which he played for more than 900 performances starting in 1951. His pictures included: "The Man Who Played God," "Public Enemy," "Showboat," "Viva Villa," "Patrick the Great," "Bowery to Broadway" and "Murder in the Blue Room," the last two for Universal in 1944.

Seymour Nebenzal Dead; Produced 'M' Twice

MUNICH — Seymour Nebenzal, 63, American film producer who made "M," starring Peter Lorre in Germany in 1933 and then made the remake, starring David Wayne for Columbia in 1951, died at his home here September 25. Nebenzal left Germany in 1940 when the Nazis took over and produced "When We Are Young," "Summer Storm," "Whistle Stop," "The Chase" and "Heaven Only Knows," in Hollywood, all in the 1940s. He also made the acclaimed "Mayerling" in Paris in 1937. After World War II, Nebenzal returned to Germany and founded the Nero Film Co. in West Berlin.

Supermarkets Join New Discount Ticket Plan; No Cost to Theatres

NEW YORK—A new theatre promotion plan whereby supermarkets give out discount tickets good at participating theatres on Mondays through Thursdays will be launched this fall and winter by Patrons Associated Services of Mamaroneck, N. Y., of which Nick John Matsoukas is the head. The plan, known as "Movie of the Month," was designed to increase and stimulate theatre attendance for seven days a week, but specifically during the four off-days of the week. There is no cost to the theatre.

Matsoukas said tests had been made in 50 situations from coast to coast and that the established results varied according to the type and caliber of the attraction and the theatre's exhibition policy. He gave as an example a town of a little more than 200,000 population where a roadshow picture played a theatre on the outskirts of the community. In three and a half weeks, he said, 19,507 persons bought tickets under the plan. In a city of 750,000, he added, an important picture booked for a four-week, continuous, advanced prices engagement, extended its run to seven weeks. The plan was put into effect on the third week of the run at a time when the theatre had dropped in business by 56 per cent. As explained by Matsoukas, this is how it works:

With every $10, or, in some cases $5, purchase at any of the participating supermarkets, the customer receives a special theatre courtesy discount ticket to see the "Movie of the Month," as designated by Patrons Associated Services and playing at a participating first run theatre in the area. The tickets are void on weekends and on holidays that might come during the first four days of the week.

The patron surrenders the ticket at the boxoffice and makes a payment of no more than 50 per cent of the established highest price of the week. For example, Matsoukas told BOXOFFICE, if the established price for a Saturday is $1.50 and $1 on other days, the patron pays 75 cents.

The promotion costs neither the theatre nor the distributing company any money. The supermarket stands the costs of advertising, ticket printing, store displays and signs, mail pieces, etc.

As of now, Matsoukas said, Patrons Associated Services is working with 33 of the leading supermarket chains, operating 1,512 stores in 736 cities and towns with populations of about 45,000,000. The weekly traffic of the 1,512 stores is more than 10,000,000 persons, representing families which spend about $35 per week average to feed a family of 3.5 members.

Matsoukas said he claimed no miracles for the plan but that it had been proved that it brought back people to occupy empty seats.

When asked how his company benefited by the plan, Matsoukas said it received a percentage of the gross from the discount tickets which was paid by the distributor.

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Hollywood Report

By IVAN SPEAR

Filmmakers List 15 for October Start; Two More Than Set for September

Photoplays scheduled to go before the cameras at the various film factories in October total 15 in number, two more than were slated to roll last month. All pictures listed are new starters—features not blueprinted to go in any previous months.

Allied Artists and Columbia lead the major studios in greatest number of offerings drafted, with four films each on their prospective rosters. Metro-Goldwyn-Mayer follows with three posted for October shooting; Paramount lists two, and 20th Century-Fox and an independent outfit each claim one film each ready for lensing.

By studios, following are the features announced:

ALLIED ARTISTS

"The Captain Must Die." A dramatic suspense thriller based on the published novel of the same title by Robert Colby. No stars set. Producer, Monroe Sachson. Director, Allen Reisner.

"Confessions of an Opium Eater." Set in early-day Chinatown in San Francisco, the film is based on Thomas De Quincey's classic of the same name treating with the sale of Chinese war-brides. Stars Vincent Price, Linda Ho, Richard Loo, Philip Ahn. Producer-director, Albert Zugsmith, assisted by producer Eugene Lourie and director Lindsley Parsons jr.

"Reprieve." Based on the autobiography of the same title by John Resko, convicted murderer who became a nationally known painter in Dannemora prison after winning a commutation of the death sentence only minutes before he was to have been executed. Stars Ben Gazzara, Ray Walston, Jim Carey. Producer, Ronald Lubin. Director-writer, Millard Kaufman.

"Turn in the Road." The story of a famed Hollywood director, disillusioned with the maelstrom of picture making and its artificial personalities, who returns to his midwestern home town to regain his personal integrity. Stars not set. Producer-director, King Vidor.

COLUMBIA

"The Great Sebastians." A Haven Productions offering based on the successful Broadway play anent a mind-reading husband and wife team. Stars Judy Holliday. Producer, Arthur Hoffe. Director not set.

"The Interns." Based on the best-seller, the story treats with a group of young doctors and their personal experiences as interns in a big city hospital. Stars not set. Producer, Robert Cohn. Director, David Swift.

"The War Lover." Story of a World War II bomber pilot who loves war and in his frenzied desire to live up to his reputation as an ace endangers the life of his crew. Stars Steve McQueen, Robert Wagner, Shirley Anne Field. Producer, Arthur Hornblow. Director, Philip Leacock.

"Joseph Desa." A story of the life of St. Joseph of Cupertino, who lived in the 17th Century. It is not a religious picture per se; religious aspect only falls into place as the ultimate reward for the man's life. Stars Maximilian Schell, Ricardo Montalban, Akim Tamiroff, Lea Padovani. Producer-director, Edward Dmytryk. A Dmytryk-Weiler Production.

INDEPENDENT

"Taras Bulba." Filmization of the life of Taras Bulba, Jewish philosopher. Lensed in Salta, Argentina. Stars Tony Curtis, Yul Brynner, Brad Dexter, Sam Wanamaker, Akim Tamiroff. Producer, Harold Hecht. Director, J. Lee Thompson.

METRO-GOLDWYN-MAYER

"Boys' Night Out." A sophisticated comedy. Stars Kim Novak, James Garner, Tony Randall, Gig Young, Janet Blair, Patti Page, Anne Jeffreys. Producer, Martin Ransohoff. Director, Michael Gordon. An Embassy-Kimco-Filmways Production.

"Guns in the Afternoon." An action-adventure yarn about two pals, both marshals, one honest and one not. Stars Joel McCrea, Randolph Scott. Producer, Richard Lyons. Director, Sam Peckinpah.

"Two Weeks in Another Town." To be shot in Italy, the story treats with an old-time director and star and their tribulations while in Rome. Stars Kirk Douglas, Edward G. Robinson. Producer, John Houseman. Director, Vincente Minnelli.

PARAMOUNT

"The Easter Dinner." A spoof on American spies in World War II, this yarn deals with a group of spies behind the enemy lines in Rome who succeed in confusing the Nazis, and, inadvertently, through their antics, supply an Italian resistance family with an Easter dinner. Stars Charlton Heston. Producer-director, Melville Shavelson.

"The Iron Men." About the 99th pursuit squadron in World War II, which had Negro fliers and white ground officers. Tells of their life and loves during wartime. Stars Sidney Poitier, Claudia Cardinale. Producer, Martin Poll. Director, John Cassavetes.



A BIG WELCOME — Samuel L. Seidelman, left, is congratulated by American-International president James H. Nicholson and vice-president Samuel Z. Arkoff on his appointment as vice-president in charge of foreign distribution for American-International Export Corp.

TWENTIETH CENTURY-FOX

"The Lion." About the English government's wild animal preserves in Africa and the man who is in charge of the place. Story places emphasis on his daughter who raises a lion cub and even though she has to set it free when it reaches full growth, visits it every day in the jungle. Stars William Holden, Trevor Howard, Rafer Johnson, Pamela Franklin. Producer, Samuel Engel. Director, Jack Cardiff.

Houghland and Wright Plan 'Survival' and 'Reich 4'

Arnold Houghland, head of Landam Productions, has teamed with Maurice Wright of Anchor Productions to film two features, "Survival" and "Reich 4." Both pictures, according to Houghland, will be made in the low-budget category, with $200,000 set for "Survival" and $300,000 for "Reich" . . . S. C. Clarence's novel, "Naked Under Olympus," has been optioned by producer Chuck Stein and writer Ralph Hart who plan to lens it as part of a three-picture project currently being negotiated with Allied Artists. Hart will pen the screenplay . . . A deal has been closed between comic Tommy Noonan and Martin Sperber to coproduce a film titled "The Babymaker," based on Edna Shecklaw's novel. The feature will be made under Martin Sperber Productions banner, possibly for United Artists release . . . Director Robert Webb and producer Gene Frenke have formed Eastern-Robar Productions for the purpose of making theatrical and TV features. Webb recently exited his 20th Century-Fox berth after a 15-year association. His last film for the Westwood studio was the currently in release "Pirates of Tortuga."

'Premature Burial' Switched From Woolners to Corman

"Premature Burial," announced previously as a future Woolner Bros. production, instead will be brought to the screen as a Roger Corman film. It appears that Corman already had a completed screenplay by Charles Beaumont and Ray Russell. Since the Woolner script would not be ready for several weeks, the switch was made in favor of Corman, who reimbursed the Woolners for their investment in the Edgar Allan Poe story.

"Premature" marks Corman's fourth Poe feature, others being "House of Usher," which he made last year; this year's "Pit and the Pendulum," and upcoming "Tales of Terror," which he'll make for American International following "Premature Burial," and a projected biography of Poe under the title of "The Haunted Dream," which will go under his Filmgroup banner.

LETTERS

(Letters must be signed. Names withheld on request)

Two Valuable Attendance Boosters

Dear Sir:

In all the discussion of single features vs. double features, and the reasons for the falling off in attendance, why are exhibitors so slow in recognizing that, in recent years, they have lost two valuable attendance boosters—*word-of-mouth advertising* and *prime-time showings?*

In the golden days, a picture was available for viewing in the neighborhoods over a period of weeks. If it had merit, the word-of-mouth advertising was its prime asset. With saturation booking, the picture is exposed for a week or less—the word-of-mouth advertising doesn't have a chance to get off the ground. In addition, if a prospective patron happens to be unable to attend during the short period of general release, he "misses" a picture he would have liked to have seen.

Those exhibitors who show double features don't seem to realize that the greatest advantage enjoyed by the exhibitor who shows single features, is that the "good" picture may be seen at the prime time—between 8:00 and 10:00 p.m. Television charges premium rates for this prime time—yet, every exhibitor showing double features invariably shows his secondary feature during the prime time, and the good picture between 10:00 and midnight. This short-sighted policy was adopted, no doubt, so that the late arrivals may still see the good picture. What these exhibitors fail to realize, however, is that most of their prospective patrons are working people or students, who refuse to stay up to midnight and beyond to see the good picture. To satisfy the few late-arrivals, therefore, these exhibitors lose the hundreds of prospective patrons who would attend, if the good picture were shown during the prime time, and they could get home at a reasonable hour.

The motion picture critics, who have their fingers on the public pulse, have been attempting to awaken the exhibitors, but thus far to no avail. In Chicago, e.g., Sam Lessner of the Daily News devoted several columns recently to complaints by his readers concerning saturation booking, and late showings of the good feature.

Eleanor Keen of the Sun-Times, on Sunday, September 3, wrote:

". . . our mail steadily brings us letters from people who want to know why theatres play the same film at the same time, where to see a picture that they have missed ('it seems to have played everywhere', they complain) and why they can't see 'the good picture' on a double feature at a reasonable hour."

In a recent column of Hedda Hopper, published in the Chicago Tribune, she said:

"I ran into Norma Shearer at Saks. She has a grouse—me, too—about theatre managers who play double features and show the poor feature first, then newsreels and cartoons before you get to the main attraction at 10:30 or 11:00 p.m. We both think it's stupid. How about you?"

Some exhibitor might ask Hedda about the response to this question from her readers—he might be surprised.

Some exhibitor might widely advertise, in newspapers and handbills, a change of policy—the showing of the main attraction during the prime time. He might also be surprised—and happy!

HAROLD R. GORDON
Attorney At Law
Chicago, Ill.
(Author of "Right of Property, in Name, Likeness, Personality and History," recently published in the Northwestern University Law Review.)

Another View; Unfair Competition

Please allow me to put in my two cents worth. I read with increasing interest your story on the elimination of the double-feature in the New England area. Cast my vote in favor of it. In my four-wall house, I only run single features anyway, but in my drive-in I always just assumed that you had to have a double bill; I guess just because everyone else does. I thought that the concession would die if there wasn't a second feature. Lately, I have been doing some checking on this, and I find that most of my concession gross is before and during the first, and main feature. I also have noted that most of my really nice customers leave after the first feature anyway. It seems that the only ones that hang around for the second picture are the ducktail bunch, and some patrons, who will stay as long as they can, no matter what is playing.

I have never played two "A" pictures on a double bill, and never will, as I feel that it cheapens the industry. Also I never would play more than two features as I definitely think this cheapens the industry. I would like to wring the neck of the so-called exhibitor who runs "dusk to dawn" shows, or who shows four features on weekends, or who plays "fast buck" pictures. I am now ready to try running my drive-in on a single-feature basis (thanks to your fine magazine). I will not do this just for the obvious savings on film, electricity, advertising, help, etc., but for the increased prestige I am now quite convinced it will bring.

Next season, I am going to run my cartoon, then trailers, then feature and see! I think that the only adverse effect it could have would be to discourage the mean kids. Let's face it; we don't make any money on them anyway, after they get through raising hell, marking walls, stealing speakers, and spinning wheels. I'll probably get more sleep, have nicer customers, and be better off in the long run. I have also just about decided to prohibit loud mufflers on the grounds, too. I would be interested in hearing from any exhibitor who has tried either of these in a drive-in.

I would also like to thank you for a truly fine publication in your BOXOFFICE magazine. I wouldn't do without it, and eagerly look forward to each issue. Especially fine are the showmanship sections and The Exhibitor Has His Say department. Enclosed find my first report to this section.

While I am airing my problems, I think I really have one! This puts the 16mm problem to shame! My four-wall house is in a little town of about 1,000 and in this town (Solomons, Md.) there is a Navy base. On this base there is a theatre which runs Monday, Wednesday, and Friday. My problem is that this base only charges 10c admission!! I have heard of 25c admissions, and even once 15 cent admission on a military installation, but never a DIME!! My theatre, even if it paid $12.50 for its shows, couldn't break even!! Why do distributors allow this!! A TV set uses a dime's worth of electricity in a night! How can I make a living when the Navy is practically showing free movies three blocks away? This is outrageous! Why don't Fox, MGM, UA, etc., require at least a quarter admission on these bases, when they sell them film? The distributors should protect the exhibitor a little bit anyway.

DON STOTT
Calvert Drive-In Theatre,
Prince Frederick, Md.

Old Films and TV Competition

A fantastic thing happened at our Vagabond Theatre in Los Angeles last weekend. We did capacity business when we opened on Friday, September 22, with two Alec Guinness films, "The Lavender Hill Mob," and "The Promoter," both older films.

Playing older films occasionally and doing business is nothing new. But, when both films have played every TV circuit, repeated many times backed with extensive newspaper ads and TV announcements, this is news that really is fantastic. Especially when all the trades reported that business in general on that weekend was the lowest in many months in our area.

This should be good news for some exhibitors and film producers who spend so much time worrying about TV and the future pay TV competition.

I think it's better for all industry leaders to devote 100 per cent of their time to have top pictures made to supply all theatres constantly with product.

Like our general manager, Sydney Linden, always said, "People want to get away from boredom at home. It's just like a short vacation to recharge their batteries, every time people visit a movie theatre. Nothing like being with big crowds who register their thrills and emotions watching a movie on a large screen, with no disturbances."

So let's continue to encourage a steady flow of product for our screens and stop getting panicky every time some group wants to pioneer a new entertainment media.

E. D. HARRIS
Publicity Manager,
Herbert Rosener Theatres,
Los Angeles, Calif.

'Backbone of the Industry'

Congratulations to you on your August 21 issue, "Small Theatres Are Vital to Overall Film Grosses."

It has taken a long time for the pencil-pushers of the distributors to wake up. A steady flow of good old customers can go a long way to avoid losses for both sides.

After 40 years in this business, the little fellow is still the backbone of the industry. Keep up your good paper and congratulations to you and your staff.

MOE BARNEY
Barney's Theatre,
Petersburg, Va.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Alakazam the Great (AIP)			85				150				65			140			200	135	130		132
Angel Baby (AA)		200				90		110		100		100	135							85	123
Angry Silence, The (Valiant-Vitalite)				190	85								70	80		150				100	113
Armored Command (AA)		100				90		110		100				130			110	100			106
Big Gamble, The (20th-Fox)	95	120	105	175	80	50		85	100				110	90				125	90		102
Blood and Roses (Para)		140	100		90					135							75		95		106
Breathless (F-A-W)	120	225						120				100		90	120	200					139
Claudelle Inglish (WB)	125	100	105	170	80		80	115		140		100		100	95		105	110		90	108
Come September (U-I)	175	300	200	230	250	350	225		250		370	400	300	200		195	200	150	200		250
David and Goliath (AA)						90		100		175		150	100	80	100			125			115
Deadly Companions (Pathe-America)		150	95				100	95		110	95	100	110	70				100	90		101
Francis of Assisi (20th-Fox)	150	150	125	250	125	175	175	140	115		100		200	175		180			200	125	159
French Mistress, A (F-A-W)				110			100		110				150	90	100	150					116
Gambler Wore a Gun, The (UA)							100		100		100				90			100			98
General della Rovere (Cont'l)	125	200		130		80					150	50		90	160	195					131
Gidget Goes Hawaiian (Col)	120	130	95			100	100	120	125	270	120	130	125	200	85					200	132
Goddess of Love, The (20th-Fox)				120				80				100			80			100			96
Goodbye Again (UA)	170	225	140	170	90	100	200	120	135	180	210	100		125		195	140	120	150		151
Gorgo (MGM)	135	175	140		120	150	150	275	125	105	115	200	100	135	80		95		140	100	138
Great Impostor, The (U-I)	150	375		190	95	120	150		115	200	150	150	200	110	115	195	130	100		100	156
Green Helmet, The (MGM)						90		75	110	100	100		100		90		90				94
Guns of Navarone, The (Col)	225	300	220	300	350	250	200		250	375	350	300	225	200	200	200	225	175	250	250	255
It Happened in Broad Daylight (Cont'l)	140	105		165	90	150			80				200			150					135
King of the Roaring 20's (AA)		135						100		100		100	175	150					110	85	119
Konga (AIP)		130	130		200	50		185	200	175	95		80	100	100				100		129
La Dolce Vita (Astor)	220	450	160	200	190			600		325	300		300	300	155	200				200	277
Left, Right and Center (Bentley)				125	90				110				150	200							135
Long Rope, The (20th-Fox)				100			100	95			50				100				100		91
Love and Frenchwoman (Kingsley)	125	150		175				125			185			90		190					149
Man in a Cocked Hat (Show Corp)	140			160	265	90	125		125		125	135	175	200	115	190	100				150
Marines, Let's Go (20th-Fox)	110	115	105				140	95	100		95	100		125	80	135	100	135			110
Mighty Crusaders, The (Falcon-SR)		80			100		100									145			90		103
Pit and the Pendulum, The (AIP)		200	150	225	200		190			200		160	250	400		150	250		200		215
Portrait of a Mobster (WB)	100	160	115		80	100	100	100		90		70	90		90		75	100	90	70	95
Romanoff and Juliet (U-I)	175	125		170	120	125		90		150	150			200	100	175			300		157
Scream of Fear (Col)		150		195	100			110		115				110			85			130	124
Serengeti (Shall Not Die) (AA)					90			100		100				100	90			100			97
Thief of Baghdad (MGM)		200	95		85	100	100	75	150	130		100	275		90		85	125	140		125
Thunder of Drums, A (MGM)				175		100	125		110	100									150		127
Two Women (Embassy)		225			150	500	150			150					125	195	105				200
World by Night (WB)			100		100		130			100				125					100		109
Young Doctors, The (UA)	140	275	100	125	130	100		110	125		255				110	165		125	200	120	149

TOP HITS — OF — THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. Two Women (Embassy)
   Cleveland 500
2. La Dolce Vita (Astor)
   Kansas City 325
3. A Cold Wind in August (Aidart)
   Boston 300
4. Pit and the Pendulum, The (AIP)
   Milwaukee 250
   Boston 200
5. Paris Blues (UA)
   Chicago 215
6. Come September (U-I)
   Omaha 200

WISCONSIN ALLIED RE-ELECTS ED JOHNSON AS PRESIDENT

Only New Officers Named Are William Charboneau And Sec. Larry Beltz

PEWAUKEE, WIS.—President Ed Johnson, Milwaukee, was re-elected when the 200 members and associates of Allied Theatre Owners of Wisconsin met September 27, 28 at swanky Oakton Manor resort for their annual convention.

Dean Fitzgerald, Madison, also was re-elected as vice-president but Larry Beltz, Wausau, was elected to his first term as secretary and William Charboneau, Lancaster, as treasurer. Directors are Floyd Alberts, Mount Horeb; Fred Miner, Ladysmith; J. Bares, Black River Falls; Don H. Perlewitz, Milwaukee; Rudy Koutnik, New Berlin; Gerry Franzen, Milwaukee; Rance Mason, Hancock, Mich.; Harry Melcher, and Otto Settele, Pulaski. Ben Marcus, Milwaukee, is chairman of the board; Sig Goldberg, Wausau, national director; F. G. McWilliams, Portage, honorary director, and Harold Pearson, Milwaukee, executive secretary.



Officers and directors elected at the Allied Theatre Owners of Wisconsin annual convention are pictured at Oakton Resort Hotel, Pewaukee. Seated, left to right, are Larry Beltz, secretary; William Charboneau, treasurer; Ben Marcus, chairman of the board; Ed Johnson, president; Dean Fitzgerald, vice-president; Sig Goldberg, national director. Standing, left to right, are Gerry Franzen, Don Perlewitz, Otto Satelle, Rance Mason, Harry Melcher, directors, and F. J. McWilliams, honorary director. Missing from the picture are Floyd Alberts, Fred Miner and Rudy Koutnik, directors, and Harold Pearson, executive secretary.



Conferring at lunch at the Wisconsin Allied convention were, left to right, Milton London, executive director, National Allied; Sig Goldberg, Wisconsin director, National Allied; Marshall Fine, president, National Allied; Ben Marcus, chairman of the board, National Allied, and Ed Johnson, president, Wisconsin Allied.

MUCH PROGRESS IN YEAR

Business sessions were held only in the afternoons, with Johnson welcoming those assembled and commenting on the many new faces and the progress made during the year.

Johnson said he wanted to remind members that the association had handled over a quarter of a million dollars of advertising for exhibitors, that the organization was a qualified advertising agency, and that in addition, full-scale promotion and exploitation can be offered as well.

"We went through the sales tax, working night and day," he said, "and attained our objectives, only to have the governor veto the bill. We didn't get on the exemption list, but we are not resting; we are in close touch with our state senators and assemblymen and still expect success on the next bill.

"The wage and hour bill, as you know, involved a big campaign. We managed to have that bill passed in our favor. Pearson and your committee spent a great deal of time on these issues both in and out of the office.

SHORTAGE IN MILWAUKEE

"Milwaukee is facing a serious shortage of product. To make matters worse, we have this bidding business with us. It certainly means we'll all have to get together and work out a solution." He concluded by paying special tribute to the late Jack Kirsch, Chicago, and related some of the accomplishments he was credited with over the years.

Marshall Fine, National Allied's president, in his remarks, said he had been visiting a number of segments of the industry, and comparing the objectives and results. He complimented the Wisconsin body on its highly successful operation.

"There are a number of things we must do," he said. "And one of the first, is for the exhibitor to clean up his own house. As far as distribution is concerned, if an exhibitor goes out on his own time and promotes a picture, much more will accrue to the distributors. We are far, far below our peak in what we can accomplish. I've been in the theatre business for more than 20 years and can earnestly state that what Allied is doing is going to help me a great deal. I wouldn't stay in it if I didn't think it had a great future."

Fine said people used to say they managed to get to the movies at least once a week.

"Then it got to the point where they were saying they hadn't been to a movie in years. But I feel the trend is fading out of the picture.

"We want distribution to know that we are doing all we can to promote the theatre," he added. "But we don't like to spend a lot of time fighting for pictures, price, dates and so on down the line. I think it ridiculous for an exhibitor to waste a good deal of time fighting for modifications, when if the picture had been sold right in the first place, how nice it would be for all of us."

Fine took exception to the types of contracts Universal and Warner Bros. are asking exhibitors to work with and said he felt that things could be rectified by talking them over. The picture "Fanny," for example, was discussed at length. He said the distributor was continually harping on the angle that it was a family picture, and for proof, referred to a letter from the Mayor's Motion Picture Commission, wherein the picture was placed in the family classification.

"This is the sort of thing that creeps into the bargaining deal. But it so happens that the Legion of Decency, Parents' magazine and a number of rating agencies do

(Continued on next page)

Two New Officers Named by ATOW And President Johnson Re-Elected



Rudy Koutnik, one of the Wisconsin Allied directors, cigar in hand, is out front in this group of exhibitors enjoying themselves at the convention's resort headquarters. Lined up behind Koutnik, left to right, are Charles Brewster, F. Lesmeister, Leo Lind, K. Breckler, William Charboneau, J. O'Connor, R. Leurs, Harry Perlewitz and Tony La Porte.

(Continued from preceding page)
not agree with the classification. 'Fanny' is definitely not a kiddies picture! I say the cooperation we have given the film companies has been of the highest, and therefore we are entitled to more consideration from them." He concluded with a warm tribute for the Wisconsin group.

Ben Marcus, head of a circuit bearing his name, and executive director of Allied, always at his best when discussing theatre matters, said, "We are proud and justly so, to have watched Marshall Fine step up here, rather than I, to revitalize Allied. Like Churchill, who said he wasn't elected to liquidate the British Empire, I'd like to have it known that this is a re-created organization, to protect your interests. There is a shortage of product, but if we are given the merchandise, we are willing to go out and promote it. When we get more good pictures, and I don't mean big blockbusters, but pictures like 'The Parent Trap,' 'The Trapp Family,' pictures that appeal to the whole family, pictures that appeal to the masses, not the classes, millions of people will come back to our theatres."

SATURATION SUCCESSFUL

Marcus said that good merchandising can do a big job, along with a good film, and pointed to the success of saturation campaigns in Milwaukee, throughout the state, Pittsburgh, and other localities. He added that if small towns were given prints immediately following the key town runs, the pictures will do good at the boxoffice. Citing "The Trapp Family" picture, he said the response was fantastic.

Marcus concluded with a reference to the successful operations of the Marc Big Boy restaurant chain (he is in the restaurant business, too), by pointing out that there was much to be learned from merchandising here which helped him in his theatre concessions.

Milt London, National Allied's executive director, said he wanted to pay tribute.

"It is amazing," he said. "Things grow in fertile soil, and here in this territory, you have four outstanding leaders to your credit." (Apparently he had Marcus, Goldberg, Johnson and Pearson in mind.) He said these men were known throughout the country.

London said that the industry headed into cycles, and that no matter how dim things appeared, from all indications, the trend was now on the upturn.

"I think you should know," he asserted, "that your Ben Marcus here saved the little independents. Ben has dedicated his time and efforts to the cause. Even if he had to write off his bowling alley business, his Marc Big Boy restaurants, he'd still manage to have his three square meals a day; yet he continues to inspire others to save themselves.

"In New York, his name opens doors. He gets respect and affection for the many things he has done for the exhibitor and the industry as a whole."

Touching on the insurance plan, London said the applications and checks had been turned over to the Prudential Company in order to get the thing started, but that because each state had its own limitations, there had been some delays. This, he said was being cleared up as rapidly as possible, and anticipated December 1 as the effective date.

"The opportunity will then be held open for another month, and then closed. However, we mean to increase the benefits as time goes on. I might point out, that to be eligible, 75 per cent of the membership must apply. And we have more than the required number right now. Of course, they have to be dues-paying members of Allied to be included in the plan," he concluded.

MORE MUST PARTICIPATE

Sig Goldberg, Wausau, Allied National director, covered a number of important subjects: prints, contracts, legislation, small town relations with distributors, and after a brief word on each matter said he would like to see more members getting into the swim of things.

Marcus presided at the second day's session on "Merchandising Motion Pictures," with lively participation by exhibitors. Afterwards Johnson took over to explain that one of the biggest problems was availabilities in the Milwaukee area. He said one or two theatres get the breaks on an exclusive basis on certain pictures and advocated that resolutions be passed to cover the various problems calling for solutions. Pictures such as "Fanny" and "The Guns of Navarone" were cited as films which created ill-feeling over a wide area.

"In other words," he said, "we should ask the exchanges to meet with us and if we can't come up with a solution, perhaps we can hire legal counsel to look into the antitrust laws and other related subjects. Do we want a motion on this?"

As it worked out, resolutions were passed relating to the following: orderly releases; moving small towns closer to key towns in order to benefit through participation in saturation campaigns, the manner in which MGM handled the need for prints and terms.

'ADJUST TERMS LATER'

During the discussion and final agreement as to the wording of the resolutions to be passed, one exhibitor said he wanted to add this thought on the subject of terms. He said: "They say, 'What do you care about the terms—we'll adjust later anyway.' And I say it just doesn't work out."

The convention adjourned following the unanimous vote on the resolutions, copies of which were to be sent to all exchanges. If meetings can be arranged later to work out solutions, united thinking on the matter is to the effect that this convention will have been one of the most successful in years.

There was, of course, the social and recreational side of the convention, with boating, bathing, cards, golf, etc., for all. From the golf match, came Sig Goldberg, with a 39, and Irv Cinatl turning in a 70. Louise Rinehart, being the only woman to rise and shine for 18 holes, was voted a prize along with Goldberg and Cinatl.

MANY GIFTS PROVIDED

Since no convention would be complete without sponsors and hosts, credit is due the Coca-Cola Co. for the luncheon; National Carbon for the cocktail party at the Boathouse; the Pepsi-Cola Co. for its generosity, together with Merchandising Corp.; Jack Lorentz, 20th-Fox; Moe Dudelson, Warner Bros.; Harry Olshan, Columbia; Morey Anderson, Independent; Harry Schlar, MGM; Carroll Morten, Allied Artists; Hugo Vogel, Variety Club; Bob Gross, Bluemound Drive-In; Gerry Franzen and the Cinema boys; Bernie Strachota, WRIT; Marcus Theatres and Hank Tollette; Larry Kelly, Cudahy; Al Camillo, Tower Theatre; Howard Gleason, Saxe Theatres; Ed Johnson, Roosevelt Theatre, and Rudy Koutnik, Highway 15 Drive-In.

The last three prizes, one each from Columbia, Allied Artists and Independent, were certificates good for a print to be used for a kiddies show. Each was said to be worth $50. It was the first time this type of gift had been offered for the lucky exhibitor. But as one number after another was called out, there was a general movement to leave the room. No one appeared interested in winning. Said Johnson as the commotion to adjourn subsided: "Looks like we can't even give 'em away!" However, three exhibitors did accept them.

W. J. Marshall Appointed AIP Minneapolis Chief

MINNEAPOLIS — William J. Marshall has succeeded Bernie McCarthy as manager of the American International exchange here.

McCarthy, who was in charge of the exchange for three years, resigned and plans to settle in Los Angeles, where he will handle sales for a couple of independent distributors.

2 Milwaukee Clicks Still Are Popular

MILWAUKEE — This area seemingly can't get enough of "Never on Sunday," already a boxoffice winner in a long engagement at a neighborhood house, which opened at the downtown Wisconsin to 250 per cent business. Another favorite with local patrons is "Spartacus," back downtown at the Riverside after a triumphant run at the downtown Strand and a solid run in the neighborhoods. "The Pit and the Pendulum" stayed high in a second week, and "The Young Doctors" was good in a third week. Business was on a high level for the week.

(Average Is 100)

Downer—**Ballad of a Soldier** (Kingsley), 3rd wk. 100
Palace—**Seven Wonders of the World** (Cineroma), 22nd wk. 200
Riverside—**Spartacus** (U-I), 2nd return run 175
Strond—**La Dolce Vita** (Astor), 10th wk. 150
Times—**Breathless** (F-A-W) 150
Tower—**The Young Doctors** (UA), 3rd wk. 125
Towne—**Blood and Roses** (Para) 125
Warner—**The Pit and the Pendulum** (AIP), 2nd wk. 170
Wisconsin—**Never on Sunday** (Lopert), return run 250

Another Exploitation Program Clicks in Mill City Avalon

MINNEAPOLIS — "Erotica" combined with "The French Line" made the best showing among the new offerings with a big rating of 280 per cent.

Academy—**La Dolce Vita** (Astor), 9th wk. 80
Avalon—**Erotica** (Pad-Ram); **The French Line** (IFD), reissue 280
Century—**Windjammer** (Cinemiracle), reissue, 16th wk. 85
Gopher—**Francis of Assisi** (20th-Fox), 2nd wk. 150
Lyric—**Claudelle Inglish** (WB), 2nd wk. 70
Monn—**Paris Blues** (UA) 130
Orpheum—**Marines, Let's Go** (20th-Fox), 2nd wk. 90
Stote—**The Young Doctors** (UA) 110
Suburbon World—**Watch Your Stern** (Magna) 125
Uptown—**A Cold Wind in August** (Aidart), 2nd wk. 140
World—**Love and the Frenchwoman** (Kingsley), 2nd wk. 80

'Spartacus' Exits Omaha After 18 Good Weeks

OMAHA—The Dundee Theatre rang down the curtain on "Spartacus" after an 18-week run that saw the spectacular push well above average figures every week. The Cooper Foundation Theatre is now offering "Question 7," which got off to a strong start. The Orpheum had a rousing second week with "Come September," and the Cooper continued to pull big crowds to "South Seas Adventure" in its tenth week.

Admiral, Chief, Skyview—**Exodus** (UA), return run 150
Cooper—**South Seas Adventure** (Cineromo), 10th wk. 150
Dundee—**Spartacus** (U-I), 18th wk. 150
Omaho—**The Big Gamble** (20th-Fox) 70
Orpheum—**Come September** (U-I), 2nd wk. 130
State—**Ada** (MGM) 90

Roberts to AA TV Firm

NEW YORK—Allan Roberts, with Allied Artists Pictures for the past three years, has been named eastern division sales manager for Allied Artists Television Corp. by Robert B. Morin, vice-president and general sales manager of the TV subsidiary.

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WELCOMES LIBERACE—Esther L. Green, owner and general manager of FEPCO Theatre Advertisers, Omaha, first met Liberace in 1939 when he played at Omaha's Chez Paree with the Jay Mills band. Mrs. Green and her husband were so pleased with his piano playing in those days, they invited him to visit their home. In September this year, Liberace, fresh from a series of triumphs in London, Honolulu, Australia and Hollywood, played an engagement in Omaha, and was happy to remind Mrs. Green that he fondly remembered her hospitality when he was still an unknown.

A. F. Mueting Purchases Pocahontas Theatre

POCAHONTAS, IOWA—A. F. Mueting, owner and operator of the Chief Drive-In here, has bought the local Rialto Theatre from Jack Bouma.

Bouma, one of the oldest active exhibitors in the Des Moines film area which includes much of the state, has been active in the motion picture industry for the past 42 years. He has been associated with the movie business here for the past 39 years.

Jack first came to Pocahontas in 1922 and was associated with Harry Pace, now of Sumner, until their partnership was dissolved in 1938. He has made his home here and has been actively engaged in theatre work here since June 1928.

Prior to that time, he operated film houses at Alton, Jewell and Lake City, played semi-pro baseball during the summer months, sold films during the off-season and was a territorial sales manager for an eastern air-conditioning firm.

The first Rialto here was housed in the building now occupied by the soil conservation service. In 1939, Bouma built the present Rialto Building, still one of northwest Iowa's most modern theatres.

A. E. Thacker Sr. Dies; Nebraska Theatreman

SOUTH SIOUX CITY, NEB.—Funeral services were held here for A. E. "Bert" Thacker sr., a veteran of the theatre and entertainment business, who died as the result of a stroke. He had suffered a similar attack about a year ago.

Thacker had been in the movie business here 31 years. He had the State and Sioux conventional theatres and the 7-T-7 Drive-In. He also developed the Harmony Bowling Alleys, Roller Rink and other enterprises. A. E. Thacker jr., has been operating the businesses in recent years.

OMAHA

Don Wells, who has been manager of the Cooper Foundation Theatres' Dundee Theatre in Omaha since March, is being transferred to the Foundation's Cooper Theatre in Oklahoma City, where "Search for Paradise," a Cinerama production, is currently playing. Don formerly was with the Foundation in Lincoln, where he served as manager at both the Lincoln and Nebraska theatres . . . Harold Salemson, Universal representative from New York, was in Omaha helping set up "Back Street," which will play at a Tri-States theatre here.

Arnold Johnson, exhibitor at Onawa, was all smiles on his visit to the Row. He said his wife was to be released from the hospital in Sioux City, where she underwent a serious operation, and added "things are going fine" . . . Ras Anderson, Allied and Universal shipper, is now an ardent booster of the mobile TB X-ray unit. The unit was parked near Filmrow and Ras was among a group of industry personnel who went through. He had been feeling okay but the X-ray disclosed a gland condition and he immediately went to the hospital for an operation . . . Olga Taylor, inspector for American International, was absent for an eye operation.

C. E. Bradshaw has reopened the Hipp Theatre at Gregory, S. D., with the end of the drive-in season for his Hilltop operation . . . Art Johnson of the Dakota Theatre at Yankton, S. D., has gone to the Mayo Clinic at Rochester, Minn., for treatment . . . Mrs. Roy Metzger, Winner exhibitor, reported her mother is hospitalized there . . . Bill Doebel, 20th-Fox booker, is back from his honeymoon . . . The Starlight Theatre at Mission, S. D., has been leased from William Myers by Elmer Fernen, also of Mission.

Francis Sands is the new owner of the Coronado Theatre at Humphrey. Formerly owned by John Preston, it had been closed. Co-Op Theatre Services is doing the buying and booking . . . Herman Gould of the Center Drive-In Theatres has returned from the Mayo Clinic . . . The Eldorado Theatre at Ewing, owned by S. R. Davis, local depot agent, has been reopened, with Theatre Booking Service handling the buying and booking . . . Jack and Edith Renfro of TBS are back from a trip to Kansas. Ralph Morgan, a relative, carried on operations while they were away.

Exhibitors on the Row included Iowans Jim Harriman, Alton; Arnold Johnson, Onawa; Sam Backer, Harlan, and Nebraskans Sid Metcalf, Nebraska City; Phil Lannon, West Point; N. W. Curran, Greeley; Clarence Fraiser, Havelock, and Howell Roberts, Wahoo.

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MINNEAPOLIS

The Princess Theatre at Fargo, N. D., owned by Duane Jenson, has been closed . . . R. E. Johnson of Harmony has purchased the Gem Theatre at Harmony from the Lake Region Amusement Co. Johnson also operates the Mable at Mable . . . Hi Martin, Universal general sales manager, and Bob Wilkinson, divisional sales manager in Dallas, were in.

Gertrude Guimont, head booker at Warner Bros., is recuperating at Abbott Hospital from a broken shoulder . . . Pete deFea, exhibitor at Milbank, S. D., was on the Row and reported that a severe windstorm blew the facing off the screen tower of his drive-in there. Other outstate exhibitors on the Row were K. C. Sargeant, Luverne; Charles Fiala, Cold Springs; Al Smith, Winona and Rochester, and Burr Cline, Jamestown, N. D.

John Calhoun, new MGM press representative in the territory, was in from Chicago . . . Condolences to Sim Heller, operator of theatres at Grand Rapids and Milaca, whose father died September 26 at the age of 91 . . . The account of KMSP-TV, American Broadcasting Co. outlet in the Twin Cities owned by United Television, a subsidiary of 20th Century-Fox, has been given to Knox Reeves Advertising, Minneapolis.

Carl Olson, UA manager, who was promoted to an executive position in the UA home office in New York, was honored by friends and associates at the monthly meeting of Variety Club of the Northwest Monday (2). He was presented a matched set of luggage as a farewell gift . . . For the first time since its inception, the Century Cinerama Theatre allowed collections to be taken for the Variety Club Heart Hospital on the University of Minnesota campus.

Ben Berger's Schiek's restaurant opened in its new location this week on South Fourth street, which at one time was the home of the Farmers and Mechanics bank. Berger also is president of Berger Amusement Co., past president of North Central Allied and past chief barker of Variety Club of the Northwest . . . "Fiorello," first legit attraction of the Orpheum Theatre, operated by Ted Mann, opened Monday (2).

Ernie Hill Retires At Minneapolis WB

MINNEAPOLIS—Ernie Hill, city salesman at Warner Bros. for the past 15 years, retired September 29. He was honored at a luncheon at the Hastings Hotel a week earlier as business associates and industry friends presented him a "purse." His career in the industry spans 47 years.

A native of Minneapolis, Hill's first job in film business was with Universal Pictures in 1914. He left high school to take a job for three years and left there to work for Famous Players (now Paramount), where he was in charge of the advertising department for a year.

During World War I Hill was a foot soldier 18 months. After completing his military service, he returned to Famous Players as a salesman for seven years. He then joined First National Pictures as salesman in northern Minnesota in 1926. Later he was sales manager for two years.

At that time, Hill recalls, First National had 11 salesmen on the road in addition to the sales manager, assistant exchange manager and the manager. He remained with the company when it was absorbed by Warner Bros.

Now, Hill says, he's "just going to loaf for a while—hunt and fish." He has one son, a lawyer, who resides in Minneapolis.

Replacing Hill will be Claude Dickinson, office manager, who has been with Warner Bros. for about 2½ years. Previous to that he was with Aved Theatre Service for 11 years and with United Artists as salesman and office manager for five years.

DES MOINES

Actress Phyllis Love returned to her hometown to sign autographs and promote United Artists' "Young Doctors" when it opened at the Orpheum Theatre September 27. And promote she did. During her two-day stay, the Iowa girl who went on to Broadway, TV and Hollywood appeared on all radio and television stations in connection with the Great Plains "Young Dcotors" campaign. She shared the spotlight with singer Vaughn Monroe and TV personality Dr. Joyce Brothers at the Women's United Campaign kickoff meeting, visited a children's hospital and, according to C. L. McFarling, Orpheum manager, was kept busy for "well over an hour in the theatre lobby signing autographs."

Unseasonably cold temperatures have been rough on the drive-ins. The "in-car heater" ads seem to be appearing earlier than usual. Many of the nonwinterized outdoor spots have closed. Other determined open air exhibitors still hope to pull a spell of Indian summer out of their hats.

Manager W. C. Arts donated the facilities of the Carroll Theatre to a community fund-raising project with the premiere showing of 20th Century-Fox's "Francis of Assisi." Tickets were $10 each and the entire proceeds went to the St. Anthony Nursing Home building fund. A "Hollywood atmosphere"—spotlights, music, and introduction of guests—preceded the film showing. Thanks to Manager Arts, the building fund was boosted by $2,400. The Carroll is a Pioneer Theatre.

Phil Keough has been named new manager of the three Sioux City theatres owned by Dubinsky Bros.—the Orpheum, Hollywood and 75 Drive-In. Keough comes to Sioux City from Jacksonville, Fla., where he was advertising and publicity director for an AB-Paramount Theatres subsidiary circuit. Earlier he was manager of Cooper Theatres in Omaha. He will be joined in Sioux City later by his wife and five children.

MILWAUKEE

Reruns are faring exceedingly well here of late. "Giant," on about the third time around, did very well at the first-run Wisconsin; "Never on Sunday," which surprised many an exhibitor with its extended first run at a neighborhood house, opened this week at the Wisconsin and packed 'em in; and "Spartacus," after making the rounds, opened this week at the downtown Riverside, also pulled some mighty impressive grosses.

A series of films began at Marquette University's Brooks Memorial Hall September 30, with assistant professor of speech Leo Jones offering comments on the first film after the show. Nine pictures in all will be shown. The list is as follows: Seven Brides for Seven Brothers, September 30; Tight Little Island, October 21; Little World of Don Camillo, October 28; Mr. Hulot's Holiday, November 4; The Mouse That Roared, November 11; Miracle of Marcelino, December 1; Ivan the Terrible (part one) February 16; Hamlet, March 16; Nights of Cabiria, April 10, and Shane, May 4. A number of manufacturing plants of late have been adding motion pictures for lunch hour recreation, and with the many schools including films periodically, it is no wonder the average exhibitor groans every time he sees items of this sort.



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THE MODERN THEATRE

OCTOBER 9, 1961

SECTION OF BOXOFFICE



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THE MODERN THEATRE

OCTOBER 9, 1961

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WHILE profit-minded theatre concessionaires never let up on promoting greater per capita sales of all their food and refreshment offerings through point-of-sale displays, imaginative gimmicks and the suggestive-selling indoctrination of personnel, the final quarter of this year is to be an especially fertile time for them to "plant" these seeds of good merchandising, with the promise of successful fruition.

This is true because of special emphasis on candy and popcorn on a national scale during these three months.

Popcorn is being given a big promotional boost by the repetition of the several-years'-proved Popcorn Fall Festival with public interest in the delicacy being stimulated by nationwide advertising over radio and television and in big consumer magazines and newspapers, as well as feature articles in the latter two mediums, throughout October, November and December. A high point of the Festival is the celebration of National Popcorn Week, October 24-31.

Candy sales have received a long-needed shot in the arm throughout this year by the hard-hitting public relations program of the chocolate and candy manufacturing industry, a program which will continue for another two years. Through all kinds of mediums (as related on pages 6 and 7) a public education campaign has been carried on to inform consumers that candy is a healthful, energy-building food; a one-for-the-road stimulant for late drivers; and that scientific studies do not bear out the negative propaganda relative to dental decay and overweight.

In addition, this last quarter of the year offers theatre concessionaires no less than five holidays (see page 7) to which they can key candy sales in their lobbies or cafeterias, each of which offers plenty of opportunity to develop original ideas.

ON THE COVER

The Cinema at Pompano Beach, Fla., is the first of the string of shopping center theatres which General Drive-In Theatre Corp. began erecting and opening in 1960. The refreshment service here is outstanding because it ties automatic vending in with an attractive, well-stocked concessions stand. The venders, which are set flush in a special housing unit, dispense candy, cold drinks and ice cream bars.

I. L. THATCHER, Managing Editor

The MODERN THEATRE Section of BOXOFFICE is included in the first issue of each month. Editorial or general business correspondence should be addressed to Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo. Wesley Trout, Technical Editor; Eastern Representative: D. M. Mersereau, 1270 Sixth Ave., Rockefeller Center, New York 20, N. Y.; Central Representatives: Louis Didier, Jack Broderick, 5809 N. Lincoln, Chicago 45, Ill., Western Representative: Wettstein, Nowell & Johnson, Inc., 672 Lafayette Place, Los Angeles 5, Calif.



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CANDY PR PROGRAM OFF THE PAD AND IN ORBIT

For Past Ten Months Candy Industry's National Public Relations Effort Has Been Educating Public as to Nutritional Merits of Confections

By GORDON WINKLER*

TEN MONTHS ago the candy and chocolate industry took a major step to boost per capita consumption of its products. On January 16 of this year a national public relations program was launched under the aegis of the Candy, Chocolate and Confectionery Institute. This organization, with headquarters in Chicago, was formed for the sole purpose of carrying on this program.

It is felt that one of the principal reasons why the program is off to such a successful start is that it has the backing of all segments of the industry. The list of C.C.C.I. sponsoring organizations is ample evidence of this fact. It includes the National Confectioners Ass'n, the Associated Retail Confectioners, the Chocolate Manufacturers Ass'n, the National Candy Wholesalers Ass'n and the National Ass'n of Tobacco Distributors.

It is most important that theatre owners and concessions operators have a basic understanding of this program and its objectives. This article will describe some of the approaches which have already been implemented and some others which are planned for the near future.

Theatremen will see a number of phases of the program to which they can directly relate; and others will appear to have little relationship to concessions problems. The point is, however, that all of these add up to an overall effort which has as its ultimate goal greater per capita consumption of all types of candy and chocolate. It is seeking to accomplish this by communicating to all segments of the public the many positive facts about candy and chocolate. Thus, the program is designed to gradually overcome such negative propaganda as that which relates confections to tooth decay and overweight.

Obviously, these negative allegations keep people from purchasing candy in theatres just as in any other retail outlet. The public relations program is designed to condition people to buy candy. Gradually, it is felt, there will be fewer people who will walk by the candy stand in the theatre lobby saying to themselves: "I'd love some but it will make me fat," and more people who will stop with the thought, "I think I'd better buy some; I need the energy."

One of the phases of the program which should be of vital interest to theatremen is Operation Candy Alert. The C.C.C.I. has made a grant of $5,000 to the Institute of Transportation and Traffic Engineering at the University of California at Los Angeles for a study to affirm the value of confections as energy builders for motorists. The research work is part of a long range educational program designed to associate candy with motoring. The industry feels that this tie-in is most logical and offers outstanding potential for increased candy sales.

CANDY FOR THE HOME TRIP, TOO

This will obviously be a very meaningful promotion for the four-wall theatre as well as the drive-in. Most people go to movies by car and should be reminded to buy candy for the trip home as well as for consumption in the theatre. *This will be dramatized through special screen trailers and point-of-sale materials to be made available.*

During the past nine months the program has been seeking to communicate various ideas about candy to the public. Theodore R. Sills and Co., the Institute's public relations agency, refers to these as "themes" and explains that all types of national media are being utilized to get these themes across.

For instance, one of these themes is the concept of the candy break. While, in itself, this will not do much to boost candy sales in theatres it is still important to theatres because it dramatizes energy. There has been considerable newspaper publicity across the country featuring companies which promote the candy break among their employes. All of this publicity strongly points out that the essential reason for the candy break is to take advantage of candy's energy-giving qualities to eliminate midmorning droop or midafternoon sag. Obviously, this type of publicity is ultimately helpful to the sale of confections at all types of outlets.

A PART OF WEIGHT CONTROL PLAN

Another important theme is that of candy and dieting. By approaching this problem positively and aggressively, the public relations program is educating the public that the old allegations linking candy and chocolate with weight problems are erroneous. Rather than going on the defensive about this matter, the program is showing how candy can be an integral part of a weight control plan. The program is giving the public the facts about candy calories—considerably less than most people suspect—and pointing out that candy can serve as a dessert or to assuage our hunger for sweets at much less caloric consumption than many other sweet foods.

Another theme of the program is to associate candy as closely as possible with hospitals and the medical profession. In



The ferris wheel went round and round as a fun-filled backdrop to 750 paunds of penny candy presented through the Candy, Chocolate and Confectionery Institute on "The Price Is Right" television show Wednesday evening, May 10. The color television break, viewed by an estimated 28,600,000 was the latest network break arranged through C.C.C.I.'s public relations agency, Theadore R. Sills & Co., as part of the industry's national PR pragram to educate the public as to the merits of candy as an energy builder, overcome negative prapaganda relating confections to overweight and tooth decay and build per capita consumption of its products.

*Vice-president, Theodore R. Sills & Co.

this way the public is being educated to the fact that doctors approve of candy and that it is a wholesome and nutritious food. The Institute gave approximately 5,000 pounds of candy early this summer to the S.S. Hope, the American hospital ship serving native populations of Southeast Asia. The candy was accepted by the Hope for distribution by doctors and nurses to the native patients. Radio, television and the newspapers reported this gift to the nation. One newspaper referred to the candy as a "miracle drug."

The Institute also supplies candy to hospitalized youngsters in many parts of the country.

A registered nurse, Miss Lea Gallic of Chicago, has been selected as the 1961 Candy Queen and currently is in the midst of a six-month tour of some 60 cities where she is appearing on radio and television and being interviewed by the newspapers as part of the general education program. The fact that she is a nurse adds considerable authority to the message she brings.

AN ACTIVE SPEAKERS BUREAU

The positive facts about candy are being brought to the public in ways other than publicity. There is hardly a working day that goes by when some confectioner is not getting up before a service organization somewhere in the country and talking about candy and chocolate. The C.C.C.I. speakers bureau, with more than 200 confectioners on its list of volunteer speakers, has become an outstanding success in just a few short months.

A complete educational program is being carried on through the thousands of women's clubs throughout the country. A special kit has been prepared for use by these clubs in presenting their own candy and chocolate programs. These involve the club officers reading prepared speeches and club sessions devoted completely to confections.

An educational campaign on the positive benefits of candy is being launched this month through the high school home economics classes. Complete teaching aids are provided to the teachers so that they can point out the nutritive value of confections to their students.

Anyone who makes his living or part of his living through the sale of confections should be sure to obtain and study a 24-page booklet called "Straight Talk About Candy and Chocolate." Published by the Institute in midsummer, the booklet is an exhaustive study of medical and dental research pertaining to candy. For the first time it provides the industry with the facts in these areas. One of the most enlightening facts which it brings out is, that while there has been a great deal of propaganda relating confections to tooth decay, there is in reality considerable doubt as to the actual cause of decay. The booklet notes that many reputable dental researchers see no connection.

Single copies of the booklet can be obtained free from the C.C.C.I. at 119 West Wacker Drive, Chicago. Additional copies are ten cents each.

An expert and eager salesgirl will sell many times more merchandise than a poor one. A "shrinking violet" will never sell merchandise.

Five 'Candy' Holidays in Last Quarter

A three-month period of "hard-sell" candy promotion, October through December, with key dates for tie-ins, offers theatre concessionaires an opportunity to build additional volume, if they exercise some extra ingenuity and effort.

The special dates in this quarter are: Sweetest Day, October 21; Tricks or Treats Night, October 30; Halloween, October 31; Thanksgiving, November 23; Christmas, December 25.

Tips to concessionaires from the National Confectioners Ass'n of the U.S. include the following factors as essential to achieving top sales of candy:

1. Large, well-selected varieties.
2. Frequent mass displays.
3. Complete rotation to maintain freshness.
4. Cleanliness and neatness.
5. Definite space assignments on shelves and in glass cases at the start of the season.
6. Prompt removal of holiday overwraps immediately after the holiday.
7. Legible pricing.

The Big 12 of Refreshment And Candy Merchandising

1. A clean and well-stocked concessions stand is the first order of business.
2. Feature ten-cent, 15-cent and 25-cent candy items . . . do not overstock the five-cent items . . . four brands is the maximum. Keep these to the type of items that children only would buy.
3. You and your vending staff must constantly suggest the sales of buttered corn by voice suggestion on the attendant's part, also by lobby and vending stand signs, and by a fresh and effective trailer run at every single performance.
4. On buttered corn, two sales suggestions stand out over all the rest . . . a small suggestive card passed out by the cashier to patrons as they enter and a free pass in every 30 or more boxes. Use this periodically.
5. Intermissions should be held without exception at all times, day in and day out, regardless of the type of movie. A good selling intermission trailer on the screen every day, is to be replaced often enough to get a fresh approach.
6. Use Saturday and Sunday matinees to your very best advantage. Extend the matinee intermissions if needed; keep enough staff at the vending stand to speed and take care of the customers.
7. Keep soft drink machines in good working condition at all times. Make a study of working parts yourself so that the minor adjustments can be made on the spot.
8. Well-trained vending attendants are a must; speed, preparedness and efficiency are the three vital factors.
9. Acquaint the vending staff with your objectives; particularly the cents-per-person objective.
10. Make use of the proper holiday decorations . . . make the stand appealing by use of the available holiday material.
11. Make sure that the vending stand is well lighted and have plenty of overhead lights to attract patrons.
12. Treat all customers with courtesy . . . make them feel that they are important. Say "May I help you?" and "Thank you" to all customers including the youngest and the oldest.

—Show-a-Rama 4 Program.

Candy Sales Increase With Unique Backbar Display



Refreshment sales, especially candy and Cracker Jack, took a jump when this display was used at the confection counter in the Granada Theatre, Reno, Nev. According to Manager Val Dage, the candy bars were superimposed an the wallpaper mural background and hung from actual small branches at the top to appear as part of the trees, and a border of Cracker Jack boxes completely enclosed the mural. The candy-striped apron of the stand and backbar pillars add bright appeal.

The NAC-TOA 1961 Industry Tradeshow

Exhibitors at New Orleans

THE LATEST in new equipment and supplies for theatres and for their highly important concessions operations is being displayed this week at the Hotel Roosevelt in New Orleans during the concurrent conventions of Theatre Owners of America and the National Ass'n of Concessionaires. (October 8-12).

Companies exhibiting, and their representatives in attendance, are listed alphabetically below.

	Booth No.
AMCOIN CORP.— SELMIX DISPENSERS, INC.— *O. Follon, Arthur B. Segal*	40
AMERICAN SEATING CO.— *M. E. Kornbluth*	1-2
AMUSEMENT BUSINESS— *Jim McHugh*	8
AUTOMATIC ICE MAKER CO.— *George Vance*	32
BALLANTYNE INSTRUMENT & ELECTRONICS, INC.— *R. Ballantyne*	50
BALLY CASE & COOLER CO.— *Leon Prince*	44
SAMUEL BERT MANUFACTURING CO.— *Samuel Bert*	5
BLUMENTHAL BROS. CHOCOLATE— *Joseph Blumenthal*	16
CASTLEBERRY'S FOOD CO.— *John D. Reynolds*	68
COCA-COLA CO.—*Charles Bourdelais, John D. Reynolds*	73-75
CRE-MEL CO.—*Lane Jaquess*	70
COLE VENDING INDUSTRIES, INC.— *Stanley Gaines*	28
CONTINENTAL-APCO, INC.— *Melville B. Rapp*	61-67
CRETORS AND CO. *H. E. Chrisman*	82 and 90
CRUSH INTERNATIONAL, INC.— *D. W. Stevenson*	17
CURTISS CANDY CO.— *G. R. Peppet*	78-79
A. DALKIN CO., DIV. AMF— *George F. Brummet*	26
DIAMOND CRYSTAL SALT CO.— *D. C. Edmonson*	43
ARTHUR H. DuGRENIER, INC.— *Richard E. Gibbs*	91
ELECTRICOOKER DIV., GENERAL FOODS CORP.— *P. W. Shepard*	57-58
FLAVO-RITE FOODS— *Larry Blumenthal*	54
GOLD MEDAL PRODUCTS CO.— *J. C. Evans*	38-39
GOLDEN PALACE FOOD PRODUCTS, INC.—*Stanley F. Edelman*	87
GREEN RIVER CORP.—*Phil Brown*	53
HEAT EXCHANGERS, INC.— *David Sniader*	19
HENRY HEIDE, INC.— *Eugene E. Sullivan*	25
HI-JINX CARAMEL CORN CO.— *Louis Price*	3
HOLLYWOOD BRANDS, INC.— *Ronald C. Martoccio*	18
INTERNATIONAL SEAT DIV., UNION CITY BODY CO.— *Robbie Robbins*	89
LILY-TULIP CUP CORP.— *Lester Dittersdorf*	51
MANLEY, INC.—*Arlie E. Beery*	52
MARSTAN DISTRIBUTING CO.— *Maurice Levin*	56
MIRACLE EQUIPMENT CO.— *Vernon S. Kelso*	98
MISSION OF CALIFORNIA— *John A. Sanders*	23-24
JOHN E. MITCHELL CO.— *Donald F. Mitchell*	84
MORTON SALT CO.— *D. A. Gescheidle*	89
NAR TRADING CORP. OF FLORIDA, INC.— *Normando A. Roquette*	9
NATIONAL CARBON CO.— *J. A. McNamee*	59-60
NATIONAL VENDORS, INC.— *H. J. "Pete" Foster*	14-15
NESTLE CO., INC.— *T. A. Fowler*	41
NEWMAN & WEISSMAN ASSOCIATES—*Ben Newman*	85
PEN GEM PRODUCTIONS— *Paul Stevenson*	92
DR PEPPER CO.— *Robert L. Stone*	30-42
PEPSI-COLA CO.— *Norman Wasser*	35-36-37, 47-48-49
PERLICK CO.—*Robert Perlick*	77
PROCTER & GAMBLE DISTRIBUTING CO.— *J. M. Eagen*	27
REX SPECIALTY BAG CORP.— *Irving Singer*	69
ROMAR VIDE CO.— *LeRoy Roberts*	"A"
ROYAL CROWN COLA CO.— *J. B. Cooper*	12-13
SAVON CO.—*Mrs. Bea Rosenblum*	55
SEVEN-UP CO.—*John P. Costello*	6-7
STANFORD INDUSTRIES— *Stanford Kohlberg*	83
STAR MANUFACTURING CO.— *John R. Ashby*	88
STAR METAL CORP.— *Walter Freiling*	71-72
SWEETHEART CUP DIV., MARYLAND CUP CORP.— *Richard D. Folkoff*	76
TEKNI-CRAFT, INC.— *Dan Greenwood*	31
WINCHESTER CARTON CORP.— *Henry Winchusen*	86
WORLD'S FINEST CHOCOLATE, INC.—*Compton V. Swanson*	4

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"GOOFY GOLF"®

MADE of FIBERGLAS

19 HOLE, PORTABLE, MINIATURE GOLF COURSE



Typical Goofy-Golf course in operation.

Stronger, Tougher than Concrete. Can Be Installed—Ready to Operate Within a Week!

- A Proved Money-maker in connection with Drive-Ins.
- Goofy-Golf is the "hottest" sensation in amusements—coast to coast.
- Truly a Family Affair . . . enjoyment for young and old alike. Nothing like it for family and group appeal.
- Goofy-Golf has the greatest eye appeal and play appeal of any course like it in the country.
- Goofy-Golf is a complete package-unit. Everything you need is included . . . even to the score cards and pencils.
- Portable—so it can be moved easily to better locations, if necessary.
- Goofy-Golf continues, year after year, to out-perform ALL others, regardless of their cost.

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in America's top theatres

LOEW'S THEATRES ■ RKO THEATRES ■ SKOURAS THEATRES WARNER THEATRES ■ PARAMOUNT THEATRES ■ CENTURY THEATRES ■ BRANDT THEATRES ■ INTERSTATE THEATRES ■ AND THESE IMPORTANT NEW YORK CITY THEATRES: CAPITOL ■ LOEW'S STATE PARAMOUNT ■ RADIO CITY MUSIC HALL ■ RIVOLI ■ RKO PALACE AND THOUSANDS OF INDEPENDENT AND CHAIN THEATRES THROUGHOUT THE U. S.

bringing in top grosses

CERTIFIED REPORTS SHOW GROSSES INCREASED UP TO 150% . . . AVERAGE-CENTS-PER-PERSON MORE THAN TRIPLED!

APCO SodaShoppes with crushed ice

GREATER VOLUME AT 15¢
THAN STANDARD MACHINES AT 10¢!



4-DRINK SODASHOPPE WITH CRUSHED ICE
Push-A-Flavor selection of 3 carbonated drinks and 1 non-carbonated. 1,400 cup capacity. Two 5-gal. and one 7-gal. syrup tanks — total 2,230 drink syrup capacity.



6-DRINK SODASHOPPE WITH CRUSHED ICE
Push-A-Flavor selection of 4 carbonated and 2 non-carbonated drinks. 1,400 cup capacity. Three 5-gal. and one 7-gal. syrup tanks — total 2,630 drink syrup capacity.

Ask your concessionaire-operator to install a SodaShoppe with crushed ice . . . and see how your average-cents-per-person goes up!

CONTINENTAL-APCO INC.

The World's Foremost Pioneers of Automatic Vending Equipment
A Division of Continental Vending Machine Corp.
1270 Avenue of the Americas (Rockefeller Center)
New York 20, N. Y. • PLaza 7-3123

MAIL THIS COUPON TODAY!

CONTINENTAL-APCO, Inc.,
1270 Avenue of the Americas,
New York 20, N. Y.

Gentlemen: Please send me full particulars about:

- ☐ SodaShoppes with Crushed Ice
- ☐ Entire Continental-Apco line
- ☐ Name and address of nearest SodaShoppe concessionaire-operator.

Name_____

Address_____

City_____ Zone_____ State_____

$ALES STIMULATORS



SERV-O-MAT
automatic butter dispenser . . .
modern . . . efficient . . . durable
. . . proved in thousands
of locations



deluxe
BUTTER-SERVER
. . . manually operated . . .
budget priced . . . top quality



Butter-Cup –
now genuine Buttercups available for immediate delivery. Order your supply today! Regular & king size.

- **Buttercup Accessories**
- hot fudge serving equipment.

Send for details on all items.

Server Sales inc.
north 88 west 16447 main street, menomonee falls, wisconsin

Two Big Campaigns to Boost Popcorn Sales

Two huge advertising and merchandising events will help theatre concessionaires move plenty of popcorn during the Halloween and pre-Christmas seasons.

Both campaigns, coordinated by the Popcorn Institute, are timed to deliver their full impact in theatres throughout the fall and early winter seasons. Climax of the first part will be National Popcorn Week, October 24-31.

The 1961 Popcorn Fall Festival will be supported by: the largest schedule of magazine and outdoor advertising in popcorn history; extensive publicity on behalf of popcorn in national magazines and newspapers and on radio and television; a full line of powerful merchandising materials; and hard-hitting trade promotion.

Throughout the campaigns, the Institute (which represents more than 85 per cent of the world's popcorn production) will release popcorn publicity to more than 2,000 editors of newspapers and magazines as well as radio and television home service programs. Features on popcorn are already scheduled in several major consumer magazines during October, November, and December.

The Institute will distribute thousands of kits containing popcorn nutritional information and recipes through high school home economics teachers. Lovely Jean Sanders, the 1961 Popcorn Princess, will dramatize the popularity and versatility of popcorn snacks on national television programs during National Popcorn Week.

Concessionaires will be able to cash in on these two great popcorn promotions with special displays backed by point-of-sale materials available from popcorn suppliers and the Popcorn Institute.

Popcorn is low in calories. A cup of unbuttered popcorn contains only 54 calories—less than half a medium-sized grapefruit. This is good selling copy at the refreshment stand.

Like having your choice
BETWEEN Miss America
and Miss Universe!

Yes — whether you prefer the sturdy 10 lb. tin or the handsome 12½ lb. poly bag, Butterflake assures you the same superlative quality — quality that pays off with an *extra* $25.00 to $35.00 per hundred in your Pop Corn profits. And Butterflake is so tender, so delicious, it brings 'em back again and again!

Packed four bags or tins to the case. Order from your distributor, or write

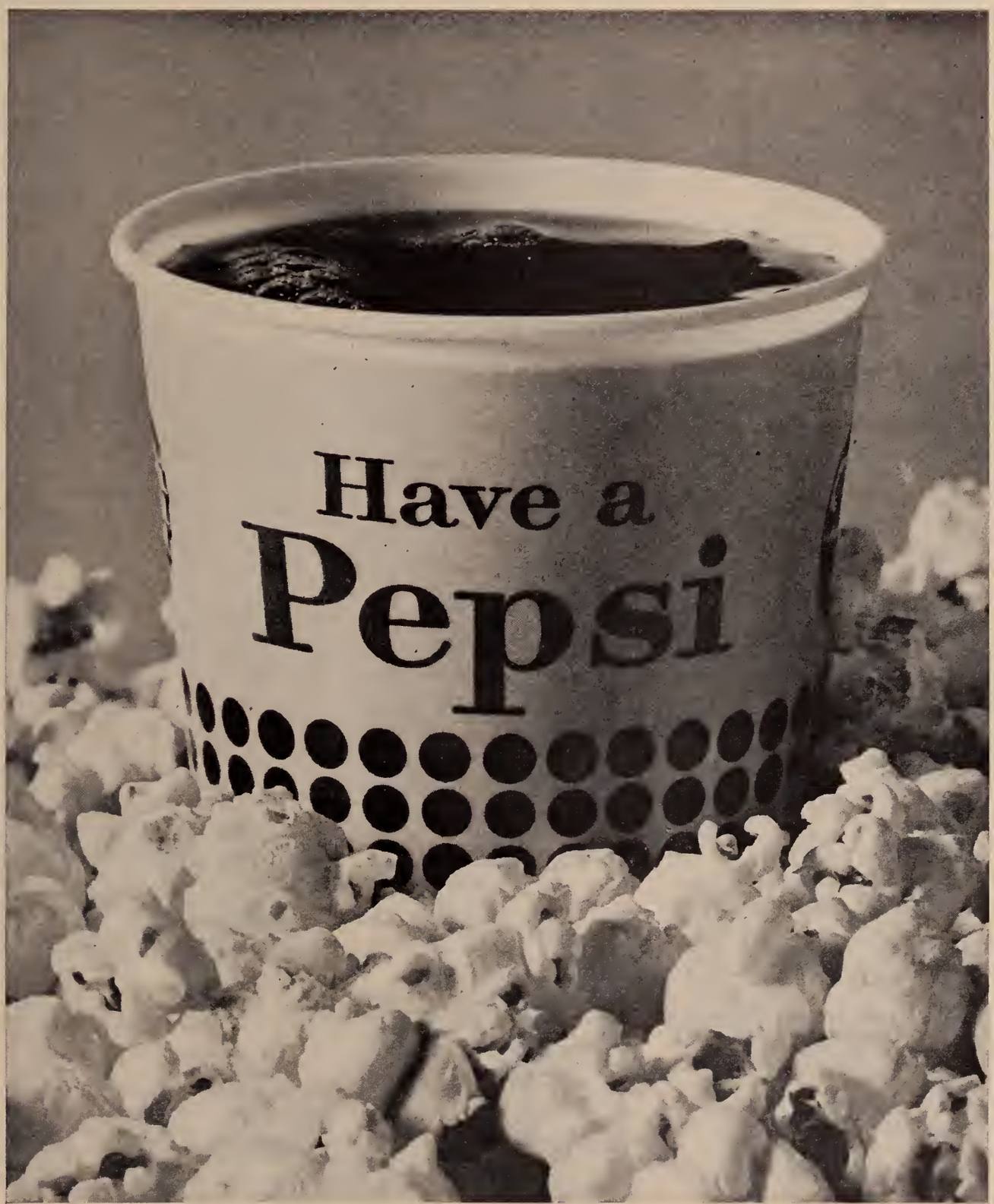


POP CORN DIVISION NATIONAL OATS CO.
Wall Lake, Iowa • Hagerstown, Md. • Delaware, Ohio



NEW 15¢
THEATRE PACKAGE
72 Count

H. B. REESE CANDY CO., HERSHEY, PA.



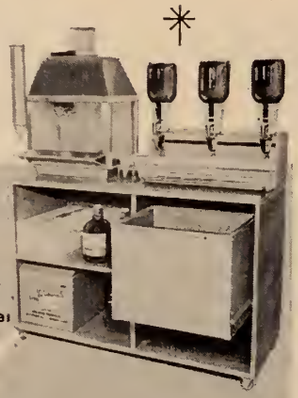
PROFITZAPOPPIN!

Profits pop 'way up when you sell Pepsi and popcorn! Your Pepsi-Cola bottler will show you how to make the most of these two money-makers. Call him today!

"Pepsi-Cola" and "Pepsi" are trademarks of Pepsi-Cola Company, Reg. U.S. Pat. Off.

FANTASTIC PROFITS!

MORE GOLD MEDAL "FIRSTS!"



SNO-BAR

- The Complete
- Sno-Kone Unit.
- New throughout
- A Proven Winner

Get your Share of a Multi-Million Dollar Market with new Gold Medal Profit Winners.

Yes, hundreds of theatres, both drive-in and four-wall are finding Sno-Kone Profits equal to that of Popcorn—winter and summer.

Cotton Candy—an old profit favorite, has proved to be a profit bonanza for dozens and dozens of theatres. New Gold Medal Equipment designed expressly for your type operation now makes Cotton Candy Profit easy to get.



UNI-FLOSS

- The first Complete Theatre Model Cotton Candy Machine
- Proven Gold Medal Production
- Proven Filtering
- Absolutely no mess
- Easy to operate

NEW . . . From Gold Medal
New Design Electric Machines
New Drive-In Models

Write today for literature, on the Newest Things for bigger Concessian Profits.

Refreshment Division
GOLD MEDAL PRODUCTS CO.
1829 FREEMAN AVENUE
CINCINNATI 14, OHIO
The new "NAME" in the Refreshment Industry

Henry Heide Plant Under Construction



The Henry Heide plant, New Brunswick, N.J. to be ready by June 1962.

A NEW, fully automated plant for Henry Heide, Inc., is now under construction in New Brunswick, N.J., with occupancy scheduled for June of 1962. The move will be the first in the company's history from New York City where its plants have been landmarks for 92 years.

Andrew H. Heide, president and grandson of Henry Heide sr., founder of the company, said, "Our new plant and its facilities will enable us to develop our full potential in today's fast-paced, ever-changing producing, merchandising and marketing climate."

The fully automated plant will be housed in a one-story masonry steel and glass structure. It will occupy four acres of a ten-acre tract in a new industrial park in New Brunswick and will be the largest industrial plant to be erected in the city in recent years.

The new building will feature a 15,000-square-foot, air-conditioned office area, truck loading docks, rail siding, automatic sprinkler system, unit heaters, straight-flow, "ultra engineered" production lines and finished stock storage areas.

Heide, Inc., has pioneered in many phases of the candy industry progress. It was the first to erect the first-recognized fireproof candy factory, the first to employ a full-time chemist and the first to develop the transwrap machine—the most

Continued on page 28

BIG in quality
BIG in profit

sandwiches made with

SILVER SKILLET
BEEF or PORK
in Barbecue Sauce

15 generous servings with each 30-oz. can—your cost, only 12c per serving!

Distributors write:
SILVER SKILLET
FOOD PRODUCTS COMPANY
Box 168, Skokie, Illinois

NOW! END COFFEE WASTE

Save money. No stale or left-over coffee when your coffeemaster is an E-Z WAY automatic. Coffee's fresh, hot and ready all the time. Get the facts—write now:
STEEL PRODUCTS CO.
40 8th Ave., S.W.
Cedar Rapids, Iowa



Step up your concessions traffic with our attractive laminated signs. Ask about them.

MAKE MONEY WITHOUT EFFORT

LET US HELP YOU SELL THE PICTURE
AT NO COST TO YOU!!
PROFIT WITHOUT WORK BY USING

ROMAR OUTDOOR DISPLAY FRAMES

THEY PULL IN THE CROWDS, BECAUSE

- They ore eye catchers . . . they ore weotherproof ond out selling in oll kinds of weother
- They sell both your current progrom and your theatre
- They moke your town theotre conscious

YES, NO EFFORT OR COST TO YOU:

We select good locotions, orrange for instollations ond moke all replocements without cost to the exhibitor ot ony time. Hove this notionolly known ond widely used service build your business too.

Write or coll us todoy for detoils

ROMAR-VIDE CO.
Chetek, Wisconsin

'Here's How' to Make Two Refreshing 'Coolers'

"Do-it-yourself" directions for making two highly profitable refreshment "coolers" are offered to theatre concessionaires by Samuel Bert. They are for the popular Snow Magic Sundaes and Snow Magic Slush and both may be made with the No. 3 De luxe R snow cone machine, made by the Samuel Bert Manufacturing Co., which features two syrup dispensing units and two fruit pan containers as well as the "snow"-making unit.

Both the dispensing units and fruit pans are easily accessible from the front of the machine making for ease of preparation, and for health purposes the fruit pans are removable to permit storing under refrigeration at night. Here are Bert's recipes:

SNOW MAGIC SUNDAES: These are made by placing a dipper of fine snow into a plastic dish and covering with fruit and its accompanying syrup flavor. Crushed pineapple or frozen strawberries have proved best for this purpose, and both are equally delicious and refreshing.

SNOW MAGIC SLUSH: Many flavors may be made, but orange is used for an example. From one gallon of Mission orange concentrate, take one quart and add three quarts water to make one gallon of ready-to-use orange flavoring. To prepare the slush, take three dippers of fine snow and place in mixer. To this, add one 8 oz. cup of flavoring previously prepared. Mix a few seconds (an Iona brand mixer is recommended because of its speed and ability to give the drink a fine consistency which adds to the ultimate satisfaction of the customer) and the drink is completed. The quantity mixed is sufficient for about three 8-oz. cups which may be sold for ten or 15 cents.

Cigaret Venders Near Stands

Placing cigaret vending machines near the concessions stand relieves the attendant to sell higher-profit items and helps draw customers to the stand. The most effective machine is one with at least 20 columns to take care of today's great variety of filters, king sizes, plain tips, cork tips, menthol, etc.

Cigaret sales are a "plus" that concessionaires should take advantage of, both at intermission and at the end of the show when patrons buy them to take home.

Curtiss Candy to Wholesalers

Curtiss Candy Co. is fast concluding its entire route-selling operation, and all Curtiss products will shortly be distributed through regular wholesale channels. The transition is being made by the company, area by area, and all dealers who have been serviced by Curtiss trucks will soon obtain the line through wholesalers in their respective areas.

TREMENDOUS PROFITS!!

Now Fresh Fruit Sundaes, Pineapple and Strawberries from stainless steel pans!

Both juices for snow cones and fresh fruit for sundaes dispensed from one machine

HERE'S HOW TO MAKE

BIG MONEY WITH "SNOW MAGIC"

No Gears! No Pulleys! No Belts! No Oiling!



THE NEW SNOW CONE MACHINE

Capacity, 50 cones every 30 seconds.

The Bert's "SNOW MAGIC" machine combines eye-appealing beauty with perfect mechanical performance and large capacity. "Snow Magic" is easy to operate and is Fully Automatic. A Snow Cone costs 1¼ to 1½c and usually sells for 10c . . . that's profit!

Distributors of fomous Victor's QUICK MIX dry flavor concentrates.

FREE SAMPLES WITH EACH MACHINE

SAMUEL BERT MFG. CO

Fair Park Station, Box 7803, DALLAS, TEXAS

MANLEY

"The Biggest Name in Popcorn"

- MACHINES
- POPCORN
- SEASONING
- SALT
- BAGS
- CARTONS

FOR THE FINEST, FRESHEST SUPPLIES, AND MOST PROFITABLE EQUIPMENT, CONTACT...

MANLEY, INC.

1920 Wyandotte • Kansas City 8, Mo.

HAVE ONE ON US . .

a Preview, we mean, of the *TOPPER*— our newest dispenser guaranteed to increase your SOFT DRINK GROSS



In addition see other models, refrigerated mechanically or with ice, for specific drink applications.

We are looking forward to meeting our friends of the TOA-NAC

The Perlick Company

Milwaukee 45, Wis.

See Us in . . .

BOOTH 77

QUICK AS A WINK... and TWICE AS EASY...



TO FILL POPCORN BAGS AND BOXES WITH THE *NEW* PATENTED SPEED-SCOOP

THOUSANDS OF DELIGHTED USERS

ONLY $2.50 AT YOUR THEATRE SUPPLY or POPCORN SUPPLY DEALER

SPEED-SCOOP 109 THORNTON AVE. SAN FRANCISCO, 24

By WESLEY TROUT

OLD EQUIPMENT IN NEW BOOTH?

If in good condition, old projection and sound equipment can be used when properly adapted to new building



Wesley Trout

FROM TIME TO TIME we pick out letters that contain problems which we think will be helpful and interesting to our readers, and publish some answers that will help others with similar troubles. We found the following letter from Father Richard G. Pates, S.J., St. Francis Mission, St. Francis, S.D., very interesting and concisely written, the writer having kept in mind that complete details are necessary in order to intelligently answer any problem.

He writes as follows: "You may recall that Father Joseph Zuercher, former superior of this mission, sought your advice in 1956 on problems relating to the installation of CinemaScope in our school auditorium. You very graciously replied privately and also in your "This Is My Problem" section of BOXOFFICE-MODERN THEATRE (issue of July 7, 1956). We made good use of your expert knowledge and your advice and finished with a most excellent setup. Your long experience in this field is certainly a wonderful help and we feel sure your readers appreciate your efforts to better sound and projection.

"Now we would like to come to you again for help. A year ago we had to tear down our old building because it became unsafe for occupancy. We have replaced it with a pre-engineered metal building which is completely insulated on walls and ceiling with plastic-covered glass wool blanket.

"If you choose to answer some questions that we have, I should probably first acquaint you with facts and figures on the new place. The auditorium is now 80 feet wide and 112 feet from rear wall to proscenium wall. It is 27 feet high in the center, 14 feet at the sides. The front and rear walls are haydite block which are painted with a non-oil base paint. The side walls have telescopic bleacher seating to a height of six feet, vinyl-covered heavy sheetrock (Durasan) above the bleachers, and up under the eave-line there is a solid row of projected aluminum windows for 80 feet on each side. The ceiling consists of steel beams and purlins with exposed vinyl or plastic-covered insulation. The floor is hard maple. We will place about 300 folding chairs on the main floor, with rubber runners in the aisles. The stage is 28 feet deep and the apron projects out in front of the proscenium into the gym proper. The proscenium is 40 feet wide and 15' 10" high in the center and 14' 10" high at the sides. The projection ports are 16 feet above the main gym floor and the projection angle is very slight.

"In the projection room we will install the same equipment we had before: E-17 Simplex projectors, Peerless Magnarc high intensity lamps, Hertner HI-50-100 ampere

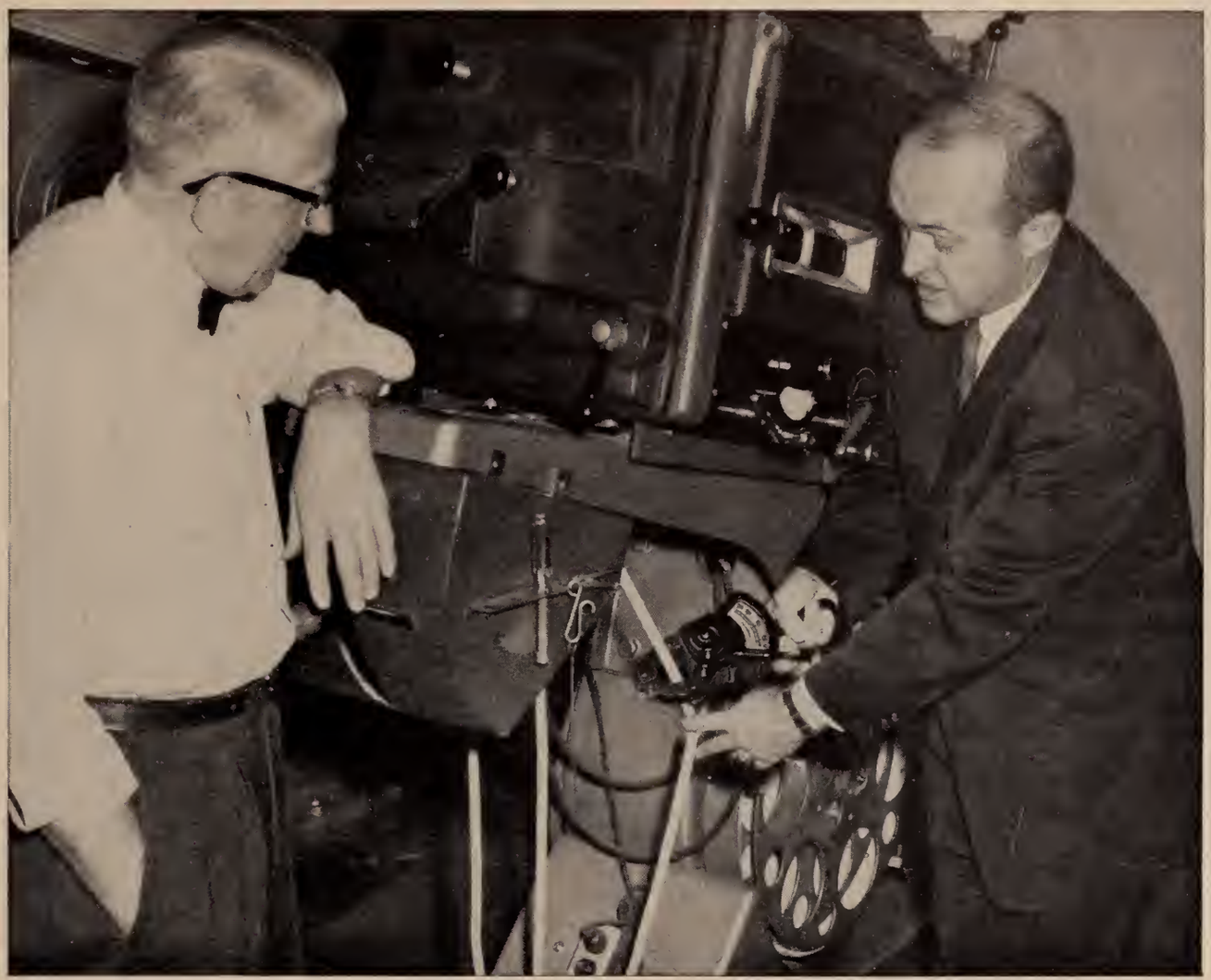
Continued on page 16



ASHCRAFT
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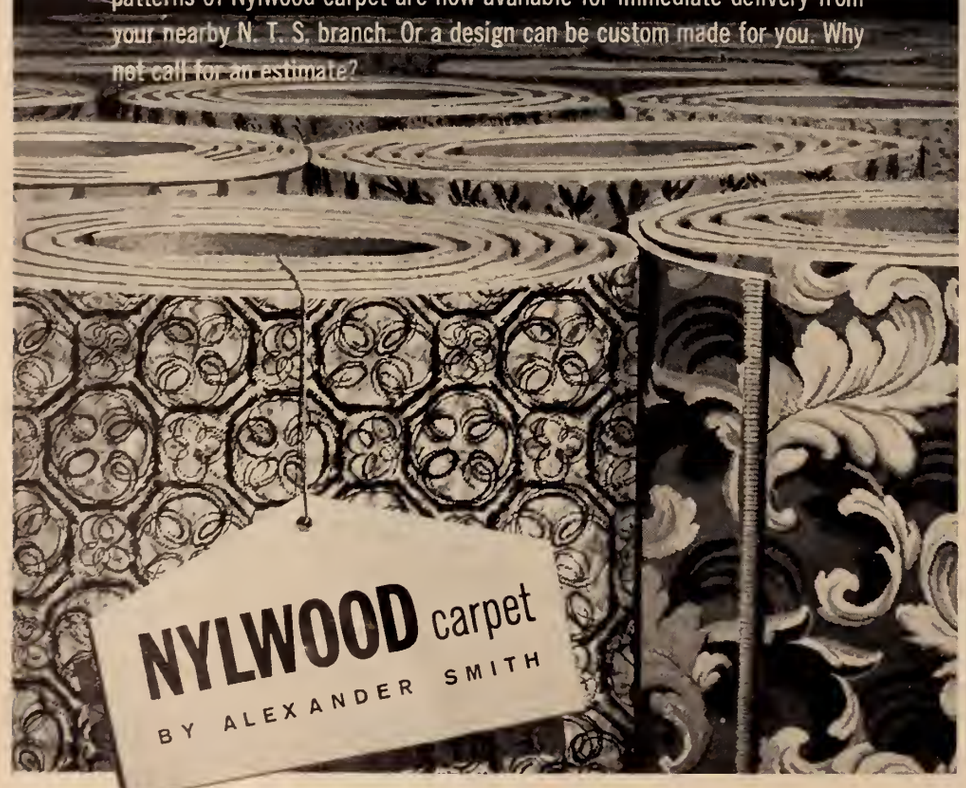
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SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

OLD EQUIPMENT IN NEW BOOTH?

Continued from page 14

motor generator set; the sound system is Simplex four-star optical sound with two channels amplifiers for emergency use. We plan to use the same screen, a Walker 12x30-foot, metallic surface. It has been in storage a year but it was re-hung in its frame to keep it in good shape, and covered.

PORTABLE SCREEN FRAME

"Now, our first question concerns the screen installation. In our old building we had the screen mounted permanently in a home-built frame. Now we plan on mounting this screen on a portable steel frame so that we could wheel it up-stage to a point right behind the front curtain. We would also mount the speakers on this frame in back of the screen. Our serviceman favors this for better sound distribution. However, we are interested in your opinion or reaction to this plan. National Theatre Supply advises us that this would present no problem as they have installed a great many of these installations handling screens up to 60 feet without any difficulty in moving them, etc.

"They pointed out (National Theatre Supply) that the lens problem would be simplified with a shorter throw of 116' 3" to a screen right behind the front curtain, as opposed to a throw of something like 136 feet if the screen were in back of the stage. Another advantage would be improved viewing from the side seats.

"Our next problem is this one: Should we put a curve in the screen again? In the old auditorium we had a curvature of about 14 inches radius on the 30-foot screen and this was calculated to distribute the light better to the auditorium which was then 50 feet wide. You advised us at that time to keep the curvature slight but we had overdone it because there was some distortion at the sides. Again, your expert advice in this matter would be adhered to.

QUESTION RATIO TO BE USED

"What ratio should we use for the widescreen projection? I understand the industry has now standardized on 1.85 to 1. It seems that CinemaScope has gone exclusively to 2.35 to 1 for both optical and stereosound. Am I correct in these ratios?

"Now we come to the problem of lenses for this situation. With a projection throw of 116' 3", we calculate that a 6.5" e.f. prime lens, 2-35/32 barrel, in a CinemaScope ratio of 2.35 to 1, should produce a picture 12.8x30 feet. A widescreen lens, 4.25 e.f., 2.25/32" barrel, 1.85 to 1 ratio, should result in a picture 22.57x12.55'. Do you find these dimensions to be about correct? Both pictures would probably require a little cropping in height to bring them within our 12-foot screen. We could probably go to slightly longer focal length, such as a 7-inch lens which should produce a picture 11.92x28'. Would it not be better to do a little cropping and get a wider picture and obtain a better size?

"We wrote to our supply dealer about using lenses with four-inch barrel instead of the 2-25/32" with the idea of getting a better, faster prime lens for CinemaScope projection, but were informed that we couldn't use a four-inch barrel in an E-7

mechanism. Our picture was not sharp with the old lenses which were 6.00" e.f. and f/2.6 speed. We were informed that our CinemaScope attachment was probably faulty. I had in mind using a Cinecenter IV attachment for better results and centering. Our CinemaScope picture was not as good as it should have been and we wonder what brand or type would be best in this situation. I am sure the newer makes of lenses have been greatly improved and produce a much better overall picture. Right?

"If one made all the changes outlined above, would it be necessary also to change our lamps. We have obtained very good screen illumination from these lamps in the old building. I realize the larger and faster reflectors would do a better job, but are they an absolute requirement? We want, like anyone else, the best picture possible with the least expense, but if new lamps would be necessary we would give the matter very careful thought and consideration. Changing lens speed, or matching the optical system, we might benefit from the change. Again, we would like your advice in the matter. You have had the long experience and know what is best for perfect projection. We do want a well-illuminated picture, and a pleasing one for our audience.

CONSIDERING MAGNETIC SOUND

"The last item now deals with sound. We have Simplex 4-star optical sound which was installed new 20 years ago; a second pre-amplifier and main amplifier were added later to provide two channels, one for operating and one for emergency use. I have read that sound systems that are very old should be replaced. We couldn't do that now, what with the other expenses we will be incurring, but I am wondering if it is worth considering one-track magnetic sound later, adaptable eventually to three-track if that ever becomes necessary. Or would you simply replace present amplifiers and perhaps the speakers, and stay with optical sound?

A sound engineer in this territory tells me that almost no one in this territory puts in one-track magnetic sound, and that many of those who put in stereosound six or seven years ago regret having done so because they can't get magnetic prints anyway. Do you foresee a resurgence of interest or emphasis on magnetic sound, both single-track and stereosound?

"This letter has run to great length, and

Continued on following page



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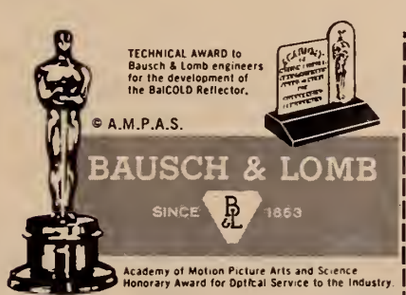
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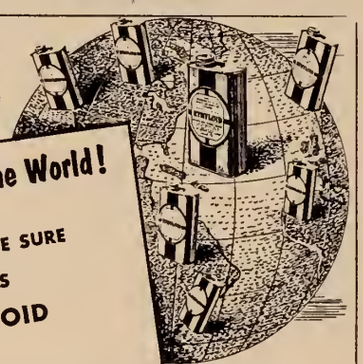
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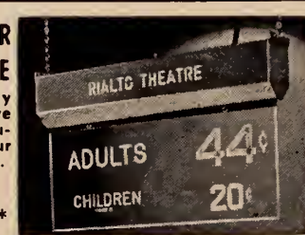


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OLD EQUIPMENT IN NEW BOOTH?

Continued from preceding page

perhaps I have posed too many questions for one sitting! Whatever you can do for us will be much appreciated, I assure you, but if you do not have the time or inclination to take on all this, please do not hesitate to decline. Thank you again for the help you have given us in the past through your letter and by means of all your very interesting and informative sound and projection articles."

GROWING INTEREST IN BETTER PROJECTION

Reply: First, we want to sincerely compliment Father Pates in presenting us with complete details on his various problems and writing a highly intelligent letter. The contents show a very keen knowledge of the various subjects treated and the many problems posed should prove informative and interesting to our many readers. Too, he is very much interested in obtaining better projection and sound reproduction. How we wish more exhibitors and projectionists would show this keen interest in their projection room and try to obtain better results, but we are happy to report, during our treks, that more and more exhibitors and projectionists are showing more interest in improving their screen image and trying to secure quality sound reproduction.

We are very happy to be of service to our readers and glad that we were able to furnish information to Father Joseph Zuercher, former superior of the mission, that resulted in a better projected picture. We will endeavor to answer the questions presented in this letter and hope that they will prove fruitful to our readers.

From the description you have given us of your new building, we would say that you will have a very nice one which should prove satisfactory for projection and sound reproduction. The angle being very slight is most excellent for a well-proportioned picture.

PROJECTORS SHOULD BE OKAY

We believe that your projectors will be in good condition because they have not been given the service projectors get in a regular theatre. If they have been kept clean and properly lubricated, and have good sprockets and shoes, etc., your projectors should be okay. Regarding the screen you plan on using, we see no reason why it would not be first-rate; in view of the fact that you have kept it hung up and covered, the surface should be all right. We take it that it is a metallic finish.

We would most certainly recommend that you use a steel frame, mounting the speakers on the back, so that it could be moved right up to the screen when in use. We suggest that you use some sort of marking (paint) so that the screen frame will be in the correct position every time it is used. This is a simple procedure. The screen is a nice size to use for your particular auditorium and is of a well-known make.

Yes, we agree with the National Theatre Supply Co. that the lens problem would be solved by a shorter throw of 116' 3". This would improve the side viewing and would not cause so much fadeaway at the sides.

Do not use any curve in the screen in this installation as it is not necessary. Many theatres installing new screens have done away with curvature of the screen, except in cases of extremely wide auditoriums, and then only a very slight curve is used for better viewing from the sides.

The industry has standardized on 1.85 to 1 for widescreen projection for a long time and we suggest that you go to this ratio, and for CinemaScope we recommend the standard ratio of 2.35 to 1. Your lenses should be selected to fit this ratio and screen so that there is no cropping except, at times, in widescreen projection. We are strongly opposed to theatres cropping pictures because there is too much picture information lost in projection, and there is no reason for it.

LENSES ARE NO PROBLEM

Lenses should not present a problem, because today there are several well-known makes with greatly improved lens combinations that give good overall focus and increased light. We recommend in your situation a lens with a speed of f/1.7 or f/1.9. If you find that it is too difficult, and this happens in some cases, to obtain a sharp focus on old prints, then go to either f/1.7 or f/1.8. Your supply dealer will be glad to cooperate and let you try a couple of sets of lenses and keep the ones that give you the best picture with new and old prints. We have been installing mostly f/1.9 in the field. You should use a good prime lens for CinemaScope in order to obtain a good overall focus and the same is true for widescreen projection. If your CinemaScope attachment is not rigid and in perfect alignment, it can cause poor focus. You could use a Cinecenter attachment to good advantage in your situation.

No, we don't think it should be necessary to change your arc lamps. If you obtained good screen illumination heretofore, with sufficient amperage and good optical alignment, you would not gain too much in purchasing more expensive lamps at this time. It is not always necessary to change lamps when the speed of the lenses is f/1.7 or f/1.9. The larger, faster lenses are always desirable with most lamps, but they are harder to keep in good focus at times.

You have excellent sound equipment but the amplifiers are rather old; they could be modified by a good engineer to produce fairly high-quality sound. If you feel that your school could afford it, we would suggest new amplifier and pre-amplifier and use the old one (power amplifier) for emergency use. Now, we do strongly recommend a new speaker system of better quality than you now have, provided you do install new amplifiers. The installation of late model amplifier and two-way speaker system will greatly improve your sound reproduction.

OTHER EQUIPMENT ALL RIGHT

The balance of the equipment should be okay. We would recommend good sprockets, stabilizer, guide rollers, etc., be installed in your soundheads. The stabilizer should be okay if it is properly adjusted. Be sure your sound lenses are properly focused and in good condition.

We absolutely do not see, in the very near future, any resurgence of interest in magnetic sound. It would be expensive to install, and single-track would be of no particular advantage. Moreover, there are not enough prints, it is sad to say, for every exhibitor to install magnetic sound equipment. We hope that the producers and exhibitors will again take more interest in stereosound, but right now it does not look promising. With good equipment, properly tuned up, optical sound is very satisfactory. The main thought to keep in mind is keeping your equipment in good repair and adjustment for maximum results.

A soundhead must be perfectly aligned so the film will travel in an absolutely straight line from the upper magazine, down through the soundhead, into the mechanism and down through the optical soundhead and lower magazine.

LITERATURE

The following concern has recently filed copies of interesting descriptive literature with the Modern Theatre Information Bureau. Readers who wish copies may obtain them promptly by using the Readers' Service Bureau coupon in this issue of The Modern Theatre.

BALCOLD DATA BROCHURE E-35 describing BalCOLD reflectors, which prevent emulsion pile-up because they cut heat in half, is available from Bausch & Lomb, Inc., manufacturer of the reflectors. The BalCOLD reflector was given the technical award of the Academy of Motion Picture Arts and Sciences, one of the most highly regarded in the industry.



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This is the glowing nighttime facade of the new Howard Hadge Theatre in Midland, Tex. Notable are the three styles of letters used in the theatre name and the separate backgrounds far each of the letters in "theatre." The exteriar is of tile and masonry and the entranceway is of precast, matching terrazzo. The baxaffice is set inta the building at the right, under the impressive marquee with the H monogram.

A GLOWING NEW BEAUTY FOR WEST TEXAS

First New Theatre to Be Built in Midland in 15 Years Is in a Shopping Center

DRAMATICALLY styled and truly luxurious in appointments, the Howard Hodge Theatre is the first to be opened in Midland, Tex., in 15 years. It is the property of J. Howard Hodge, Midland theatre operator, and RKO General, the latter having recently purchased the theatre interests of Video Independent Theatres which was the original owner with Hodge.

Located in the Village Shopping Center, the new theatre presents a dominating front to the shoppers, dramatic in lights and shadows. Above the scintillating marquee and readerboard, the theatre name is stretched out in three styles of lettering. The word "theatre" is especially interesting with each letter mounted on a separate panel.

ENTRANCEWAY PRECAST TERRAZZO

The exterior is tile and masonry over steel construction, and the entranceway is of precast matching terrazzo. The building is 80x170 feet, with an offset lobby which is 30x50 feet. The boxoffice is built into the side of this lobby at the right. Flooring in the lobby is terrazzo.

Beyond this is a spacious lounge area in French regency decor, with royal blue, gold and white predominant in the color motif. A custom-loomed blue and gold carpet with a fleur-de-lis design covers the floor from wall to wall, with the exception of a terrazzo strip in front of the 20-foot-long refreshment stand. Counter facing and backbar are of Formica. A translucent light panel forms the ceiling over the refreshment stand. On the opposite side of the lounge are poster display cases and terrazzo benches.

The front of the 1,100-seat auditorium is arranged in three sections, with chairs fully upholstered in royal blue velour over foam rubber cushions. The loge section is furnished with super-lounger chairs with reclining backs. It seats 50 persons. There



The Howard Hadge auditarium seats 1,100 persans, including the 50 super-lounger chairs with reclining backs in the loge sectian. The theatre screen is 50x20 feet.



Custom-loomed carpet in blue and gold features a fleur-de-lis pattern and adds a luxurious touch to the smart lobby-lounge. Of special interest is the 20-foot-long refreshment stand with room for a large quantity of additional stock in the backbar cabinets. Merchandise is highlighted by the luminous panel immediately above the stand.

is no balcony in the house. The specially loomed carpeting is repeated on the auditorium aisles. The stage opening is 52 feet wide and the screen is 50x20 feet.

Restrooms are located off the main standee area.

The Howard Hodge is equipped with a 100-ton refrigeration and heating unit for year-round air conditioning.

A paved and lighted parking area, located in front of the theatre accommodates 450 automobiles. There is also a 30-foot corridor, about midway of the theatre property, which connects the theatre parking area with the Village Shopping Center.

The Midland architectural firm of Pierce, Norris, Pace & Associates designed the new theatre.

Jack W. Scales is house manager.

Hodge, who comes from a prominent West Texas theatre family, has been active in exhibition most of his life, and has been located in Midland since 1931 when he arrived to operate the former Grand Theatre which had been opened by his father, H. T. Hodge, a pioneer West Texas theatreman, in 1928.

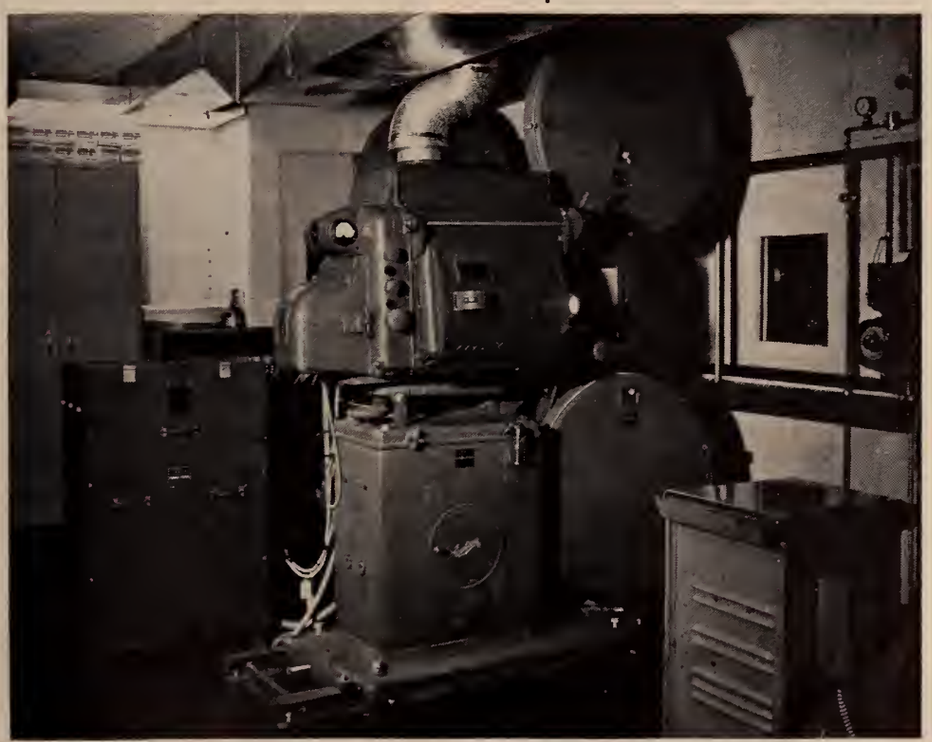
In 1934 Howard Hodge purchased the Ritz Theatre and formed his present business connections. Through the years, Hodge and his associates have operated the Yucca, Ritz, Tower and Rex hardtops, plus two drive-ins, the Chief and Fiesta. The Tower, built in 1945-46, was the last to be built before the new Howard Hodge.

Both Hodge and Mrs. Hodge are active in local civic, service and social clubs, and Mrs. Hodge has received state and national recognition for her club and church work.

The new theatre was given a first-class sendoff with full-page color advertising in the newspaper, much editorial coverage, three nights of open house observances for Midland and Permian Basin Empire residents, and a special open house for film industryites, press and personal friends of the owners.

CREDITS: Air conditioning: Westinghouse • Carpet: Alexander Smith • Draperies and stage curtains: Premier Studios • Icemaker: Scotsman • Marquee: Wagner, Martin & Co. • Lamps and rectifiers: Strong • Lenses: Kollmorgen • Projectors: Simplex • Screen: Walker • Seats: Americon • Sound: Altec.

View of a Booth in New Cooper Cinerama Theatre



This interesting setup of Cineroma equipment is in one of the three projection rooms in the new Cooper Cineramo Theatre, Denver, Colo. Since the Cooper was the first theatre in the world to be designed specifically for Cinerama (see feature article, Modern Theatre Section of BOXOFFICE, September 11, 1961) naturally, the preferred three-booth system was used and designed as an integral part of the unique building. The projectors are, of course, made by Century Projector Corp., which has made a vital contribution to the success of the Cinerama process and whose projectors are used exclusively by Cineroma theatres, as well as those showing Cinemiracle which is a type of Cinerama. Lamps and rectifiers were supplied by Ashcraft and the sound is Cinerama transistorized.

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A DOWNTOWN FUN SPOT MAY BE 'GOOFY,' BUT IT SURE PAYS OFF AS AN ADDED INCOME PROJECT



A section of the Goofy Golf 19-hole course showing the interesting design of some of the hazards the players must face. City hall is in background.

MINIATURE GOLF courses and trampoline centers are not new to drive-in theatres, but William C. Jenkins, manager of the year-round Sky Drive-In Theatre, Adrian, Mich., is one drive-in operator who has found what he considers an even better location for such a fun spot.

He operates the J.M.S. Goofy Golf and Goofy Jump in downtown Adrian in what he says "is the best location that one could want, and a self-advertiser because of the continuous passing parade of traffic.

"We thought of putting a miniature golf course out by the theatre," Jenkins said, "but decided the downtown location was a natural. The youngsters do not need out-of-town transportation, and with the Y.M.C.A. across the street from the fun spot it makes it a profitable children's business during the day."

The location is further favored because it is in a wedge-shaped off-street parking area for 146 cars, and within two blocks of other off-street parking areas with total accommodations for 431 additional cars.

The fun spot covers about 15,698 square feet, about one-third of an acre. The club house is 12x20 feet, the trampolines are in an area about 45x55 feet and the golf course covers about 80x120 feet, leaving about 25x40 feet of unused space. A loudspeaker system has been set up for the golf course and trampolines, and is hooked up to be used together or separately.

Jenkins gives full attention to cross-promotion of the drive-in theatre and the golf course and jump center. He first uses the 40x60 theatre poster inserts in the concessions stand, then moves them to frames at the boxoffice and then to the club house at the Goofy Golf where they are posted at the entrance door in a display case (one of 20 Jenkins uses in the city). He also uses 14x36 posters inside.



The club house and trampaline section of the Goofy Golf and Goofy Jump located in a corner section (about one-third of an acre) of an off-street parking lot in downtown Adrian, Mich. The miniature golf layout is on the other side of the club house, across the street from the city hall. The fun spot is operated by William C. Jenkins, manager of the Sky Drive-In Theatre, and theatrical posters are displayed in a poster frame at left of the entrance door and on the side of the building.

Because of the location, theatre handout material finds its way into the hands of patrons of the golf course or trampolines and passersby.

The different fairways sometimes have different theatre gimmicks. For "Wackiest Ship in the Army," a wacky boat was placed over one of the fairways by the street and this drew attention from outside passersby as well as the players.

The Sky shows a screen ad for the fun-spot, and free game tickets for golf are given away for special events.

Scoreboards for Goofy Golf carry the ad of a nearby fruit, candy and grocery merchant; an ad for Jenkins' own all-night gas, ice and package meat station; and one for the Sky Drive-In Theatre.

This year, Jenkins dreamed up an "advertising package" for local merchants which included a screen ad at the theatre and a display at the Goofy Golf, such as the huge carton of milk shown in one of the accompanying pictures.

To promote extra interest in Goofy Golf, Jenkins holds special events, such as three-day, open tournaments with "Cash prizes and trophies (for golfers) 12 years old and over, up to 105!"

Rules for the tournaments are:

"Entry fee 50 cents which includes first round of golf in tournament. All other rounds, if you qualify, 30 cents.

"Each person in the final foursome wins $5 cash. Winner of foursome receives $20 additional cash and special trophy. Other three also win trophies. No tie splits, ties will be run off, someone has to goof.

"Players may have to 'hang around' all three days, bring your lunch. The vacant area will be set up to relax. You must be present when called to play or you will be disqualified, no refunds on entry fee once you have signed up.

"Starting foursomes will be posted three days before tournament to give idea about what time you play. Play will begin at 10 a. m.

"Persons may be disqualified for misconduct or reasons not becoming of a goofer."

These are mimeographed on a cleverly headed and illustrated 8½x11 sheet of



The free 24 sheet for "David and Goliath" was pasted across the entire front of the Goofy club house with a little alteration. To make way for the entrance door, the sheet was cut into two sections and a hole was cut under the "A" in David so the attendant in the club house could have a peephole through the covered window to keep an eye on that section of the golf course. The Sky Drive-In Theatre banner was hung across the doorway. It made a very colorful and effective display.



After being used as coming attraction displays in the concessions building and at the boxoffice of the Sky Drive-In, these 40x60 posters were moved to lighted frames on the side of the Goofy Golf and Goofy Jump club house facing a one-way traffic street and motorists could hardly fail to see them.

paper and require the entrant's signature.

Concessions items are sold at the club house, including socks and slippers for jumping the trampolines.

Charges for golf (19 holes) are 30 cents per person until 6 p.m.; 50 cents, after. If a player hits his ball in the nose of a clown on the 19th hole, a bell rings when the ball goes in and the player wins a free game of golf.

Trampoline admission is 40 cents per person for one-half hour.

The golf course was opened three years ago and the trampolines were installed in July, 1960.

Originally, there were ten trampolines, but these are being replaced with eight American trampolines, taking out two to make room for another project, probably a batting range, next year.

The Goofy Golf course, of Fiberglas construction, was installed complete by Phillips Amusements, Inc.

Jenkins says: "Everything needs a name, and 'Goofy' is a good name for a miniature course with great advertising value. Anything can happen, and one can easily 'goof' on any obstacle, thus affecting his score. The J.M.S. (preceding the name of the course) represents initials of names in the family."

Jenkins says that the golf holds consistent, but the trampoline patronage varies; however, in overall, they come out par to each other. Believing that the golf has the best possibilities, he is planning to de luxe the course for 1962, keep the eight trampolines, and perhaps add the batting range.

Jenkins runs a thriving drive-in theatre business, with plenty of promotion behind it, but he believes that while the gross may not be as large as from the theatre, without the large overhead, film rentals, etc., the Goofy profit margin is surely a lot better.



A new merchandising scheme devised by Jenkins this year was an "advertising package" for local merchants. This included a screen ad at the theatre and an outsize display on the fairways at the Goofy Golf.

Franchise to Wometco Affiliate

Wometco Enterprises, Inc., has announced that its affiliate, Caribbean Bottling Co., Ltd., in the Bahamas which bottles and distributes Pepsi-Cola, has been granted a franchise by Canada Dry International, Inc., to bottle and distribute Canada Dry ginger ale, tonic, soda and flavors in the Bahamas.

The new plant presently being built in Nassau, which commenced operation in August, will be used both for bottling of Canada Dry products and Pepsi-Cola.

Caribbean Bottling Co. has also acquired the assets of Crawford Bottling Co. of Nassau, the former holder of the Canada Dry franchise, in an all cash transaction.



THE BEST!!
"PERMANENT MOLD" UNIVERSAL IN-A-CAR SPEAKER

Here's greater depth—more sound quality. A new, more attractive speaker with a better finish at no increase in price! Special color combinations on request. Also: Three other model In-a-Car speakers to choose from.

EVERYTHING FOR YOUR DRIVE-IN!

COMPLETE LINE of Speaker Replacement Parts & ALL Types of Junction Box Replacements.

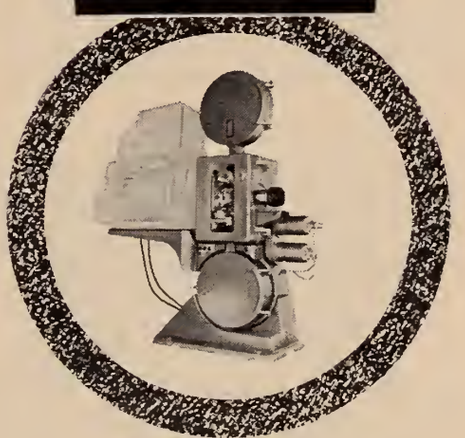
NEED SPEAKER CORDS?

We Have ALL Kinds—Including Theft-Proof Cords!

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DRIVE-IN THEATRE MFG. CO.
505 W. 9th Street, HA 1-8006—1-8007, Kansas City, Mo.

HERE'S WHY DRIVE-INS NEED Norelco 70mm PROJECTION



- **BRIGHTNESS** The Norelco 70 allows 3 or 4 times as much light to pass through as a 35mm projector.
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- **ECONOMY** Projectionists report runs as high as 2,000 per print with the Norelco Universal 70/35.
- **FLEXIBILITY** Complete conversion from 70mm to 35mm takes less than 4 minutes with the Norelco.
- **RELIABILITY** The Norelco 70/35 is the most widely used, thoroughly proven 70mm projector in the world.
- **PROFIT** The dramatic superiority of 70mm projection pays off! The best of the great boxoffice attractions are being released on 70mm prints.

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NORTH AMERICAN PHILIPS COMPANY, INC.
MOTION PICTURE EQUIPMENT DIVISION
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NEW EQUIPMENT and Developments

Magnetic Film Cabinet Numbers A New Aid for Projectionists



Lou Walters has developed new magnetic numbers for film cabinets to lessen the chance of error in the booth. The magnetic numbers snap on and are held tight with a small magnet fastened to the back of the 2x2-inch plastic card on which they come. Each set consists of numbers one to eight and four blanks, and includes a wax pencil. Sets are available in red or black; it is suggested that red be used for CinemaScope and black for standard film, or red for feature No. 1 and black for feature No. 2. The numbers are large, easy to see, and easy to change on the film cabinet for each program.

In-Car Speaker Delivers Sound To Cars on Either Side of Post

Drive-In Theatre Manufacturing Co. has designed a two-car post speaker which delivers quality sound to the car on either side of the post, and is now in stock. According to company spokesmen, the quality of manufacture is excellent, and the speaker unit is so mounted in the housing that rain or sun cannot damage the unit and malicious damage is practically impossible. The housing is so constructed that a special screwdriver must be used to remove it from the post adapter. Drive-In Manufacturing Co. developed the two-car speaker at the request of theatres across the country for such a speaker for use where there are truck ramps and back ramps where speaker thefts have been high. The speaker unit is all-weather and



fungus-proof and carries a two-season warranty, with a trade-in value after warranty expiration. A special transformer is wired directly to the speaker unit, with two ohmage leads on the primary side, one for 2,500 ohms and one for 7,500 ohms. Since volume controls are not installed, there is nothing for patrons to tamper with. In a large circuit installation the speakers were hooked to a master volume control in the booth and the sound regulated by the projectionist.

New Candy Treat to Offer At Theatre Concessions



"Butterscotch Imps" is the newest addition to the line of "Bike" candy bars. The ten-cent package contains three individual pieces, and the confection consists of a buttercream caramel center, generously covered with whole, freshly roasted Spanish peanuts, and then a butterscotch coating. The unusual and pleasing combinations of flavors and textures has met with wide-

USE UP those CARBONS! Full Refund if not 100% Satisfied





CALI CARBON COUPLERS Let You Burn All the Carbon
"They're Expendable"

The most populor corbon saver. Used by more theatres thon ALL other mokes COMBINED.

FOR ROTATING CARBONS 10mm or 11mm EXTENDER KITS Complete for 2 lamps $8.50

They save 25% or more of carbon costs.

Per Hundred, postpaid: Not Packed in Mixed Sizes.
6mm .....$2.75 8mm $3.25
7mm .....$3.00 9mm $4.00
No worrying about injury to high priced carbon savers. Burn 'em up, you still profit.

Most economical carbon saver you ever used!
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3719 Marjorie Way Sacramento 20, Calif.

The WORLD'S LARGEST Producer of Carbon Savers
At all progressive theatre supply houses.

1955 . . . PRICES . . . 1961

These 1955 prices had to be raised on October 1st to conform to a raise in all our present costs; this is our first change in six years.

Breaking Mirrors? *It can't happen with*
HEYER-SHULTZ UNBREAKABLE METAL REFLECTORS
See Your Theatre Supply Dealer
TOP SCREEN ILLUMINATION
FIVE YEAR GUARANTEE
WILL NOT PIT OR TARNISH
REFINISHING SERVICE
Manufactured by
HEYER-SHULTZ, Inc. Cedar Grove, N. J.

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Make Your Cash Registers JUMP with WINTER PROFITS!



400 or 500 Watt Forced-Air Heaters—Custommade for Your Theatre—230, 208 or 115 Volts.

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AND WIRING CAN BE LEASED.
Now You Too, Can Stay Open All Year For Bigger Profits!
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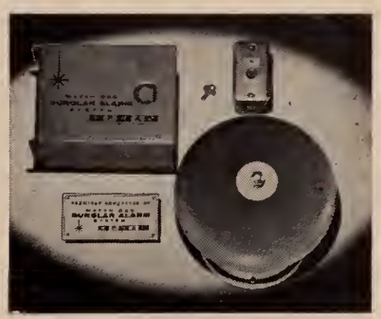
spread acceptance in the initial distribution of the new bar, according to Paul F. Beich Co. Butterscotch Imps are now being packed 24 count to a box, 12 boxes to a shipment, and also in ten-count pack for the vending trade. Both packs are very profitable.

A "Do-It-Yourself" Kit For Restroom Maintenance



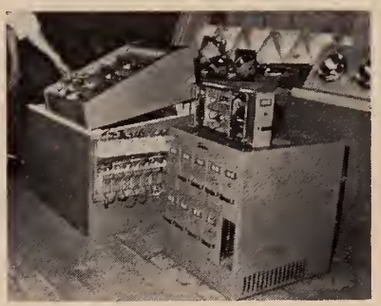
Theatre restroom maintenance is made easy with the new, self-service "Sani-Kitt" now being produced by Plunkett Chemical Co. Designed for easy use, the "Sani-Kitt" contains everything needed for complete washroom care: special Plunkett chemicals, scouring powder, steel wool, sponge, mop and plastic gloves. Complete instructions are included so that even an untrained employe can quickly learn to do a professional job in minutes, for just pennies a day, the manufacturer says. Included in the kit are ample supplies to maintain an average washroom for 90 days or more. These include: Plunkett "PC-150," a powerful liquid scale and stain remover containing a germ killer; Sanoform "SC-2," a combination disinfectant, deodorant and fungicide to control harmful bacteria; Plunkett "Renovene," labor-saving solvent cleaner and polish for sinks, which removes lime and soap scum; and Plunkett "Klensine" grease solvent for cleaning out traps and drain pipes. Regular use of the supplies in the kit will provide effective preventive maintenance, extending the life of plumbing fixtures, and help to prevent costly stoppages and breakdowns.

Burglar Alarm System to Foil Vandals at Drive-In Theatres



Eprad, Inc., announces a new, low-priced, easy-to-install protection system for drive-in theatres called the "Watch-Dog Burglar Alarm." The system is designed to prevent vandalism in the concessions building, such as wrecking of equipment, spillage of drink syrups, spoilage of other refreshment items, etc. To keep costs down, it has been developed as a "minimum security" system, because while a "professional" might be able to beat the system, "it's the 'amateurs' who do all the damage," according to Jim McSorley, Eprad marketing manager. The system works this way: When the theatre closes, the system is turned on with a special key (the same key turns the system off just before opening). When the system is on, if anyone jimmies open a door or window, floodlights go on, and a giant bell clangs. The basic system consists of four units . . . (1) a master control which wall-mounts inside the building, (2) a key switch unit which mounts outside the building, (3) a special, low-voltage, ten-inch bell which mounts inside the building and (4) three, 3x6-inch signs to mount on doors. In addition, the theatre will need to purchase one "contactor" for each window and door in the concessions building (double doors take two.)

Electric Dimmer Equipped With Silicon-Controlled Rectifier



A new type of electric dimmer, equipped with a silicon-controlled rectifier, for use in theatres and television studios has been introduced by Tokyo Shibaura Electric Co. and is now in use at Nippon Hoso

Continued on following page

DRIZZLE GARD®

Now Selling at Drive-Ins Coast to Coast



The Drizzle Gard, auto-rain-visor, is now being sold at Drive-Ins from coast to coast. It not only sells well but helps sell your other lines by encouraging patrons to come out on rainy nights. You know that even the threat of rain is enough to keep some people at home. You can overcome this by running a film trailer on your screen telling your patrons they can now buy a Drizzle Gard if it happens to rain. No need to run the windshield wiper all through the show anymore. No need to stay at home. The Drizzle Gard is inexpensive and easy to attach. Like an umbrella it can be used again and again. Patrons buy the Drizzle Gard at the refreshment counter and attach it themselves. It is as simply sold as a candy bar and produces a profit for the theatre as well as providing the customers with a convenience that permits them to patronize your Drive-In on rainy nights in comfort.

Make Drizzle Gards available to your customers.

For full details write to

DRI-VIEW MANUFACTURING CO.

2223 Paris Drive, Louisville 18, Ky.

How much should you pay for In-A-Car Speakers?

there's only one true measure . . .



You pay for speakers by the year; you should **buy** them the same way.

There are real differences in speakers. Many speakers have to be replaced or repaired every year or two. Contrast this with speakers like Ballantyne Dub'l-Cones, where large numbers have actually been in use for 6-8 years. The real cost is obvious. At Ballantyne we've concentrated on building a line of long-life speakers. We have a complete line, from the lowest cost right on up. We build speakers that can take it in severe weather. We build speakers that can withstand shock damage and rough handling. And we build them to produce sound that enhances the motion picture.

For full information write

Ballantyne

BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.
A DIVISION OF ABC VENDING CORPORATION
AREA CODE 402 PHONE 342-4444 1712 JACKSON ST. OMAHA 2, NEBRASKA

Continued from preceding page

Kyokai and the Tokyo Broadcasting System. Push-button controls permit one-man operation of the dimmer which has a capacity of 10 kilowatts. A one-kilowatt unit is shown (right) on top of the cabinet. The control console (left) permits a wide range of light control. Unlike thyratron types which cause a ten-volt voltage drop requiring transformers, the silicon-controlled rectifier causes only a 1.5-volt voltage drop, making transformers unnecessary. In addition, the new Toshiba system eliminates "lamp singing" which plagued older types of dimmers.

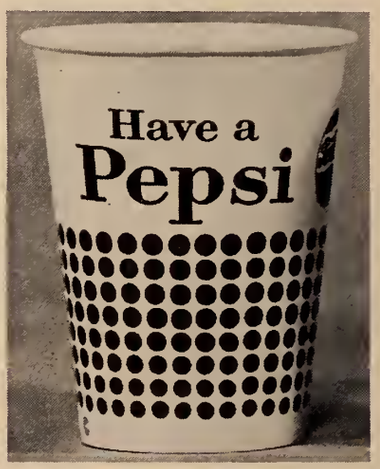
Incandescent Follow Spotlight With Floor or Wall Mounts

The Troupit Baby Spot is a new, incandescent follow spotlight for theatres, utilizing a 1,000-watt projection bulb, just announced by Strong Electric Corp. It has a suggested operating range of from 20 to 70 feet, although it may be efficiently used at from ten feet to project 354 foot candles, up to 70 feet to project six foot candles. At ten feet, the maximum diameter spot is



four feet and the smallest 25 inches. The Troupit comes complete with two-element lens system, aluminized metal reflector, porcelain mogul base socket, nichrome steel iris, stand, switch and lead cord. A spot focus adjustable knob and vertical tilt locking pivot are also provided. The Troupit permits a horizontal sweep of 360°, and an upward or downward tilt of 36°. The height is adjustable upward to 20 inches. In addition to the standard floor base with casters—wall, ceiling and balcony rail mounts are available, as is a table model.

New Cup Design in Various Sizes for Pepsi-Cola



William Joachim, industrial designer, and Max Lomont, art director for the Pepsi-Cola Co., have redesigned the Pepsi cup in keeping with the company's new advertising which creates a modern, youthful and graceful Pepsi personality. The new cup, soon to be available nationally in various sizes, features red lettering and a sequential pattern of blue circular dots.

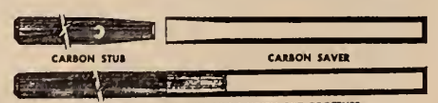
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—you'll fill the till!
FALL
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SPRING
Install
Golden
HOT-SHOT
ELECTRIC IN-CAR HEATER
● heats quicker . . .
● circulates more heat faster than any heater available—yet costs no more!
Why let your theatre investment lie idle 6 months a year when another 10% investment (Hot-Shots and wiring) will double your yearly return?
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SOLD NATIONALLY thru theatre supply dealers

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POBLOCKI
This is your opportune time to modernize & increase profits.
30 YEARS
EXPERIENCE IN THE MANUFACTURE & ERECTION OF
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With 'LITTLE MISER' CARBON SAVERS



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A DIVISION OF [illegible] VENDING CORPORATION

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FOR MORE INFORMATION

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about PEOPLE and PRODUCT

JOHN P. GRADY, formerly director of marketing operations of the Lily-Tulip Cup Corp., has been named to the newly created position of vice-president-sales. In his new position, Grady will continue to operate within the general structure of the marketing division, with primary responsibility for the corporation's overall sales program. He will report to Fen K. Doscher, vice-president-marketing and director of Lily-Tulip. Grady joined the corporation in 1957.

A STUDY JUST completed by the Popcorn Institute shows that popcorn consumption during the 12-month period ending June 30 reached an all-time high. Sales were 30 per cent higher than during the corresponding 12-month period in 1959 and 1960.

Popcorn Institute Executive Director, William E. Smith, predicted that "judging from sales this year as compared to last, it seems certain that Americans will consume a record quantity of popcorn in 1961—well over 300 million pounds."

DR PEPPER CO.'s syrup sales in August set a new all-time record for that month, climbing nearly 10 per cent over the previous record August of 1960. The company reported a cumulative increase of approximately 9 per cent for the eight-month period of 1961 which ended August 31.

CHARLES A. CALLARD has been appointed national manager of the fountain sales department for Coca-Cola Co., with headquarters in Atlanta, to succeed Harold S. Sharp who now assumes staff responsibilities. Callard has been regional manager for the fountain sales department with headquarters in Baltimore. He has been with Coca-Cola since 1926, and all of his service has been in the fountain sales department with the exception of two years in the advertising department.

AN ATTENDANCE of approximately 8,000 persons is expected by the National Automatic Merchandising Ass'n during its annual convention and trade show at the McCormick Plaza, Chicago, October 28-November 1. The assembly will celebrate the 75th anniversary of automatic vending in the United States.

DR. CECIL B. HARTLEY is the new director of quality control research and development for the Curtiss Candy Co.

WILLIAM S. FUJIMURA and Edward W. Schreiner have been appointed section heads of Bausch & Lomb's photographic and projection research and development department, according to announcement by John Hayes, director of optical design and special products.

BOXOFFICE-MODERN THEATRE:

Send me more information about the products and articles checked on the reverse side of this coupon.

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Theatre or Circuit.....

Seating or Car Capacity.....

Street Number .....

City..... Zone..... State.....

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HAVE YOU MADE ANY IMPROVEMENTS LATELY?

We'd like to know about them and so would your fellow exhibitors. If you've installed new equipment or made other improvements in your theatre, send us the details—with photos, if possible. Or if you have any tips on how to handle some phase of theatre operations, concessions sales, etc.—faster, easier or better—let other showmen in on them. Send this material to:

The Editor
MODERN THEATRE

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825 Van Brunt Blvd.
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● THIS SIDE OUT

HENRY HEIDE PLANT

Continued from page 12

versatile and widely used flexible packaging machine.

The company was founded in 1869. Herman L. Heide, who is now board chairman, is the only surviving son of the founder. Andrew H. Heide is chief executive officer as well as president. Two other third-generation members of the family active in the business are Vincent H. Heide, executive vice-president, and Victor H. Heide, vice-president and secretary. The family's fourth generation is represented by Phillip E. Heide, great-grandson of the founder and son of Andrew, who recently joined the company.

Heide candies and bakers products are known throughout the world. Such brands as JuJubes, Jujyfruits, Chocolate Sponge, Diamond Licorice Drops, Darling Creams and Red Hot Dollars are registered in over 30 countries.

Genuine Almond Paste, a bakers and confectioners product, first made commercially by Henry Heide, has won Gold medals for excellence in worlds' fairs in Europe and America. It was the principal ingredient of the icing on President Kennedy's Inaugural Ball cake.

Company officials have had leading roles in the confectionery industry. Henry Heide sr. was a founding member of the National Confectioners Ass'n and an early president. His son, William F. Heide, also served as president of the NCA. Both Herman L. and Andrew H. Heide have been NCA directors. William F. and Andrew H. Heide have both been president of the New York State Ass'n of Confectionery and Chocolate Manufacturers.

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BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Good Sign Work Is Key to Outstanding Store Tieup

Ex-Sign Painter-Manager Makes Montgomery Ward Sale Serve as Complete 'Homicidal' Campaign

When a theatre operator possesses a familiarity with sign painting and phrasing, he is a couple of jumps ahead when it comes to obtaining good merchant tie-ups, and when he is a good sign-painter himself, he practically has it made.

Such a theatreman who can compose strong selling lines and put them on display paper in eye-catching fashion enjoys a favored status, and outstanding co-operative promotions come his way.

IN TRADE 14 YEARS AGO

For example, Bill Wilson, manager of the Penn Theatre at Washington, Pa., was a sign painter before he entered the theatre business 14 years ago, and still takes paints and brushes and puts out attractive signs, etc. This ability to take the slogan-maker's slant, to talk in terms of sales messages, helped him achieve an outstanding co-op arrangement with the Montgomery Ward store which was a whole theatre campaign itself.

And the cost was confined to 100 passes, put up for a giveaway at the store.

THE BOSS IS DEAD . . . WE'VE MURDERED HIM WITH THESE LOW PRICES! THREE BIG DAYS Don't Miss Our Big 'HOMICIDAL' SALE!

This sales message appeared in banner lines across double spread and page ads in color in the newspaper, in 90 spots on the radio, in signs all over the store and again in display windows.

RED DAGGER ON AD

The familiar dagger of the film appeared in red "dripping" across the page ads, and substituted for the first "I" in spelling of the title "HOMICIDAL" on signs, etc.

Manager Wilson helped design the signs and windows in the store. The tieup got under way nine days in advance of "Homicidal" at the Penn Theatre with a store window display, six sheets on the walls and a 40-foot sign stretched across the center of the store.

Wilson had a lobby display on the film four weeks in advance, which was moved outside during the run. This featured the distributor's Coward's Corner, plus an original addition by Wilson which consisted of a divan from Ward's with a dummy reclining on it, and proper signs painted by Wilson (see accompanying photo) referring to the sale and the murder.

The newspaper page ads were striking.

(Continued on next page)



Forty-foot sign hung clear across the Montgomery Ward store in Washington, Pa., was one of many in-store signs proclaiming the "Homicidal" sale.



Signs in this window display on Ward's "Homicidal" sale were arranged by Penn Theatre Manager Bill Wilson.



At top is the complete lobby display featuring distributor Coward's Corner, plus the divan and dummy added by Manager Wilson. Note the sign on dummy in top photo, and another on the back of the divan in bottom photo, both done by Wilson.

Twins Capture Spotlight in Promotions For 'Parent Trap' and 'On the Double'

Twins got their chance to enter the spotlight in many cities where "The Parent Trap," and "On the Double," which also is based on a look-alike, played. The Schine circuit Reel News reports several promotions involving twins which gave "The Parent Trap" a push.

Herb Brown, manager of the Eckel Theatre in Syracuse, N.Y., promoted "a wonderful" Twin Parade to the theatre for the opening of "Parent Trap." Nearly 50 sets of twins participated in this exciting phase of the campaign. Brown contacted the president of the Twin and Triplet Club in Syracuse, and was able to enlist the assistance of the twins and their mothers. They all turned out for the parade and, as you might imagine, the effect upon downtown Syracuse was almost electric. Herb arranged with a local band to lead the parade, and behind them came the twins being pushed in double perambulators by their mothers. The entire effect was delightful and hundreds of people in the street and in buildings were enthralled;

PARADE ON TV STATIONS

Two television stations gave the parade complete coverage and mentioned it on their 6:30 and 11:00 p.m. newscasts. In addition, the Syracuse newspapers picked it up and gave the stunt a four-column spread. Prizes were promoted from the local Five and Ten and awarded to the handsomest twins, prettiest twins, youngest twins, and most look-alike twins. Brown also arranged a tieup with the Real Color Photo Co. He sold them on the idea of having a "Summer Fun" color contest based on the camping aspect of "The Parent Trap." The photo company awarded a first prize of a $169 movie outfit, a second prize of $50, a third prize of $25, plus other smaller prizes!

To tee off the contest, the photo company ran a 3-col. 10-inch ad explaining the contest and giving substantial mention of "Parent Trap." In addition to this ad, a flyer with the ad copy was placed in every photo-finished envelope that goes out to the customer. This represented about 1,500 bags a week which delivered "The Parent Trap" message.

A CARNATION TIEUP

Because of a key scene in the picture showing the twins reaching for a carton of Carnation milk, Brown was able to tie in with the Carnation Milk Co. This resulted in a display in each of the P&C supermarkets in the area and a "Parent Trap" ad in the P&C weekly spread. Disc jockeys plugged the hit tunes from the picture, and letters and postcards were sent to the summer girls camps in the Syracuse area.

Manager Ron Carnicom of the Bucyrus (Ohio) Theatre contacted the mayor of Bucyrus and persuaded him to issue a Twins Day proclamation for the opening day of the picture. Twins picketed the theatre during the first two days of the run and the mothers of each of the sets of twins attended as guests of the Bucyrus Theatre on Friday night.

Dan Jones, now manager of the Strand Theatre, Ogdensburg, N.Y., had a tieup with the telephone company and "The Parent Trap." In the window of the telephone company, Jones set up a display which consisted of six-sheet cutouts, and stills of Hayley Mills using the Princess phone, and signs giving the name of the picture, theatre, etc. This eye-catching display filled the entire window! Dan also invited 38 of the local nuns to see the show. You can bet the nuns talked this wholesome show up in their daily religious education classes.

Twins in Norwich, N.Y., really had a field day during the run of "Parent Trap" at the Colonial Theatre! Manager Richard Share promoted prizes galore for the local look-alikes, including a tieup with a luncheonette. The luncheonette invited all the twins to eat free during the showing of this picture. Twins were admitted free for the Saturday matinee at the Colonial, and this goodwill put the theatre sharply out in front with the people of this community!

Rental to Spook Show

The Stonehurst Theatre in Upper Darby, Pa., was rented to Frank Ferrell, announcer of radio station WDAS and producer of "Professor Borgia's Living Horrors," an illusion-type spook show slanted at the teenagers, for a premiere performance on a recent Friday night. The show is made up of legitimate actors from the Hedgerow Theatre, rather than vaudeville people. On the screen was "The Curse of the Werewolf."

Good Sign Work . . .

(Continued from preceding page)

They featured a page photo of the Montgomery Ward manager sitting in a chair and surrounded by people with clutching daggers in their hands. The line underneath was:

HI! HO! WE MURDERED THE BOSS!

In banner copy at the top was:

The Boss Is Dead! We've Also Murdered Prices for 3 BIG DAYS, Thurs., Fri., Sat. . . . HOMICIDAL SALE . . . We are dead set on giving you the biggest and best values in Ward's history. The prices will kill you. If you aren't completely laid low by this sale we'll give up and join our dear "departed" boss.

Thursday 9 a.m. Sharp. Free Passes to see the movie "Homicidal" . . . Now appearing at the Penn Theatre. While they last (adults only).

Tomorrow-Thursday Only. Help the assistant manager find the murder weapon hidden somewhere in the store. Just turn it in to him and receive $5 reward.

The daggers and the word "dead" were printed in red. The giveaway was changed each day.

Wilson says the Montgomery Ward manager reported a 13 per cent increase in the "Homicidal" Sale, while business at the Penn Theatre boxoffice was up 100 per cent!

Two-Color Ad for 'Pendulum'

A six-column, 13-inch ad in two colors (black and red) was used in the Chicago newspapers on opening day of "The Pit and the Pendulum" at the Roosevelt Theatre.

Bankers Help With 'Roaring Twenties' Holdup!



There are few things a showman can't come up with when he sets his imagination to his promotion task. Here John Coussoulis, manager of the Indiana (Pa.) Theatre for the Manos circuit, and his assistant George Potts "hold up" the First National Bank in the fabulous style of a fabulous era, the Roaring Twenties! Held at gun point on the left is Jacque M. Howarth, assistant cashier of the bank. The "gunmen" at center and right are Manager Coussoulis and Potts. Even an oldtime Packard, favorite with the gangsters, was rounded up for the stunt staged in behalf of "The King of the Roaring 20's." The local newspaper had its photographer on hand to picture the stunt, pulled off on opening day of the film.

Drive-In Builds High Standing With Fashion Shows and Talent Series

20-Year-Old Manchester, St. Louis, Is Outstanding In Community Relations



The Manchester Drive-In in the St. Louis area, which opened for business more than 20 years ago, still is one of the most successful. Here is a scene from a fashion show, sponsored by a department store, on a stage at the drive-in.

You have to pioneer to build good community relations. At least that's the guiding principle of Manchester Drive-In which can take credit—at least in the St. Louis metropolitan area—for such industry firsts as a full-fledged fashion show and a summertime weekly amateur talent contest.

The first fashion show was staged a year ago this summer with 12 models, each one appearing on stage twice. The amateur show has just concluded its fifth summer, but remains unique in the trade, according to Wilton J. Colonna, manager of the Manchester for General Drive-In Theatres of Boston.

OUTSTANDING IN SERVICE

Such community-interest programs have made this theatre outstanding in the St. Louis area.

The Manchester also is believed to be the first drive-in to become a regular stop on a public bus sightseeing tour route. This results in substantial profits from refreshments, to say nothing of the prestige obtained. On one tour, 1,300 persons stopped at the Manchester.

The biggest success of all for this enterprising theatre is its amateur show series. The shows are performed on top of a small stage at the projection booth. A Little Theater of benches, enclosed by a rail, seats 500 persons and it's always Standing Room Only. Many remain in their cars where the presentation can be both seen and heard.

During the first year, Manchester had difficulty in lining up enough talent for ten acts in each of 12 weekly shows. However, contacts were made through dancing, music, elocution and gymnastic schools and in the last four years there has been more than enough talent volunteered.

FUEL OIL FIRM IS SPONSOR

The weekly shows were sponsored the last season by a local fuel oil company which provided the weekly prize of $5 for first, $3 for second and $2 for third-prize winners. The top winner of each week received a trophy and is brought back for the finals at the close of the summer.

For the finals, there are the 12 weekly contest winners competing for a grand prize of a $100 gift certificate at a local jeweler's. The jeweler, Al R. Hoemann, also serves without fee as master of ceremonies. Every one of the finals contestants receives a prize, ranging from a dress to a pair of shoes.

Whatever costs there are for the Manchester Drive-In are more than met by selling ads on tapes to the local merchants. Colonna said that the amateur program is designed for the long-range profits of good community relations rather than the immediate ones at the boxoffice.

The Manchester has become known as one of the few remaining places where amateur talent has a chance to get some professional experience. The summer-long series each year gives a chance to more than 250 young singers, dancers and gymnasts to have experience before a genuine audience.

The fashion show, staged for the first time last year, was successful enough to guarantee a repeat this year, Colonna said. A local department store picked up the expenses, including program printing and hiring a fashion expert for producing and narrating the show.

Models appeared atop the projection booth, and again the Little Theatre was filled. There was some impatient horn-blowing midway through the show, but Colonna said, "We will lick that next time by making it very clear that the movie will not start until the usual time and that the fashion show is just an added, early attraction."

Other Manchester promotions include selling the theatre for one night to each of two grade schools and one high school. "A grade school made $1,000 profit on just one night," Colonna said.

For Flag Day, Manchester Drive-In has a local Marine Corps unit raise the flag every June 14 before the evening performance.

The 20-year-old Manchester Drive-In is the senior one for Missouri and one of the oldest in the country. This 855-car theatre, as a pioneer in promoting excellent community relations, promises to continue prospering because as Manager Colonna says, "The more reasons we give people to come here, the bigger our boxoffice."



Celebrating his birthday recently was V. H. Whittemore, doorman at the Bar Harbour Theatre in Massapeguo Park, Long Island, N.Y. What makes this newsworthy is the fact that Whittemore became 83. Bar Harbour manager Charles Stokes reports Whittemore is on the job ten hours a day, six days a week, and suggests this makes him the oldest active ticket taker in the country.

Kid Business Is Good; Thanks, Praise in Ad

The Court Theatre in Hamilton, Ohio, had some excellent family entertainment during the summer, and was "certainly blessed with kid business," according to Keith Musser, manager. In fact, Musser was so pleased with his juvenile patronage during the vacation period that he wrote a letter of appreciation and published it in a three-column ad in the Hamilton Journal News just before schools opened.

It was a sincere, well-expressed letter, and got a lot of response. It follows:

AN OPEN LETTER

TO ALL THE MOMS AND DADS AND BOYS AND GIRLS OF HAMILTON:

As the vacation period comes to an end, we at the Court Theatre wish to thank all you MOMS and DADS for sharing your children with us this summer.

We feel flattered and very proud of the 36,-119 children who attended the Court this summer, and we want all you Moms and Dads to know that they were the best behaved, finest mannered, and nicest group of children it has ever been our privilege to entertain.

And BOYS and GIRLS we want you to know it was a pleasure to have you with us, and we thank you for coming. We hope you had fun all the time you were here. There is no greater thrill around the theatre than to hear the shrieks and laughter of a happy group of children. May every one of you live just as long as you like, and continue to laugh just as long as you live.

Our thanks to all of you.

Below the signed letter were two mats on "Nikki, Wild Dog of the North" and "Days of Thrills and Laughter" with Last Times Today.

Dart Games to Kids

At Danbury, Conn., Bill Howard of the Danbury Drive-In distributed free dart games to youngster patrons, through courtesy of the Bethel shoe stores, during "Psycho" and "Elephant Walk."

At Danbury, Conn., Bill Howard, Danbury Drive-In, toplined ads for a showing of "Psycho' with, "The Best From the Merchant of Menace—Naturally!"

Best Clock Stage Fray Clicks at Matinees

A Beat the Clock Treasure Hunt, based on popular television programs, has been well received by Saturday matinee audiences, Freddie Yarrow, manager for the A.M. Ellis circuit, which operates in and around Philadelphia, reports.

The game is played by having two or three children on the stage competing against each other in various stunts like they do on the TV participation shows. The players are chosen by lucky numbers, and are given a stunt to perform within a given time limit. The first one to finish is the winner and goes on to the Treasure Chests to select his prize.

If the stunt is not finished within the time limit, each contestant is given a pass for the following Saturday.

The Treasure Chests are dressed-up shoe boxes, all identical and numbered from 1 to 30. Each contains either a prize or a booby prize; in addition, one contains a cash award. This award can be started off as a small sum from petty cash and added to each week, until it becomes a tidy sum. This offers competition, which the children love.

Tammy and Goat Bally

For the opening of "Tammy Tell Me True" at the Strand Theatre, Ogdensburg, N. Y., Manager Don Jones had a street ballyhoo with his own local Tammy and her goat! The live goat carried a sign which read "No Kidden! See 'Tammy Tell Me True' at Schine's Strand Now!"

Tammy and the goat walked up and down the main street, over to the Coast Guard docks, and through a ball park where a game was in progress. The radio station in Ogdensburg cooperated by several gratis announcements that . . "Tammy and her goat will be walking on Main street between 7 and 9 p.m."



Dressed as an elderly, well-to-do gentleman of the type Maurice Chevalier plays in the picture, Mae Nelsan stood on the corner of Main Street in Haverstraw, N.Y., with a cane and candy, for two weeks, passing out announcements for "Fanny" at the Skouras Broadway Theatre in that metropolitan area village. R. J. Miller, the Broadway manager, arranged the inexpensive ballyhoo.

As It Looks To Me



By KROGER BABB

A Showman's Views on Merchandising Motion Pictures

THE OTHER DAY, the wife broke the tip off the heel of a new pair of white shoes. She had bought them on a bargain counter for five bucks. We drew the assignment to lug them to a shoe repair shop. With a pair of nippers, the repair man pulled out of the heel what resembled a half-length spike nail. Then he pulled the same thing, with cap still attached, out of the other shoe's heel. He squeezed a few drops of airplane cement from a tube, then inserted two new half-spikes with new rubber caps on them. He buffed the rubber tips, put them in a paper bag and said, "One dollar, twenty-five cents," and we almost fainted. The job had taken all of three minutes. We paid him. Then, in a friendly manner, we asked him what the two spikes with the rubber tips cost him. "Five cents," he replied. Accepting his word, we calculated that at $1.20 for three minutes work, this figured out 40 cents a minute, or $24 an hour for the electricity, cement and labor.

—o—

WE TALKED TO THE MAN about his shop, his family, his town. He was friendly, boastful and happy. Finally, we asked him if he liked movies. "The kids go; we never do," he replied. He went on to say he hadn't seen a picture in a theatre since "The Green Grass of Wyoming" world-premiered in his town. That was about 12 years ago, he reckoned. With a certain degree of fear, we asked this shoe repairman to tell us in his own words, "exactly why?" He pounded away on a pair of new half-soles without saying a word for, perhaps, a minute.

Finally, he said, "None of the pictures these days appeal to the wife or me, anymore." We suggested that, certainly, this couldn't be so, began rattling off 15 or 20 titles of recent blockbusters, and then asked him if he didn't think he and the wife would have enjoyed one or more of them. He finally said, after some deeper thinking, "We probably would have enjoyed all of them, but we quit drinking and we quit going to the shows when we bought our new home. We just haven't gotten started again!"

—o—

THIS BUSINESSMAN and his wife have never been to a drive-in theatre. Yet, further conversation revealed that they own a new Buick, have a freezer, color TV set, and a $2,700 boat-and-trailer. The man estimated for us that they probably have $300 invested in fishing gear. Today, there are millions of Americans just like Mr. and Mrs. Shoe Repairman. Poor pictures aren't keeping them away from theatres. High admissions aren't the bugaboo. These people are living a different type of relaxing hours. They've lost completely the moviegoing habit, or their taste for theatre entertainment. Show me the man who has quit drinking and let me get just one drink down his throat. Show me the woman who has quit smoking and let me get just one cigaret in her lips. But what are exhibitors, or exhibitor organizations doing to recreate the habit of moviegoing? The one-word answer is—"nothing!" Why are we so blind to the importance of this move?

—o—

YEARS AGO, IN A small southern Ohio town, we gave a druggist the idea of holding a one-cent sale, instead of a 50 per cent off clearance, once a year. Today, a great national chain of drug stores profits handsomely by this gimmick, each year. They get their trade-brand merchandise into millions of homes and medicine cabinets by selling the first of any item in the store at regular price, then a second of the same item for just one cent. They call it the "Rexall One-Cent Sale." We should have copyrighted the idea, but we were too young to have any sense about cents in 1920. Why argue with success? Why don't theatres sponsor such a day, or week, nationally, every year?

—o—

WHAT WOULD BE so miserably wrong with a "Nickelodeon Week?" The movies began in nickelodeons. Why not set aside the entire week and all odd days, just before Christmas each year, and build up a gigantic national ballyhoo of this period, under the industry promotion name of "Nickelodeon Week." People are spending, even dollars they don't have, for Christmas gifts at that time. They're broke and they're tired. In most areas they can't go fishin' or boatin'. Let every adult at regular price bring a second adult or child for a nickel; every child bring another child for a nickel. Give them the best new feature and surrounding shorts possible to book. Let distributors and producers cooperate with making top product, family product, available. Theatres (and product) would enjoy a greater total gross those days than they do now. Concession stands would rattle. Millions of people could be won over, just once, to returning to the theatre for a looksee. "See What You're Missing" should be the campaign's theme.

—o—

UNLESS EXHIBITION GETS down to concentrated, nationwide action pretty soon, there may not be too many before-Christmas lulls left to worry about. Trailers would be running on the big holiday blockbusters scheduled to follow. Heralds could be distributed. It could become a real shot-in-the-arm. Why don't you organize and do it, men?

Cowards Get in Free

Asa Booksh, manager of the RKO Orpheum in New Orleans, invited all persons named Coward to be his guest on opening day of "Homicidal." The offer was limited to one in a family. There were not too many takers because, according to the telephone book, few families named Coward live in New Orleans.

An interpretive onolysis of lay ond tradepress reviews. Running time is in parentheses. The plus ond minus signs indicote degree of merit. Listings cover current reviews, updated regularly. This department olso serves os an ALPHABETICAL INDEX to feature releoses. © is for CinemaScope; Ⓥ VistoVision; Ⓢ Superscope; Ⓝ Naturamo; Ⓡ Regolscope; Ⓣ Techniroma. Symbol ◎ denotes BOXOFFICE Blue Ribbon Aword; ◎ color photogrophy. For listings by compony in the order of release, see FEATURE CHART.

REVIEW DIGEST
AND ALPHABETICAL INDEX

ǂ Very Good; + Good; ± Foir; − Poor; = Very Poor. In the summory ǂ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2506	◎Absent-Minded Professor, The	(97)	Comedy Drama	BV	2-27-61	ǂ	ǂ	ǂ	ǂ	ǂ	+	ǂ	13+
2550	◎Ada (108) ©		Drama	MGM	8- 7-61	+	+	+	+	+	+	+	7+
2552	After Mein Kampf	(74)	Semidoc'y	Brenner	8-14-61	±	±	−	+				3+3−
2546	◎Alakazam the Great	(84)	Cartoon Feature	AIP	7-17-61	+	ǂ	+	ǂ	+	ǂ		9+
2516	◎All Hands on Deck (98) ©		Farce-Comedy	20th-Fox	4-17-61	±	±	±	+	±	+		6+4−
2514	◎All in a Night's Work	(94)	Comedy	Para	3-27-61	ǂ	+	+	+	+	+	+	8+
2509	Amazing Mr. Callaghan, The (82)		Adventure Melodrama	Atlantis	3-13-61	±							1+1−
2562	Anatomy of a Psycho (75)		Dr.	SR	9-18-61	−							1−
2524	Angel Baby (97)		Drama	AA	5-15-61	ǂ		±	ǂ	+	±	+	8+2−
2548	Anna's Sin (86)		Drama English-dubbed	Atlantis	7-24-61	±					±		2+2−
2549	Armored Command (99)		War Dr.	AA	8- 7-61	+			+			±	3+1−
2518	◎Atlantis, The Lost Continent	(91)	Science-Fiction	MGM	4-24-61	ǂ	+	±	+	ǂ	+	+	9+1−
2541	◎Atlas (84) Spec.		VitaScope	Filmgroup	7- 3-61	+							1+
	—B—												
2545	Battle at Bloody Beach, The	(80) ©	War Drama	20th-Fox	7-17-61	+	±	±	+	+	±	±	7+4−
2517	Behind the Mask (85)		Dr.	Showcorp	4-24-61	+							1+
2517	Bernadette of Lourdes	(91)	Religious Drama	Janus	4-24-61	±			+				2+1−
2531	Beware of Children (80)		Com.	AIP	6- 5-61	+	+		+		±		4+1−
2526	◎Beyond All Limits (100)		Dr.	Omat	5-15-61	ǂ							2+
2556	◎Big Gamble, The (100) ©		Ad.	20-Fox	8-28-61	+	±	+	+	+	+	+	7+1−
2528	◎Big Show, The (113) ©		Dr.	20th-Fox	5-22-61	ǂ	+	±	+	ǂ	+	ǂ	10+1−
2520	◎Bimbo the Great (87)		Circus Dr.	WB	5- 1-61	+	±	±	+	−	±	−	5+5−
2566	Black Pit of Dr. M (71)		Ho.	UPRO	8- 2-61	±							1+1−
2504	Black Sunday (84)		Horror Dr.	AIP	2-20-61	+	+	+	ǂ	ǂ	+	+	9+
2516	Blast of Silence (77)		Drama	U-I	4-17-61	+	±	±	ǂ	+	±		7+3−
2560	◎Blood and Roses (74)		Ⓣ Dr.	Para	9-11-61	±	±	±	+		±		5+4−
2566	Boy Who Caught a Crook (72)		Ac.	UA	10- 2-61	+							1+
2543	Brainwashed (78)		Dr.	AA	7-10-61	±		ǂ	ǂ	+	+		7+1−
2554	Bridge to the Sun (112)		Drama	MGM	8-21-61	ǂ	+	+	ǂ	+			7+
2534	◎By Love Possessed (116)		Drama	UA	6-12-61	+	±	±	ǂ	+	+	+	8+2−
	—C—												
2512	◎Canadians, The (85) ©		Dr.	20th-Fox	3-20-61	±	±	−	+	+	+	±	6+4−
2494	Carry On, Constable (86)		Com.	Govn'r	1-16-61	+		+		+			3+
2495	◎Carthage in Flames (93)		Ⓣ Spectacle Drama	Col	1-23-61	±	±	±	+	±	±	±	7+6−
2551	Cat Burglar, The (65)		Ac Dr.	UA	8-14-61	±					+		2+1−
2497	Circle of Deception (100)		Dr.	20th-Fox	1-30-61	+	ǂ	±		ǂ	+	+	8+1−
2558	Claudelle Inglish (99)		Dr.	WB	9- 4-61	±	±	±	+	+		±	6+4−
2491	Code of Silence (75)		Melodrama	Sterling World-SR	1- 9-61	+							1+
2550	Cold Wind in August (80)		Dr.	Aidart	8- 7-61	+	±	+	+	±		+	6+2−
2544	◎Come September (112) ©		Com.	U-I	7-10-61	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2549	Creature From the Haunted Sea	(60)	Horror Spoof	Filmgroup	8- 7-61	+							1+
2494	◎Cry for Happy (110) ©		Com.	Col	1-16-61	+	+	+	ǂ	ǂ	±	+	9+1−
2521	Cry Freedom (90)		Dr.	Parallel	5- 8-61	±	+	+	+				4+1−
2521	◎Curse of the Werewolf, The	(91)	Horror Drama	U-I	5- 8-61	ǂ		ǂ	ǂ		+	+	8+
	—D—												
2528	◎David and Goliath (93)		© Biblical Spectacle	AA	5-22-61	+	±	+	ǂ	+	±	±	8+3−
2559	Day the Sky Exploded, The	(80)	Science-Fiction	Excelsior	9-11-61	+							1+
2512	Days of Thrills and Laughter (93)		Comedy Compilation	20th-Fox	3-20-61	ǂ	+	+	ǂ	±	ǂ	+	10+1−
2514	◎Dead One, The (70)		Horror	SR	4- 3-61	±							1+1−
2535	◎Deadly Companions, The (90)		Panav'n, Western	Pathe-America	6-12-61	ǂ		+	ǂ	+			6+
2547	Dentist in the Chair (84)		Com.	Ajay	7-24-61	ǂ		+		ǂ	±		6+1−
2503	Devil's Commandment (71) ©		Ho.	RCIP	2-20-61	±							1+1−
2564	◎Devil at 4 O'Clock, The	(127)	Adv. Dr.	Col	9-25-61	ǂ		ǂ	ǂ	ǂ			8+
2508	◎Don Quixote (110)		Classic Dr.	MGM	3- 6-61	ǂ	ǂ		ǂ	−	ǂ	ǂ	10+1−
2499	Dondi (80)		Comedy	AA	2- 6-61	±	±		±	±	+		5+4−
2527	◎Dr. Blood's Coffin (92)		Ho.	UA	5-22-61	−	±	−	+		±	±	4+5−
	—E—												
2490	◎Exodus (212) Super-Panavision 70		Drama	UA	12-26-60	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2562	Explosive Generation, The	(90)	Dr.	UA	9-18-61	+	+		+	ǂ	±		6+1−
	—F—												
2520	Fabulous World of Jules Verne, The	(81)	Novelty Adv.	WB	5- 1-61	ǂ	+	+	+	+	ǂ	ǂ	10+
2542	◎Fanny (133)		Com. Dr.	20th-Fox	7- 3-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2557	Fast Set, The (84)		Comedy	Audubon-SR	9- 4-61	±							1+1−
2526	◎Ferry to Hong Kong (103)		© Adventure Drama	20th-Fox	5-15-61	+	−	+		−	+		3+2−
2516	◎Fiercest Heart, The (91) ©		Outdoor Drama	20th-Fox	4- 3-61	+	±	±	+	±	+	+	7+3−
2531	Five Golden Hours (90)		Comedy	Col	6- 5-61	+	−	±	+	±	±		5+4−
2507	Five Guns to Tombstone (71)		W'n	UA	3- 6-61	±	±	±	±	+	±		6+5−
2563	Flight That Disappeared, The	(72)	Science-F'n	UA	9-25-61	+	±	±	±	ǂ		±	7+4−
2538	Follow a Star (102)		Comedy	Zenith	6-19-61	±	−				+	±	3+3−
2498	Foxhole in Cairo (68)		Dr.	Para	1-30-61	+	ǂ	−	+	±	±	±	7+4−
2548	◎Francis of Assisi (105) ©		Religious Drama	20th-Fox	7-24-61	ǂ	±	+	ǂ	+	+	ǂ	10+1−
2495	French Mistress, A (91)		Com.	F-A-W	1-23-61	±	+	+	+		+		5+1−
2507	Frontier Uprising (68)		W'n	UA	3- 6-61	+	+	±	±	+	±		6+3−
	—G—												
2523	Gambler Wore a Gun, The (67)		W'n.	UA	5-15-61	±	±		±		±		4+4−
2531	Get Outta Town (65)		My.	Sterling W'ld	6- 5-61	±							1+1−
2533	◎Gidget Goes Hawaiian (102)		C/M.	Col	6-12-61	+	−	+	+	ǂ	ǂ	+	8+1−
2542	◎Girl in Room 13, The (79)			Astor	7- 3-61	+							1+
2563	Girls on the Run (64)		Mys.	Astor	9-25-61	±							1+1−
2495	◎Go Naked in the World	(103)	© Drama	MGM	1-23-61	+	ǂ	+	ǂ	±	+	±	9+2−
2544	Goodbye Again (120)		Dr.	UA	7-10-61	+	+	ǂ	ǂ	+	±	ǂ	10+1−
2498	◎Gorgo (76) ©		Adv. Dr.	MGM	1-30-61	ǂ	±	+	+	+	ǂ	±	9+2−
2481	Great Impostor, The (112)		Dr.	U-I	11-28-60	ǂ	ǂ	+	ǂ	ǂ	ǂ	+	12+
2560	Great War, The (118)		Drama	Lopert	9-11-61	+	±		ǂ	+		ǂ	7+1−
2540	Green Helmet, The (88)		Ac.	MGM	6-26-61	+	−	+	±	±	+	±	6+4−
2556	◎Greyfriars Bobby (91)		Drama	BV	8-28-61	ǂ	+	ǂ	+	ǂ			8+
2529	Gun Fight (62)		Western	UA	5-29-61	±	±		+	+	−		4+3−
2533	◎Guns of Navarone, The (157)		© War Adventure	Col	6-12-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
	—H—												
2515	Hand, The (61)		Melodrama	AIP	4-17-61	+							1+
2488	Hand in Hand (75)		Dr.	Col	12-19-60	+	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2487	◎Herod the Great (93)		Ⓣ Costume Spectacle	AA	12-19-60	+		±	+	±	+	±	6+3−
2513	◎Hippodrome (96)		Action, (English-dubbed)	Cont'l	3-27-61	+	+		+		+		4+
2535	Hitler's Executioners (78)		Documentary	Vitalite	6-12-61	±		ǂ					3+1−
2539	Homicidal (87)		Mys.	Col	6-26-61	+	ǂ	+	+	ǂ	+	+	9+
2546	◎Honeymoon Machine (87)		© Comedy	MGM	7-17-61	ǂ	+	+	ǂ	ǂ	ǂ	+	11+
2506	Hoodlum Priest, The (101)		Dr.	UA	2-27-61	ǂ	ǂ	+	ǂ	ǂ	+		10+
2530	◎House of Fright (80)		C Ho.	AIP	5-29-61	+	±	±	+		±		5+3−
2565	Hustler, The (134) ©		Drama	20th-Fox	10- 2-61	+	+	+		ǂ		ǂ	7+
	—I—												
2556	Invasion Quartet (87)		Com-Dr.	MGM	8-28-61	±	±	+	+	+	+		6+2−
	—J—												
2481	Jazz Boat (96) ©		Dr/Music	Col	11-28-60	+	±	±		+			4+2−
	—K—												
2540	King of the Roaring 20's	(106)	Cr. Drama	AA	6-26-61	+	+	±	ǂ	+	+	+	8+1−
2536	◎King in Shadow (78)		Historical Dr.	Exclusive	6-12-61	+							1+
2507	◎Konga (90)		Horror Drama	AIP	3- 6-61	ǂ	+	±	+	ǂ		±	8+2−
	—L—												
2533	◎Ladies Man, The (106)		Com.	Para	6-12-61	ǂ	±	+	+	ǂ	+	±	9+2−
2561	◎Last Rebel, The (83)		Adv. Dr.	Sterling World	9-18-61	+							1+
2532	◎Last Sunset, The (112)		W'n.	U-I	6- 5-61	ǂ	±	±	ǂ	+	+	+	9+2−
2529	Last Time I Saw Archie, The	(98)	Comedy	UA	5-29-61	+	+	±	ǂ	+	+		7+1−
2505	League of Gentlemen, The (113)		Comedy-Drama	Kingsley	2-27-61	ǂ	ǂ	ǂ		ǂ	ǂ	+	11+
2563	Lisette (83)		Action	Medallion	9-25-61	−							1−
2465	Little Shop of Horrors, The (70)		Horror Comedy	Filmgroup	10- 3-60	+		+					2+
2502	Long Rope, The (61) ©		W'n.	20th-Fox	2-13-61	+	ǂ	±	±	+	+		7+2−
2513	Look in Any Window (87)		Dr.	AA	3-27-61	+	−	−	±	±	±	−	4+6−
2549	◎Loss of Innocence (99)		Dr.	Col	8- 7-61	ǂ	+	+	ǂ	+	ǂ		9+
2534	◎Love in a Goldfish Bowl (87)		Comedy/Songs	MGM	6-12-61	+	±	±	+	−	±	+	6+4−
	—M—												
2524	Mad Dog Coll (88)		Ac Dr.	Col	5-15-61	+	+	±	+	+	±	±	7+3−
2552	◎Magic Boy (75)		Cartoon Feature.	MGM	8-14-61	ǂ	+	+	+	ǂ			7+
2512	Mailbag Robbery (70)		Ac.	Tudor	3-20-61	+							1+
2541	Man in the Moon (98)		Com.	Trans-Lux	7- 3-61	+	+	+	+		+	ǂ	7+
2562	Man-Trap (93)		Ac Dr.	Para	9-18-61	+	±		+				3+1−

REVIEW DIGEST

AND ALPHABETICAL INDEX

In the summary ⧺ is rated 2 pluses, = as 2 minuses. ⧺ Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G.	Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Magazine Parents'	New York Daily News	Summary
	2545	⊙Marines, Let's Go (104) ©												
		Service comedy			20th-Fox	8-21-61	±	±	±	+	±		±	6+5−
	2503	Mark of the Devil (73) Melo.			RCIP	2-20-61	±							1+1−
	2546	Mary Had a Little (83) Comedy			UA	7-17-61	±	±	−	+	−			3+4−
	2525	⊙Master of the World (104)												
		Science-Fiction Drama			AIP	5-15-61	⧺	⧺	±	⧺	⧺	⧺	+	12+1−
	2532	Matter of Morals, A (90)												
		Drama			UA	6- 5-61	+	+	+	+	+	+	±	7+1−
	2518	Mein Kampf (121) Documentary			Col	4-24-61	+	⧺		+	+	⧺	⧺	9+
	2504	⊙Mighty Crusaders, The (87) ©												
		Spectacle			Falcon-SR	2-20-61	±		−					1+2−
	2523	⊙Minotaur, The (92) © Adv.			UA	5-15-61	+	±	±	+		−		4+3−
	2537	⊙Misty (92) © Youth Classic			20th-Fox	6-19-61	⧺	+	+	⧺	⧺	⧺		10+
	2535	⊙Morgan the Pirate (93) © Adv.			MGM	6-12-61	+	+	+	+	±	±	±	7+3−
	2538	Most Dangerous Man Alive (82) SF			Col	6-19-61	+	−	−		±	−	−	2+5−
		—N—												
	2543	Naked Edge, The (102) Susp. Dr.			UA	7-10-61	⧺	±	+	⧺	+	⧺	⧺	11+1−
	2545	Naked Road, The (74) Melo.			Zison Ent	7-17-61	−							1−
	2519	⊙Nature Girl and the Slaver												
		(70) Adv.			UPRO	5- 1-61	±							1+1−
	2553	Never Take Candy From a Stranger												
		(82) Psychological Dr.			Omat	8-21-61	+							1+
	2536	⊙Nikki, Wild Dog of the North												
		(73) Outdoor Drama			BV	6-12-61	+	+	+	+	⧺	⧺	+	9+
		—O—												
	2527	⊙On the Double (92)												
		Panavision Comedy			Para	5-22-61	⧺	±	+	⧺	⧺	⧺	⧺	12+1−
	2514	⊙One-Eyed Jacks (141) (V Dr.			Para	3-27-61	⧺	⧺	⧺	⧺	⧺	+	⧺	13+
	2555	One Plus One (114) Dr.			SR	8-28-61	±	±		+	+	±		5+3−
	2510	Operation Bottleneck (78) Ac.			UA	3-13-61	+	±		±	+	−		4+3−
	2554	Operation Camel (74) Serv. Comedy			AIP	8-21-61	±							1+1−
	2509	Operation Eichmann (92) Drama			AA	3-13-61	⧺	+	−	⧺	±	+	+	8+2−
		—P—												
	2523	⊙⊙Parent Trap, The (124) Comedy			BV	5-15-61	⧺	⧺	+	⧺	⧺	⧺	⧺	13+
	2566	Paris Blues (98) Drama/Jazz.			UA	10- 2-61	⧺	+			+			4+
	2510	⊙Parrish (137) Drama			WB	3-13-61	⧺	⧺	±	+	⧺	+	⧺	11+1−
	2509	Passport to China (75) Ac.			Col	3-13-61	+	±		+		±	±	5+3−
	2520	⊙Pharaoh's Woman, The (88)												
		© Costume Drama			U-I	5- 1-61	±	±	±	+		−		4+4−
	2559	⊙Pirate and the Slave Girl, The												
		(87) Adv.			Crest-SR	9-11-61	+							1+
	2552	⊙Pit and the Pendulum, The (85)												
		© Horror Drama			AIP	8-14-61	+	+	+	+	⧺		±	7+1−
	2519	⊙⊙Pleasure of His Company, The												
		(114) Comedy			Para	5- 1-61	⧺	+	+	⧺	⧺	⧺	+	11+
	2501	Police Dog Story (61)			UA	2-13-61	+	±	±	±	±	−	±	6+6−
	2515	Portrait of a Mobster (108)												
		Crime Drama			WB	4- 3-61	⧺	⧺	+	⧺	+	±	+	10+1−
	2522	Portrait of a Sinner (96) Dr.			AIP	5- 8-61	⧺		+					3+
	2511	⊙Posse From Hell (89) W'n			U-I	3-20-61	±	+	+	+	⧺	±		7+2
	2530	⊙Primitive Paradise (66)												
		Documentary			Excelsior	5-29-61	⧺	+		⧺		⧺		7+
	2508	⊙Prisoners of the Congo (90)												
		Adventure Drama			Atlantis	3- 6-61	±							1+1−
		—Q—												
	2561	Queen of the Pirates (80)												
		Ⓢ Sea Adv. (Eng-dubbed)			Col	9-18-61	+					±	±	3+2−
	2516	Question 7 (110) Dr.			DeRochemont	4- 3-61	⧺		±			⧺	⧺	7+1−
		—R—												
	2516	Raisin in the Sun, A (128) Dr.			Col	4- 3-61	⧺	⧺	⧺	⧺	⧺		⧺	12+
	2551	Rebellion in Cuba (80) Doc Dr.			IFD	8-14-61	±					+		2+1−
	2564	Respectful Prostitute, The												
		(74) Dr. (Eng-dubbed)			Times	9-25-61	±		±					2+2−
	2522	⊙Return to Peyton Place												
		(122) © Drama			20th-Fox	5- 8-61	⧺	+	+	⧺	⧺	−	+	9+1−
	2529	⊙Revolt of the Slaves (100)												
		© Action Spectacle			UA	5-29-61	+	±		+		±		4+2−
	2526	Right Approach, The (92)												
		© Drama/Music			20th-Fox	5-15-61	+	−	±	+	−	±	±	5+5−
	2519	⊙Ring of Fire (91)												
		Outdoor Action			MGM	5- 1-61	+	⧺	+	⧺	+	±	±	9+2−
	2511	Rocket Attack, U.S.A. (66)												
		Melodrama			Exploit-Brenner	3-20-61	±							1+1−
	2524	⊙Romanoff and Juliet (112) Com.			U-I	5-15-61	⧺	+	+	⧺	⧺	+	⧺	11+
	2557	Rommel's Treasure (85) Ac.			Medallion	9- 4-61	+							1+
	2564	Ruffians, The (86)												
		Susp. Dr. (Eng-dubbed)			Ellis	9-25-61	+							1+
		—S—												
	2506	Sanctuary (90) © Drama			20th-Fox	2-27-61	+	+	+	⧺	+	+	+	8+
	2558	Sand Castle, The (70)												
		True-Life Fantasy			DeRochemont	9- 4-61	⧺					⧺	+	5+
	2515	Saturday Night and Sunday												
		Morning (90) Drama			Cont'l	4-17-61	+	⧺			⧺	⧺	⧺	9+
	2464	⊙Savage Innocents, The (89)												
		Ⓣ Adv. Dr.			Para	9-26-60	⧺	⧺	+	⧺	⧺	+	±	11+1−
	2551	Scream of Fear (81) Susp. Dr.			Col	8-14-61	+	+	+	+	+	⧺	+	8+
	2550	⊙Secret of Monte Cristo, The												
		(80) © Adv. Dr.			MGM	8- 7-61	+	+	±		±	±		5+3−
	2511	Secret Partner, The (91) My.			MGM	3-20-61	+	+	±	⧺	±	⧺		8+2−
	2513	Secret Ways, The (112) Dr.			U-I	3-27-61	+	+	−	+	+	+	+	6+1−
	2522	⊙Serengeti (84) Jungle												
		Documentary Adventure			AA	5- 8-61	⧺	⧺				⧺		6+
	2561	Sergeant Was a Lady, The												
		(72) Service Comedy			U-I	9-18-61	+	±		±	±			4+3−
	2516	Shadows (87) Drama			Lion Int'l	4-17-61	+	+	⧺	+	+	+	⧺	9+
	2521	Shadow of the Cat, The												
		(79) Horror Drama			U-I	5- 8-61	+		±	+		+	±	5+2−
	2539	Silent Call, The (63) C Dr.			20th-Fox	6-26-61	±		+		+	+		4+1−
	2547	⊙Sins of Mona Kent, The (75)												
		Drama			Astor	7-24-61	+							1+
	2505	⊙Sins of Rachel Cade, The												
		(123) Drama			WB	2-27-61	⧺	+	+	⧺	±	⧺	+	10+1
	2504	Sins of Youth (82) Dr.			Janus	2-20-61	±						−	1+2−
	2528	Snake Woman, The (68) Horror			UA	5-22-61	±	±	−	±	±	−	±	5+7−
	2502	Sniper's Ridge (61) © Dr.			20th-Fox	2-13-61	−	+	+	±	±	±		5+4−
	2530	⊙Snow White and the Three												
		Stooges (107) © Fant'y			20th-Fox	5-29-61	⧺	±	−	⧺	+	+	+	8+2−
	2650	⊙Splendor in the Grass (124) Dr.			WB	9-11-61	⧺	⧺	⧺	⧺				8+
	2525	⊙Steel Claw, The (96) Ac.			WB	5-15-61	±	+	−	+	±	±	±	6+5−
	2536	Stop Me Before I Kill! (93)												
		Suspense Dr.			Col	6-12-61	+	+	+		±	+	+	6+1−
	2558	⊙Sun Lovers Holiday (65) ©												
		Novelty			Astor	9- 4-61	±							1+1−
		—T—												
	2539	⊙⊙Tammy Tell Me True												
		(97) Com. Dr.			U-I	6-26-61	+	±	+	⧺	+	⧺	±	9+2−
	2515	Teacher and the Miracle, The												
		(88) Religious Drama			President	4-17-61	+			±		±	+	4+2−
	2555	Teenage Millionaire (84)												
		Musical (some color is used)			UA	8-28-61	+	±	±	±	+			5+3−
	2514	Terror of the Tongs, The (80) Ac.			Col	3-27-61	+	±		+		+	±	5+2−
	2543	⊙Thief of Baghdad												
		(90) © Ad. Fantasy			MGM	7-10-61	+	+	±	+	±	+	+	7+2−
	2534	Three Blondes in His Life												
		(73) Mystery			Cinema Assoc	6-12-61	±		−		±			2+3−
	2559	Three on a Spree (83) Comedy			UA	9-11-61	+	±		+		−	±	4+3−
	2485	⊙3 Worlds of Gulliver, The (100)												
		Superdynamation, Fantasy			Col	12-12-60	+	+	⧺	⧺	⧺	+	⧺	11+
	2557	⊙Thunder of Drums, A (97)												
		© Outdoor Drama			MGM	9- 4-61	+	+	±	+	+	⧺	⧺	9+1−
	2542	Time Bomb (92) Suspense Dr.			AA	7- 3-61	+					±		2+1−
	2498	⊙Tomboy and the Champ (92)												
		Comedy-Drama			U-I	1-30-16	+	±		+		+		4+1−
	2510	⊙⊙Trapp Family, The (106)												
		Comedy-Drama			20th-Fox	3-13-61	+	+	±	+	±	+	±	7+3−
	2541	Trouble in the Sky (76) Action-Dr.			U-I	7- 3-61	±					+		2+1−
	2548	Truth, The (Le Verite) (127)												
		Dr., Eng.-dubbed			Kingsley	7-24-61	⧺	+		⧺				5+
	2544	20,000 Eyes (61) © Dr.			20th-Fox	7-10-61	+		±	+	+	±		5+2−
	2525	⊙Two Loves (100) © Drama			MGM	5-15-61	⧺	⧺	+	⧺	+	⧺	+	11+
	2538	⊙Two Rode Together (109) Dr.			Col	6-19-61	⧺	+	±	⧺	±	⧺	+	10+2−
	2501	Two-Way Stretch (87) Com.			Showcorp	2-13-61	+	⧺	⧺		⧺	+	+	9+
	2565	Two Women (105) Dr. (Eng dubbed)												
		Also with titles			Embassy	10- 2-61	⧺	⧺	⧺	⧺		⧺	⧺	12+
		—U—												
	2505	Underworld, U. S. A. (98) Cr.			Col	2-27-61	+	±	+	+	+	±	±	7+3−
	2545	⊙Upstairs and Downstairs												
		(100) Comedy			20th-Fox	7-17-61	⧺	⧺	+			+	+	7+
	2553	Unstoppable Man, The (68)												
		Suspense Drama			Sutton	8-21-61	+							1+
		—V—												
	2540	⊙Voyage to the Bottom of the												
		Sea (105) © Ad.			20th-Fox	6-26-61	+	+	+	⧺	+	±	+	8+1−
		—W—												
	2527	⊙Warrior Empress, The (87)												
		© Action-Adventure			Col	5-22-61	±	±	±	+	+	±	±	7+5
	2515	Watch Your Stern (88) Com.			Magna	4- 3-61	+	±	⧺	⧺				6+1−
	2532	When the Clock Strikes (72)												
		Mystery			UA	6- 5-61	±	−	±	+	±	−		4+5−
	2484	⊙Where the Boys Are (99) © Com.			MGM	12- 5-60	⧺	⧺	⧺	⧺	⧺	+	⧺	13+
	2537	⊙Wild in the Country (114)												
		© Drama/Songs			20th-Fox	6-19-61	+	±	±	+	±	±	+	7+4−
	2565	Wild Youth (73) Dr.			Cinema Assoc	10- 2-61	−							1−
	2508	⊙Wings of Chance (76) ©												
		Outdoor Drama			U-I	3- 6-61	±	−			+	+		3+2−
	2553	⊙World by Night (103)												
		A survey of world night spots			WB	8-21-61	+	+	±	+	±			5+2−
		—XYZ—												
	2547	You Have to Run Fast (73)												
		Suspense Drama			UA	7-24-61	±	±		±	±	−		4+5−
	2555	Young Doctors, The (102) Dr.			UA	8-28-61	⧺	⧺	⧺	⧺	⧺	⧺	±	13+1−
	2518	Young Love (80) Drama			Exclusive	4-24-61	+							1+
	2517	Young Savages, The (103) Dr.			UA	4-24-61	⧺	⧺	+	⧺	⧺	+	+	11+

Feature productions by company in order of release. Running time is in parentheses. Ⓒ is for CinemaScope; Ⓥ Vistovision; Ⓢ Superscape; Ⓝ Naturama; Ⓡ Regolscope; Ⓣ Techniroma. Symbol ⯐ denotes BOXOFFICE Blue Ribbon Award; ⯐ color photography. Letters and cambinations thereof indicote story type—(Complete key on next poge.) For review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	COLUMBIA	Type	Rel. No.	M-G-M	Type	Rel. No.	PARAMOUNT	Type	Rel. No.
FEBRUARY				Portrait of a Sinner (96) Nadja Tiller, Tony Britton, William Bendix	D	507	Hand in Hand (75) John Gregson, Sybil Thorndike	D	523	Village of the Damned (77) George Sanders, Barbara Shelley	Ho	109	⯐World of Suzie Wong (126) William Holden, Nancy Kwan, Sylvia Syms	D	6008
				Black Sunday (84) Barbara Steele, John Richardson	Ho	602	Passport to China (75) Richard Basehart, Lisa Gastoni	Ac	527	⯐Gorgo (76) Bill Travers, Vincent Winter	Ad	105	⯐The Savage Innocents (89) Ⓣ Anthony Quinn, Yoko Tani, Anna May Wong	D	6004
							⯐Carthage in Flames (93) Ⓣ Anne Heywood, Jose Suarez	Ad	528						
MARCH	Dondi (80) David Janssen, Patti Page, David Korey	C	6102	The Hand (61) Derek Bond, Ronald Lee Hunt	Ho	601	⯐Cry for Happy (110) Ⓒ G. Ford, Miiko Taka, D. O'Connor	CD	529	⯐Cimarron (147) Ⓒ Glenn Ford, Maria Schell	D	108			
	Operation Eichmann (92) Werner Klemperer, Ruta Lee, Donald Buka, John Bonner	D	6103	⯐Konga (90) Ⓒ Michael Gough, Jess Conrad, Margo Johns	Ho	603	Underworld, U.S.A. (99) Cliff Robertson, Dolores Dorn	Cr	525	The Secret Partner (91) Stewart Granger, Haya Haiarcet	D	115			
							⯐Pepe (157) Ⓒ Cantinflas, D. Dailey, Shirley Jones	C/M	520						
APRIL	Time Bomb (92) Curt Jurgens, Mylene Demongeot	D	6104	Beware of Children (80) Leslie Phillips, Geraldine McEwan, Julia Lockwood	C	606	A Raisin in the Sun (128) Sidney Poitier, Claudia McNeil	D	533				⯐All in a Night's Work (94) Shirley MacLaine, Dean Martin, Cliff Robertson	C	6010
							The Terror of the Tongs (80) Geoffrey Toone, Christoper Lee	Ac	530						
MAY	Angel Baby (97) Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens	D	6105	⯐House of Fright (80) Paul Massie, Dawn Addams	Ho	604	Mad Dog Coll (88) K. Doubleday, B. Hayward	Cr	534	⯐Atlantis, the Lost Continent (90) Joyce Taylor, Anthony Hall	Ad	113	⯐One-Eyed Jacks (141) Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer	OD	6014
	⯐David and Goliath (93) Ⓒ Orson Welles, Ivo Payer, Pierre Cressoy	Bib D	6106	Operation Camel (74) Nora Hayden, Louise Renard	C	605	Five Golden Hours (90) Ernie Kovacs, Cyd Charisse	D	539	⯐Two Loves (100) Ⓒ Shirley MacLaine, Laurence Harvey, Jack Hawkins	D	117			
							Stop Me Before I Kill (93) Ⓒ Claude Dauphine, Diane Cilento	D	535						
							Mein Kampf (121)	Doc	538						
							⯐Warrior Empress (87) Ⓒ Kerwin Mathews, Tina Louise	Ad	524						
JUNE	King of the Roaring 20's (106) David Janssen, Diane Foster, Jack Carson, Diana Dors, Mickey Rooney	Cr	6107	⯐Master of the World (104) Vincent Price, Charles Bronson, Henry Hull, Mary Webster	SF	607	Homicidal (87) Glenn Corbett, Patricia Breslin	Ho	540	⯐Ring of Fire (91) Ⓒ David Janssen, Joyce Taylor, Frank Gorshin	Ac	119	⯐Love in a Goldfish Bowl (88) Ⓒ Tommy Sands, Fabian, Jan Sterling	C/M	6018
	Brainwashed (78) Curt Jurgens, Claire Bloom	D	6108				Most Dangerous Man Alive (82) Ron Randell, Debra Paget, Elaine Stewart	Ac	541	The Green Helmet (88) Bill Travers, Ed Begley, Nancy Walters	Ac	116			
JULY	Armored Command (99) Howard Keel, Tina Louise	Ac	6109	⯐Alakazam the Great (84) Cartoon feature, with voices of Frankie Avalon and others	An	608	JULY-AUGUST			⯐Morgan the Pirate (93) Ⓒ Steve Reeves, Valerie Lagrange	Ad	120	JUNE-JULY-AUGUST ⯐⯐The Pleasure of His Company (115) Fred Astaire, Debbie Reynolds	CD	6017
							⯐Gidget Goes Hawaiian (102) Ⓒ James Darren, Deborah Walley, Michael Callan, Vicki Trickett	D	603	⯐The Honeymoon Machine (87) Ⓒ Steve McQueen, Paula Prentiss, Brigid Bazlen, Jim Hutton	C	122	⯐The Ladies Man (106) Jerry Lewis, Helen Traubel	C	6015
							⯐The Guns of Navarone (157) Ⓒ Gregory Peck, David Niven	D	603	⯐Magic Boy (75) Feature-length cartoon	An	107	⯐On the Double (92) Ⓣ Danny Kaye, Dana Wynter	C	6016
							⯐Two Rode Together (109) James Stewart, Richard Widmark, Shirley Jones, Linda Cristal	OD	602	⯐The Secret of Monte Cristo (80) Ⓒ Rory Calhoun, Patricia Bredin	Ad	121			
AUGUST				⯐The Pit and the Pendulum (85) Panavision Vincent Price, John Kerr, Barbara Steele, Luana Anders	Ho	609				⯐Ada (108) Ⓒ Susan Hayward, Dean Martin, Ralph Meeker	D	124			
										⯐Thief of Baghdad (90) Ⓒ Steve Reeves, Georgia Moll	Ad	123			
SEPTEMBER	Twenty Plus Two (102) David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead	My	6110				Scream of Fear (81) Susan Strasberg, Ronald Lewis	D	605	⯐A Thunder of Drums (97) Ⓒ Richard Boone, George Hamilton, Luana Patten	OD	201	⯐Blood and Roses (74) Ⓣ Mel Ferrer, Annette Vadim, Elsa Martinelli	D	6101
							The Trunk (72) Phil Carey, Julia Arnall	D	606				Man-Trap (93) Jeffrey Hunter, Stella Stevens, David Janssen	D	6102
OCTOBER	Too Hot to Handle (..) Jayne Mansfield, Leo Genn	D					⯐The Devil at 4 O'Clock (127) Spencer Tracy, Frank Sinatra	D	607	Bridge to the Sun (112)	D	12	⯐Breakfast at Tiffany's (115) Audrey Hepburn, George Peppard	CD	6103
							⯐Loss of Innocence (99) K. More, D. Darrieux, S. York	D	608	Invasion Quartet (87) Bill Travers, Spike Milligan	CD	203			
							Weekend With Lulu (91) Leslie Phillips, Rob't Monkhouse	C	609						
							Queen of the Pirates (80) Ⓢ Gianna Maria Canale, M. Serato	Ad	604						
NOVEMBER				⯐Guns of the Black Witch (..) Ⓒ Don Megowan, Silvana Pampanini	Ad	610	Mr. Sardonicus (90) Oscar Homolka, Guy Rolfe		611	⯐Colossus of Rhodes (..) Ⓢ Rory Calhoun, Lea Massari	Ad	204	⯐Blue Hawaii (..) Ⓣ Elvis Presley, Joan Blackman, Angela Lansbury	C/M	6105
				⯐Lost Battalion (..) Leopold Salcedo, Diane Jergens	Ac	611	Valley of the Dragons (79) Sean McClory		612	⯐Bachelor in Paradise (..) Ⓒ Bob Hope, Lana Turner, Janis Paige, Jim Hutton, Paula Prentiss	C	205			
							Everything's Ducky (80) Mickey Rooney, Buddy Hackett		610						

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

FEBRUARY

20TH-FOX

- The Millionairess (90) © C..104 — Sophia Loren, Peter Sellers
- Circle of Deception (100) © D..111 — Bradford Dillman, Suzy Parker
- Upstairs and Downstairs (100) ..... C..125 — Michael Craig, Mylene Demongeot
- The Canadians (85) © OD..105 — Robert Ryan, John Dehner

UNITED ARTISTS

- The Misfits (124) ..... D..6105 — Clark Gable, Marilyn Monroe, Montgomery Clift
- Operation Bottleneck (78)...6106 — Ron Foster, Miiko Taka

UNIVERSAL-INT'L

- The Great Impostor (112) CD..6104 — Tony Curtis, Joan Blackman
- The Shakedown (90)....Cr..6105 — Hazel Court, Terence Morgan

WARNER BROS.

- Gold of the Seven Saints (88) ..... OD..009 — Clint Walker, Leticia Roman (Filmed in sepia)

MARCH

20TH-FOX

- Sanctuary (90) © .....D..115 — L. Remick, Y. Montand, B. Dillman
- Days of Thrills & Laughter (93) Compilation .....C..114
- The Trapp Family (106) D..117 — Ruth Leuwerik, Hans Holt
- Sniper's Ridge (61).....Ac..116 — Jack Ging, Stanley Clements

UNITED ARTISTS

- The Alamo (162) Todd-AO ..... Hi..6028 — John Wayne, Laurence Harvey, Richard Widmark, Richard Boone
- The Hoodlum Priest (101) D..6107 — Don Murray, Cindi Wood, Larry Gates
- Frontier Uprising (68)..W..6103 — Jim Davis, Nancy Hadley

UNIVERSAL-INT'L

- Wings of Chance (76)..OD..6111 — James Brown, Frances Rafferty

WARNER BROS.

- The White Warrior (86) Ad..010 — Steve Reeves, Georgia Moll

APRIL

20TH-FOX

- All Hands on Deck (98) © .....M..112 — Pat Boone, Barbara Eden, Buddy Hackett
- Ferry to Hong Kong (103) © .....Ad..110 — Orson Welles, Curt Jurgens, Sylvia Syms
- The Fiercest Heart (91) © .....OD..120 — Stuart Whitman, Juliet Prowse

UNITED ARTISTS

- The Minotaur (92) ©...Ad..6115 — Bob Mathias, Rosanna Schiaffino
- A Matter of Morals (90)..D..6108 — Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback

UNIVERSAL-INT'L

- Tomboy and the Champ (92) ..... OD..6110 — Candy Moore, Ben Johnson, Rex Allen
- The Secret Ways (112) ..D..6109 — Richard Widmark, Sonja Ziemann

WARNER BROS.

- The Sins of Rachel Cade (123) ..... D..003 — Angie Dickinson, Peter Finch, Roger Moore
- Portrait of a Mobster (108) ..... Ac..011 — Vic Morrow, Ray Danton

MAY

20TH-FOX

- Return to Peyton Place (122) © .....D..126 — Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld
- The Right Approach (92) © .....D/M..127 — Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby
- The Big Show (113) © Ad..123 — Esther Williams, Cliff Robertson, David Nelson

UNITED ARTISTS

- The Young Savages (103)..D..6114 — Burt Lancaster, Shelley Winters, Dina Merrill
- The Gambler Wore a Gun (67) .....W..6109 — Jim Davis, Merry Anders
- Gun Fight (62) .....W..6113 — James Brown, Joan Staley

UNIVERSAL-INT'L

- Posse From Hell (89)..W..6112 — Audie Murphy, John Saxon, Zohra Lampert
- The Pharaoh's Woman (88) © .....Ad..6113 — Linda Cristal, John Drew Barrymore
- Ole Rex (40) Featurette..6114 — Rex (dog star), Billy Hughes, William Foster

WARNER BROS.

- The Steel Claw (96) ....Ac..012 — George Montgomery, Charito Luna

JUNE

20TH-FOX

- Battle at Bloody Beach (80) © .....Ac..128 — A. Murphy, G. Crosby, D. Michaels
- Wild in the Country (114) © .....D/M..129 — E. Presley, H. Lange, T. Weld
- Snow White and the Three Stooges (107) © .....C..130 — Carol Heiss, Stooges

UNITED ARTISTS

- Snake Woman (68) ....Ho..6112 — John McCarthy, Susan Travers
- Dr. Blood's Coffin (92) Ho..6111 — Kieron Moore, Hazel Court
- Revolt of the Slaves (100) © .....Ad..6117 — Rhonda Fleming, Lang Jeffries

UNIVERSAL-INT'L

- Romanoff and Juliet (112) .....C..6106 — P. Ustinov, S. Dee, J. Gavin
- Curse of the Werewolf (91) .....Ho..6115 — Clifford Evans, Yvonne Romain
- The Shadow of the Cat (79) .....Ho..6116 — Barbara Shelley, Andre Morell
- The Last Sunset (112) OD..6117 — Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten

WARNER BROS.

- The Fabulous World of Jules Verne (81) ....Ad..013 — Ernest Revere, Louis Locke
- Bimbo the Great (81) ..Ad..014 — Charles Holm, Mary Ann Shields

JULY

20TH-FOX

- Misty (92) © .....OD..131 — David Ladd, Arthur O'Connell
- Voyage to the Bottom of the Sea (105) © ....Ad..133 — Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon
- The Silent Call (63) .....D..119 — Roger Mobley, David McLean, Gail Russell

UNITED ARTISTS

- By Love Possessed (116) Panavision .....D..6119 — Lana Turner, Efrem Zimbalist jr.
- The Last Time I Saw Archie (98) .....C..6118 — Robert Mitchum, Jack Webb
- When the Clock Strikes (72) .....My..6116 — James Brown, Merry Anders

UNIVERSAL-INT'L

- Trouble in the Sky (76)..Ac..6118 — Michael Craig, Elizabeth Seal
- Tammy Tell Me True (97) .....CD..6119 — Sandra Dee, John Gavin

WARNER BROS.

- Parrish (137) .....D..015 — Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens

AUGUST

20TH-FOX

- Marines, Let's Go (104) © C..137 — David Hedison, Tom Tryon, Linda Hutchins
- The Big Gamble (100) © D..134 — Stephen Boyd, Juliette Greco, David Wayne

UNITED ARTISTS

- The Naked Edge (102) My..6120 — Gary Cooper, Deborah Kerr
- Goodbye Again (120) ...D..6125 — Ingrid Bergman, Yves Montand, Anthony Perkins
- The Cat Burglar (65) ..Ac..6121 — Gregg Palmer, June Kenney
- Teenage Millionaire (84) (partly in color)....C/M..6126 — Jimmy Clanton, Zasu Pitts, Rocky Graziano

UNIVERSAL-INT'L

- Blast of Silence (77) ..D..6120 — Allen Baron, Molly McCarthy

WARNER BROS.

- Fanny (133) .....D/M..016 — Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz

SEPTEMBER

20TH-FOX

- Francis of Assisi (105) © D..132 — Bradford Dillman, Dolores Hart, Stuart Whitman
- September Storm (90)..Ad..139 — Joanne Dru, Mark Stevens (35mm release)

UNITED ARTISTS

- You Have to Run Fast (73) .....Ac..6122 — Craig Hill, Elaine Edwards
- Three on a Spree (83)...C..6122 — Jack Watling, Carole Lesley
- The Young Doctors (102)..D..6128 — Fredric March, Ben Gazzara, Ina Balin, Dick Clark

UNIVERSAL-INT'L

- Come September (112) © .....C..6121 — Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin

WARNER BROS.

- World by Night (103) .....Doc..151 — A tour of world-famed night spots
- Claudelle Inglish (99) ....D..155 — Diane McBain, Arthur Kennedy, Will Hutchins, Constance Ford

OCTOBER

20TH-FOX

- The Hustler (134) © ....D..136 — P. Newman, P. Laurie, J. Gleason
- Seven Women From Hell (88) © .....Ac..140 — Patricia Owens, Denise Darcel, Cesar Romero, John Kerr
- Pirates of Tortuga (97) © .....Ad..135 — Ken Scott, Leticia Roman

UNITED ARTISTS

- The Flight That Disappeared (72) .....SF..6129 — Craig Hill, Paula Raymond
- Boy Who Caught a Crook (72) .....D..6127 — Wanda Hendrix, Don Beddoe
- Town Without Pity (105)..D.. — Kirk Douglas, Christine Kaufman
- Secret of Deep Harbor (70) .....Ac..6130
- The Explosive Generation (90) .....D..6134

WARNER BROS.

- Splendor in the Grass (124) .....D..154 — Natalie Wood, Warren Beatty, Pat Hingle, Audrey Christie

NOVEMBER

20TH-FOX

- The Comancheros (..) © .....OD..141 — John Wayne, Stuart Whitman

UNITED ARTISTS

- Paris Blues (98) .....D..6131 — Paul Newman, Joanne Woodward
- Bird Man of Alcatraz (..) D.. — Burt Lancaster, Karl Malden
- Dead to the World
- X-15 (..) Panavision .... — Charles Bronson, Brad Dexter

UNIVERSAL-INT'L

- Back Street (107) ....C..6201 — Susan Hayward, John Gavin

WARNER BROS.

- Susan Slade (116) .....D..157 — Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan
- The Mask (83) .....D..156 — Depth-Dimension — Paul Stevens, Claudette Nevins

COMING

ALLIED ARTISTS

- The Big Wave .....Ad.. — Sessue Hayakawa
- Billy Budd .....D.. — Peter Ustinov, Robert Ryan
- El Cid (T) .....D.. — Charlton Heston, Sophia Loren
- The George Raft Story .....D.. — Ray Danton, Jayne Mansfield

AMERICAN-INT'L

- Reptilicus .....SF.. — Bodil Miller
- Journey to the 7th Planet..SF.. — John Agar, Greta Thyssen
- Lost Battalion .....D.. — Leopold Salcedo, Diane Jergens

COLUMBIA

- Mysterious Island.....Ad.. (Super-Dynamation) — Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill
- Barabbas (T) .....D.. — Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine
- Walk on the Wild Side .....D.. — Laurence Harvey, Capucine, Anne Baxter, Jane Fonda
- 13 West Street .....D.. — Alan Ladd, Rod Steiger
- Sail a Crooked Ship .....C.. — Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs
- The Notorious Landlady .....C.. — Jack Lemmon, Kim Novak, Fred Astaire

MGM

- Four Horsemen of the Apocalypse © .....D.. — Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb
- Mutiny on the Bounty (Ultra Panavision-70) ....Ad.. — Marlon Brando, Trevor Howard, Hugh Griffith, Tarita
- A Light in the Piazza.....D.. — Rossano Brazzi, Olivia de Havilland, George Hamilton, Yvette Mimieux
- King of Kings (T) ....Bib D.. — Jeffrey Hunter, Siobhan McKenna
- The Wonders of Aladdin ©..... — Donald O'Connor, Vittorio De Sica

PARAMOUNNT

- Escape From Zahrain .....D.. — Yul Brynner, Madlyn Rhue
- Summer and Smoke (118) (T) .....D..6107 — Laurence Harvey, Geraldine Page
- Hatari! .....Ad.. — John Wayne, Red Buttons
- Hell Is for Heroes .....D.. — Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart
- My Geisha .....C.. — Shirley MacLaine, Yves Montand, Rob't Cummings, Edw. G. Robinson
- The Errand Boy .....C.. — Jerry Lewis

20TH-FOX

- Madison Avenue © .....D.. — Dana Andrews, Eleanor Parker
- 20,000 Eyes (61) © .....D.. — Gene Nelson, Merry Anders
- It Happened in Athens © ..Ad.. — Jayne Mansfield, Nico Minardos
- Tender Is the Night ©....D.. — Jennifer Jones, Jason Robards jr. Joan Fontaine, Jill St. John
- The Innocents © .....D..138 — Deborah Kerr, Michael Redgrave

UNITED ARTISTS

- Exodus (212) Panavision 70 .....D..6101 (Special release)..Paul Newman, Eva Marie Saint, Peter Lawford
- Season of Passion .....D.. — Ernest Borgnine, Anne Baxter
- Something Wild .....D.. — Carroll Baker, Ralph Meeker
- The Magic Sword ..... — Basil Rathbone, Estelle Winwood

UNIVERSAL-INT'L

- Cape Fear .....D.. — Gregory Peck, Polly Bergen
- The Outsider .....D.. — Tony Curtis, Jas. Franciscus
- Flower Drum Song .....M.. — Nancy Kawn, James Shigeta, Miyoshi Umeki, Juanita Hall

WARNER BROS.

- Merrill's Marauders .....Ac.. — Jeff Chandler, Ty Hardin
- The Music Man (T) .....M.. — Robert Preston, Shirley Jones
- A Majority of One .....C.. — Rosalind Russell, Alec Guinness
- Lad, a Dog .....D.. — Peter Breck, Peggy McCay

FEATURE CHART

MISCELLANEOUS

BUENA VISTA

©©One Hundred and One Dalmatians (80) ..An..Mar 61
©The Absent-Minded Professor (97) .....C..May 61
Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk
©©The Parent Trap (123) .....C..Jul 61
Maureen O'Hara, Brian Keith,
©Nikki, Wild Dog of the North (73) .....Ad..Jul 61
Jean Coutu, Nikki (dog star)
©Greyfriars Bobby (91) CD..Oct 61
Donald Crisp, Kay Walsh

CONTINENTAL

Make Mine Mink (101) C..Dec 60
Terry-Thomas, Athene Seyler
©Hippodrome (96) ..Ac..Mar 61
(Eng-dubbed)..Gerhard Reidmann, Margit Nanke
Saturday Night and Sunday Morning (90) .....D..Apr 61
Albert Finney, Shirley Ann Field
The Long and the Short and the Tall (102) .....D..Sep 61
Laurence Harvey, Richard Todd
The Pure Hell of St. Trinian's (94) .....C..Oct 61
Joyce Grenfell, Cecil Parker, George Cole

CREST FILMS

Code of Silence (75)..Cr..Feb 61
Terry Becker, Elisa Loti
©Pirate and the Slave Girl (87) © .....Ad..Aug 61
Lex Barker, Chelo Alonso

EDWARD HARRISON

Another Sky (83) .....D..Jan 61
Victoria Grayson, Tayeb

FILMS-AROUND-THE-WORLD

A French Mistress (91)C..Dec 60
Cecil Parker, Jas. H. Justice

FILMGROUP

Little Shop of Horrors (70) .....Ho C..Sep 60
Jonathan Haze, Jackie Joseph
High School Caesar (72) D..Nov 60
John Ashley, Gary Vinson
Date Bait (71) .....D..Nov 60
Gary Clark, Marlo Ryan
©Atlas (84) VitaScope Spec. May 61
Michael Forest, Frank Wolf, Barboura Morris
©The Pirate of the Black Hawk (93) Ⓢ ....Ad..Sep 61
Mijanou Bardot, Jerrard Eaton

GOVERNOR

Carry On, Nurse (89) .....C..
Kenneth Connor, Shirley Eaton
Carry On, Constable (86) C..Feb 61
Ken Connor, Leslie Phillips

KINGSLEY-UNION

The League of Gentlemen (113) .....CD..Feb 61
Jack Hawkins, Nigel Patrick

K. GORDON MURRAY

©Santa Claus (94) ...F..Nov 60
Narrated by Ken Smith
©Little Angel (90) ..CD..Jan 61
Maria Gracia, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91)..C..Nov 60
Melina Mercouri, Jules Dassin
©Tunes of Glory (106)..D..Jan 61
Alec Guinness, John Mills

PATHE-AMERICA

©The Deadly Companions (90) Panavision ....W..Jul 61
Maureen O'Hara, Brian Kelth, Steve Cochran, Chill Wills

RCIP

The Devil's Commandment (71) © .....Ho..Jan 61
Gianna Maria Canale, Carlo D'Angelo, Charles Fawcett
Mark of the Devil (73) D..Jan 61
Maria Felix, Crox Alvarado

SHOWCORPORATION

Home Is the Hero (83) D..Feb 61
Arthur Kennedy, Walter Macken
Two-Way Stretch (87) C..Apr 61
Peter Sellers, Wilfrid Hyde White

STERLING WORLD DIST'RS

The Half Pint (73) ....C..Oct 60
Pat Goldin, Tommy Blackman
©The Last Rebel (83)..Ac..Dec 60
Carlos Thompson, Ariadna Welter

UNITED PRODUCERS (UPRO)

Black Pit of Dr. M. (72) .....Ho..Mar 61
Ralph Bertrand, Gaston Santos
Siege of Sidney Street (93) .....Ad..Mar 61
Peter Wyngarde, Donald Sinden
©Nature Girl and the Slaver (70) .....Ad..May 61
Marian Michael, Adrian Hoven

VALIANT-VITALITE

The Angry Silence (95)..D..Jan 61
R. Attenborough, Pier Angeli
The Young One (103)..D..Feb 61
Zachary Scott, Bernie Hamilton
Mania (85) .....Ho..Feb 61
Peter Cushing, June Laverick
It Takes a Thief (94)..D..Feb 61
Jayne Mansfield, Anthony Quayle
Hitler's Executioners (78) .....Doc..Jun 61

WOOLNER BROS.

©Flight of the Lost Balloon (..) .....Ad..Oct 61
Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE

Breathless (89) 3- 6-61
Paul Belmondo
Beau Serge (87) 9-25-61
(UMPO)..Gerard Blain, Jean-Claude Brialy
Frantic (90) 8-28-61
(Times)..Jeanne Moreau, M. Ronet
Love Game, The (85) 2-13-61
(F-A-W)..Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury
Modigliani of Montparnasse (110) 3- 6-61
(Cont'l)..Gerard Phillipe, Lilli Palmer, Anouk Aimee, L. Padovani
Rules of the Game (104) 4-17-61
(Janus)..Jean Renoir, Paulne Llubost
Rue de Paris (90) 12-12-60
(Lopert)..Jean Gabin

GERMANY

Glass Tower, The (104)..10- 3-60
(Ellis)..Lilli Palmer
The Girl of the Moors (87) 9- 4-61
(Casino)..Claus Holm, Maria Emo
Three-Penny Opera, The (113) 11-21-60
(Brandon) Lotte Lenya, Rudolph Forster

GREECE

Antigone (93) 9-25-61
(Norma)..Irene Papas
Counterfeit Coin (120)..10- 3-60
(Atlantis)..K. Logothedtides
Moussitsa (75) 6- 5-61
(Greek Pictures)..A. Vouyouklaki
288 Stournara St. (90) .. 2-27-61
(Atlantic)..Orestis Makris, Sophia Vembo

ITALY

Big Deal on Madonna St., The (91) 1-30-61
(UMPO)..V. Gassman, Toto
Holiday Island (105)....11-14-60
(Brandon)..Vittorio de Sica
La Oolce Vita (175).... 4-24-61
(Astor)..Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Alain Cuny
L'Avventura (145) 6- 5-61
(Janus)..Monica Vitti, Gabriel Ferzeti, Lea Massari
Rocco and His Brothers (175) 7-17-61
(Astor) Alain Delon, Annie Girardot
Two Women (105) 6-19-61
(Embassy)..Sophia Loren, Jean-Paul Belmondo
Wild Love (86) 5- 1-61
(Ellis)..Franko Interlenghi

JAPAN

©Rikisha Man, The (105) 5- 8-61
(Cory)..Toshira Mifune
Road to Eternity (181) .. 2-27-61
(Beverly)..Tatsuya Nakadai
Rice (118) 9-18-61
(SR)..Yuko Moshizuki

POLAND

Ashes and Diamonds (105) 9- 4-61
(Janus) Z. Cybulski, E. Krzyzewska

SWEDEN

Secrets of Women (114).. 9-18-61
(Janus)..Eva Dahlbeck, Gunnar Bjornstrand, Maj-Britt Nilsson
Unmarried Mothers (79) .. 3-13-61
(President)..E. Etiberg, B. Logart
Virgin Spring, The (88)..12-12-60
(Janus)..Max von Sydow, Birgitta Petterson

U.S.S.R.

Ballad of a Soldier (89).. 1-31 61
(Kingsley)..Vladimir Ivashov, Shanna Prokhorenko (also Eng-dubbed)
Fate of a Man (100) .. 8-28-61
(UA)..Sergei Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

COLUMBIA

ASSORTED & COMEDY FAVORITES (Reissues)

Prod. No.		Rel. Date
5425	Should Husbands Marry? (17)	Apr 61
5435	Aim, Fire, Shoot (16)	Mar 61
5426	He Flew the Shrew (16½)	May 61
5436	Man or Mouse (18)	Jun 61
6421	Hot Heir (16½)	Sep 61
6431	Caught on the Bounce (15½)	Oct 61

CANOID MICROPHONE (Reissues)

5554	No. 4, Series 2 (10½)	Feb 61
5555	No. 5, Ser. 2 (11)	Mar 61
5556	No. 6, Ser. 2 (10½)	Jul 61
6551	No. 1, Series 3 (11)	Sep 61

COLOR SPECIALS

5501	Polygamus Polonius (9)	Nov 60
5502	Rooftops of New York (10)	May 61

COLOR FAVORITES (Technicolor Reissues)

5667	Babie Boogie (6)	Jan 61
5608	Pickled Puss (6½)	Jan 61
5609	Christopher Crumpet's Playmate (6½)	Feb 61
5610	Swiss Tease (6)	Mar 61
5611	The Rise of Outon Lang (6½)	Mar 61
5612	Coo-Coo Bird Dog (6)	Apr 61
5613	The Jaywalker (6½)	May 61
5614	Topsy Turkey (6½)	Jun 61
5615	Punchy de Leon (6½)	Jul 61
6601	Red Riding Hood Rides Again (7)	Sep 61
6602	The Music Fluke (7)	Sep 61
6603	Imagination (6½)	Oct 61

FILM NOVELTIES (Reissues)

5852	Push Back the Edge (10)	Dec 60
5835	Community Sings No. 1, Ser. 13 (10)	Mar 61
5854	Yukon Canada (10)	Apr 61

LOOPY de LOOP (Color Cartoons)

5704	Happy Go Loopy (6½)	Mar 61
5705	Two-Faced Wolf (6½)	Apr 61
5706	This Is My Ducky Day (6½)	May 61
5707	Fee Fie Foes (6½)	Jun 61
5708	Zoo Is Company (6½)	Jul-61
6701	Catch Meow (6½)	Sep 61
6702	Kooky Loopy (7)	Oct 61

MR. MAGOO REISSUES (Technicolor)

5756	Magoo's Canine Mutiny (Both © and standard)	Apr 61
5757	Capt. Outrageous (7)	May 61
5758	Magoo Goes West (6)	Jul 61
6751	Safety Spin (7)	Sep 61
6752	Calling Dr. Magoo (6½)	Oct 61

SPECIAL COLOR FEATURETTES

5442	Splendors of Paris (19)	May 61
5443	Wonderful Greece (19)	Jun-61
6441	Images of Luangua (18)	Oct 60

SERIALS (15 Chapter-Reissues)

4160	King of the Congo	Jun 60
5120	Son of Geronimo	Nov 60
5140	The Great Adventures of Cartain Kidd	Mar 61
5160	Cody of the Pony Express	Aug 61

STOOGE COMEDIES (Reissues)

5404	Pals and Gals (16)	Jan 61
5405	Knutsy Knights (17½)	Feb 61
5406	Shot in the Frontier (16)	Apr 61
5407	Scotched in Scotland (15½)	May 61
5408	Fling in the Ring (16)	Jul 61
6401	Quiz Whiz (15½)	Sep 61
6402	Fifi Blows Her Top (16½)	Oct 61

THRILLS OF MUSIC (Reissues)

5952	Shorty Sherlock & His Orchestra (8½)	Dec 60
5953	Skitch Henderson & His Orchestra (10)	Feb 61
5954	Boyd Raeburn & His Orchestra (11)	May 61

WORLD OF SPORTS

5802	Hip Shooters (9½)	Feb 61
5803	Water-Sports Champs (10)	Apr 61
5804	Dogs Afield (10½)	Jun 61
6801	Aqua Ski-Birds (..)	Oct 61

M-G-M

GOLD MEDAL REPRINTS (Technicolor Reissues) All 1.75-1 Ratio Tom and Jerrys

W261	Pet Peeve (7)	Sep 60
W262	Mice Follies (7)	Sep 60
W263	Touche Pussy Cat (7)	Sep 60
W265	Southbound Duckling (7)	Sep 60
W266	Neopolitan Mouse (7)	Sep 60
W267	Pup on a Picnic (7)	Sep 60
W269	Downhearted Duckling (7)	Sep 60
W272	Mouse for Sale (7)	Sep 60
W273	Cat Fishin' (8)	Sep 60
W274	Part Time Pal (8)	Sep 60
W275	Cat Concerto (7)	Sep 60
W276	Dr. Jekyl and Mr. Mouse (7)	Sep 60

Tex Averys

W264	Farm of Tomorrow (7)	Sep 60
W268	The Flea Circus (7)	Sep 60
W270	Dixieland Droopie (8)	Sep 60

PARAMOUNT

COLOR SPECIALS (2 Reels)

B20-1	Carnival in Quebec (16)	Sep 60
B20-2	Boats a-Poppin' (18) (Anamorphic)	Sep 60
B20-3	Lifeline to Hong Kong (17) Anamorphic	Apr 61
B21-1	Spring in Scandinavia (..)	Nov 61
B21-2	Fireaway, Story of a Trotter (..)	Nov 61

MODERN MADCAPS (Technicolor)

M20-1	Galaxia (7)	Oct 60
M20-2	Bouncing Benny (6)	Nov 60
M20-3	Terry the Terror (6)	Dec 60
M20-4	Phantom Moustacher (6)	Jan 61
M20-5	Kid From Mars (6)	Mar 61
M20-6	Mighty Termite (6)	Jun 61
M21-1	Plot Sickens (..)	Oct 61
M21-2	Crumley Cogwheel (..)	Oct 61
M21-3	Popcorn & Politics (..)	Nov 61

NOVELTOON (Technicolor)

P20-1	Northern Mites (6)	Nov 60
P20-2	Miceniks (6)	Dec 60
P20-3	The Lion's Busy (6)	Mar 61
P20-4	Goodie the Gremlin (6)	Apr 61
P20-5	Alvin's Solo Flight (7)	Apr 61
P20-6	Hound About That)6)	Jun 61
621-1	Munro (9)	Sep 61
P21-2	Turtle Scoup ...)	Sep 61
P21-3	Kozmo Goes to School (..)	Nov 61

POPEYE CHAMPIONS

E21-1	Fireman's Brawl (..)	Sep 61
E21-2	Toreadorable (..)	Sep 61
E21-3	Popeye, the Ace of Space (..)	Sep 61
E21-4	Shaving Muggs (..)	Sep 61
E21-4	Taxi Turvey (..)	Sep 61
E21-6	Floor Flusher (..)	Sep 61

SPORTS ILLUSTRATED (Anamorphic—Color—1 Reel)

020-1	Kings of the Keys (9)	Sep 60
D20-Big	"A" (9)	Sep 60
D20-3	A Sport Is Born (10)	Nov 60
D20-4	Ten Pin Tour (9)	Apr 61
D20-5	Speedway (10)	May 61

THE CAT (Color Cartoons)

C20-1	Ton Cat (8)	Sep 60

CARTOON SPECIAL

A-21	Ahner the Baseball 2 Reel (12½)	Sep 61

TRAVELRAMA (Anamorphic-Color-1 Reel)

T20-1	Porpoise Posse (10)	Mar 61

20th CENTURY-FOX

MOVIETONE CINEMASCOPES (Color)

7101	Australian Water Sports (9)	Jan 61
7102	Assignment Mexico (10)	Feb 61
7105	Algonquin Holiday (9)	Mar 61
7103	Adventure in Rhythm (9)	Apr 61
7104	Assignment Egypt (9)	May 61
7106	Assignment Singapore & Malaya (10)	Jun 16

SPECIALS

7054	Tiger in the Tea (10) NC'Scope. De Luxe color	Jul 60
7055	Call of the Holy Land (19) 2D (B&W)	Nov 60

TERRYTOON 2-D's All Ratios—Color

5121	The Mysterious Package (6)	Jan 61
5122	Cat Alarm (6)	Feb 61
5123	Drum Roll (7)	Mar 61
5124	Railroaded to Fame (7)	May 61
5125	The First Fast Mail (6)	May 61

TERRYTOONS (Color-CinemaScope)

5101	Night Life in Tokyo (6)	Feb 61
5102	So-Sorry, Pussycat (6)	Mar 61
5103	Son of Hashimoto (7)	Apr 61
5104	Strange Companion (6)	Apr 61
5105	Honorable Cat Story (6)	Jun 61
5106	Crossing the Delaware (6)	Jun 61

UNIVERSAL-INT'L

COLOR PARADE

4171	Valley of the Mekong (9)	Nov 60
4172	The Lion City (9)	Dec 60
4173	Treasure of Istanbul (9)	Jan 61
4174	Down Jamaica Way (9)	Feb 61
5175	Sidetracked (9) ©	Mar 61
4176	Puerto Rican Playland (8)	Apr 61

WALTER LANTZ CARTUNES (Technicolor..Can be projected in the Aanmorphic process, 2.35-1) (All run between 6 and 7 miin.)

4111	Southern Fried Hospitality (Woody Woodpecker)	Nov 60
4112	Fowled Up Falcon (Woody Woodpecker)	Dec 60
4113	Poop Deck Pirate (Woody Woodpecker)	Jan 61
4114	Rough and Tumble-Weed	Jan 61
4115	Eggnapper	Feb 61
4116	The Bird Who Came to Dinner (W. Woodpecker)	Mar 61
4117	Gabby's Diner (Woody Woodpecker)	Mar 61
4118	Papoose on the Loose	Apr 61
4119	Clash and Carry	Apr 61

WALTER LANTZ REISSUES (Color Cartunes..Can be projected in the Anamorphic process, 2.35-1)

4131	Heiter Shelter (6)	Nov 60
4132	Witch Crafty (6)	Dec 60
4133	Private Eye Pooch (6)	Jan 61
4134	Bedtime Bedlam (6)	Feb 61
4135	Squareshootin' Square (6)	Mar 61
4136	Bronco Busters (6)	Apr 61

SPECIAL

4104	Football Highlights of 1960 (10)	Dec 60

2-REEL COLOR SPECIALS

4101	Pacific Paradise (14)	Nov 60

WARNER BROS.

BLUE RIBBON HIT PARADE (Technicolor Reissues—7 min.)

8301	Room and Bird	Sep 60
8302	Crocked Quack	Oct 60
8303	His Hare-raising Tale	Oct 60
8304	Gift Wrapped	Nov 60
8305	Little Beau Peep	Dec 60
8306	Tweet Tweet Tweety	Dec 60
8307	Bunny Hugged	Jan 61
8308	Wearing of the Grin	Feb 61
8309	Peep Deep	Mar 61
8310	Rabbit Fire	Apr 61
8311	Feed the Kitty	Apr 61
8312	The Lion's Busy	May 61
8313	Thumb Fun	Jun 61
8314	Corn Plastered	Jul 61
8315	Kiddin' the Kitty	Aug 61
8316	Ballot Box Bunny	Apg 61

BUGS BUNNY SPECIALS (Technicolor—7 min.)

8721	From Hare to Heir	Sep 60
8722	Lighter Than Hare	Dec 60
8723	The Abominable Snow Rabbit	May 61
8724	Compressed Hare	Jul 61

MERRIE MELODIES LOONEY TOONS (Technicolor—7 min.)

8701	The Dixie Fryer	Sep 60
8702	Hora'ong Casualty	Oct 60
8703	Trio for Tat	Oct 60
8704	Doggone People	Nov 60
8705	High Note	Dec 60
8706	Cannery Woe	Jan 61
8707	Zip 'n Snort	Jan 61
8708	Hopny Daze	Feb 61
8709	Mouse on 57th St.	Feb 61
8710	Strangled Eggs	Mar 61
8711	Birds of a Father	Apr 61
8712	D'Fightin' Ones	Apr 61
8713	Lickety-Snlat	Jun 61
8714	A Scent of the Matterhorn	Jun 61
8715	Rebel Without Claws	Jul 61
8716	The Pied Piper of Guadalupe	Aug 61

WORLD-WIDE ADVENTURE SPECIALS (Color Reissues (Twn-Reel)

8001	Enchanted Is. (20)	Oct 60
8002	The Man From New Orleans (20)	Mar 61
8003	Winter Wonders (18) (One Reel)	Jul 61
8501	Riviera Days (10)	Nov 60
8502	Alpine Champions (10)	Feb 61
8403	Kings of the Rockies (10)	Apr 61
8404	Grandad of Races (10)	May 61
8505	Snow Frolics (9)	Jun 61
8506	Hawaiian Sports (9)	Aug 61

THE EXHIBITOR HAS HIS SAY ABOUT PICTURES

For a Change of Pace . . .

"Serengeti" from Allied Artists was no barn-burner here, but above average and satisfied those who love animal pictures. It is one swell picture, so unusual that it is good. A change of pace that will do you some good.

KEN CHRISTIANSON

Roxy Theatre,
Washburn, N. D.

BUENA VISTA

One Hundred and One Dalmatians (BV)—Cartoon feature. Very good. If you have a town with lots of kids, you will do okay. Only thing wrong is the 60 per cent and big front money. Not much left. Played Sun., Mon., Tues. Weather: Fair.—Leo A. Backer, Valley Theatre, Browns Valley, Minn. Pop. 1,170.

COLUMBIA

Sword of Sherwood Forest (Col)—Richard Greene, Peter Cushing, Niall MacGinnis. Very good, of its type, but did not break even on the engagement. Played Thurs., Fri.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Terror of the Tongs, The (Col)—Christopher Lee, Yvonne Monlaur, Geoffrey Toone. This is more junk. Nobody came and, really, why would they? This is the type of trash we don't need. If you have it booked, forget about having your clean-up man come by. Booked it flat, which really amounted to an 80 per cent rental.—Ray Boriski, Albert Zarzana; Galena Theatre, Galena Park, Tex. Pop. 10,000.

Twinkle and Shine (Col, reissue)—Doris Day, Jack Lemmon, Ernie Kovacs. This is a reissue of "It Happened to Jane." Excellent picture and has color, but did under average business. Good trailer on it, too. It's worth a playdate. Played Sun., Mon., Tues. —S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Wackiest Ship in the Army, The (Col)—Jack Lemmon, Ricky Nelson, Chips Rafferty. Not a bad comedy but not quite strong enough for a Sun., Mon. playdate. Thought the popularity of Ricky Nelson would help, but it didn't do anything extra at the boxoffice. Weather: Fair and warm.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

METRO-GOLDWYN-MAYER

Atlantis, the Lost Continent (MGM)—Anthony Hall, Joyce Taylor, John Dall. Definitely poor and boring, in my opinion; not up to George Pal's other pictures. Play it only if you're in the exploitation area, otherwise leave it alone. We had a good crowd of kids, though.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Cimarron (MGM)—Glenn Ford, Maria Schell, Anne Baxter. All you have to do is put out the paper. Everyone knows how good this is. So you will do plenty of business. Played Sun.-Tues. Weather: Hot.—Leo A. Backer, Valley Theatre, Browns Valley, Minn. Pop. 1,170.

Gone With the Wind (MGM, reissue)—Clark Gable, Vivien Leigh, Leslie Howard. A picture that will never grow old. Third time around and did way, way above average. Clark Gable may be gone, but not forgotten in this town. Most everyone left the theatre with tears in their eyes. Everyone loved it. The half-way intermission sure helped. Played Wed.-Sat. Weather: Mild.—Kenn Spaulding, assistant manager, Bijou Theatre, Morrisville, Vt. Pop. 3,450.

Key Witness (MGM)—Jeffrey Hunter, Pat Crowley, Dennis Hopper. A natural for the teenage crowd and it pleased the adults and our colored patrons also. Played Wed., Thurs. Weather: Fair.—Frank Patterson, Mansfield Theatre, Mansfield, La. Pop. 6,000.

Last Voyage, The (MGM)—Robert Stack, Dorothy Malone, George Sanders. Believe it or not—this picture hasn't a second without action. It's terrific. Play it, by all means. It's worth every effort you make to pull them in. They'll love it. Bravo, Stones! Do it again. Business was good and our people thaught it should have won an Oscar. Played Thurs., Fri., Sat.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

PARAMOUNT

All in a Night's Wark (Para)—Deon Martin, Shirley MacLaine, Cliff Robertson. Very good. Played Sun., Mon., Tues.— S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Breath of Scandal, A (Para)—Sophia Loren, John Gavin, Maurice Chevalier. Amusing, cute and fairly entertaining show with some exceptional settings and beautiful costumes. One thing wrong: they should have cast Rock Hudson instead of John Gavin (handsome, but an inexperienced actor). Sophia and Chevalier were tops. Business poor on this.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Ladies Man, The (Para)—Jerry Lewis, Helen Traubel, Pat Stanley. The first football avalanche hit us Saturday, then Sunday a PTA dance, so Jerry just did not have a chance. The color and photography were beautiful and some said it was the best show they have seen. Played Sat., Sun., Mon. Weather: Nice, but hot.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

20th CENTURY-FOX

Big Shaw, The (20th-Fox)—Esther Williams, Cliff Robertson, David Nelson. This really gave me a surprise. I didn't expect much, but had a better than usual Sunday night crowd. (We don't open Monday nights.) This has a good plot (in my humble estimation anyway), some circus background, color and what have you. For this day of the week, it did well. If you live in a small town, don't be afraid of it. Played Sun. Weather: Good.—I. Roche, Starlite Drive-In, Chipley, Fla. Pop. 3,000.

Can-Can (20th-Fox)—Frank Sinatra, Shirley MacLaine, Juliet Prowse. This is the first musical I have played in a long time and I failed miserably on it. It may have gone over okay in larger cities, but it sure isn't for a small town. Still, it is a fine production and very well made. Played Sun., Mon., Tues. Weather: Warm.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Ferry to Hong Kong (20th-Fox)—Orson Welles, Curt Jurgens, Sylvia Syms. Like a slow boat to China! Skip it, if you want to keep friends. Played Fri., Sat. Weather: Fine.—Dave S. Klein, Vega Theatre, Bancroft, Northern Rhodesia, Africa. Pop. 3,000.

North to Alaska (20th-Fox)—John Wayne, Capucine, Fabian. No need to go into details on this wonderful, extremely entertaining show. Give us more, it's what they want. Business very good. Played Sun., Mon. Weather: Cool.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

UNITED ARTISTS

Alama, The (UA)—John Wayne, Richard Widmark, Laurence Harvey. The "let live" policy of United Artists gives us a chance to play the big ones. Not up to expectations in gross or picturewise. A little too heavy, but UA keeps our doors open. Played Sun.-Wed. Weather: Fair.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

Dance With Me, Henry (UA)—Abbott and Costello, Gigi Perreau. This oldie did okay on a Saturday double bill. Received a good print. Played Sat.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Elmer Gantry (UA)—Burt Lancaster, Jean Simmons, Shirley Jones. Any resemblance between this and the book purely accidental. Fine acting, but no entertainment. Could not use vulgar preview as we had "Dalmatians" and a house full of children preceding this. Played Sun., Mon. Weather: Good.—Elaine S. George, Star Theatre, Heppner, Ore. Pop. 1,100.

Fugitive Kind, The (UA)—Marlon Brando, Anna Magnani, Joanne Woodward. It was fair, I guess, but did poor business and had some walkouts. If I had seen before buying, I would have passed it. Played Sat. Weather: Good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

UNIVERSAL-INTERNATIONAL

Kettles in the Ozarks, The (U-I, reissue)—Marjorie Main, Arthur Hunnicutt, Una Merkel. Columbia pulled another one on us, "Gidget Goes Hawaiian," after we had our calendars printed, so we brought back the Kettles for the third time and enjoyed a nice business. A few were disappointed in the switch, but the majority enjoyed it. Played Sat., Sun., Mon. Weather: Nice.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Last Sunset, The (U-I)—Rock Hudson, Kirk Douglas, Dorothy Malone. Can't we even get rape, adultery and associated activities out of the western, for heaven's sake? Used to do fine on good westerns until the folks found out even they weren't reliable family fare. Played Sun., Mon. Weather: Good.—Elaine S. George, Star Theatre, Heppner, Ore. Pop. 1,100.

WARNER BROS.

Fabulous World of Jules Verne, The (WB)—Ernie Navara, Lou Tock, Jane Zalata. Avoid this one. Filmed in MystiMation, it completely missed satisfying our patrons, who are beginning to smell foreign made pictures before they leave European shores. Pass. Played Sun., Mon., Tues. Weather: Clear.—C. D. Simmons, Grace Theatre, Grace, Ida. Pop. 725.

Vermont Showman Says 'Prof' Is Top Disney

"The Absent-Minded Professor" is the best Disney yet. This outgrossed "Swiss." Keep them coming, Mr. Disney, and the exhibitor will keep eating. We played it a week here.

PAUL GAMACHE

Welden Theatre
St. Albans, Vt.

FOREIGN LANGUAGE FEATURE REVIEWS

The Man Who Wagged His Tail

F Ratio: 1.85-1 Comedy-Fantasy

Continental **91 Minutes** **Rel. Sept. '61**

Some time before Peter Ustinov gave his Academy Award-winning performance in "Spartacus" and followed up with "Romanoff and Juliet," he starred in this minor Italo-Spanish comedy fantasy directed by Ladislao Vajda. Now his name will be the chief selling angle for this Chamartin-Falco film, released in Europe in 1957 as "An Angel Over Brooklyn," particularly in the art houses although the film's broad comedy touches and its small boy-enormous mastiff relationship would delight youngsters and family audiences. But no English-dubbed version is planned, perhaps because the torrent of Spanish issuing from the characters' mouths would be difficult to synchronize with English words. Ustinov plays a Scrooge-like lawyer-landlord who terrifies his timid clerk and extracts every possible penny from his poverty-stricken Brooklyn tenants. Accustomed to barking like a dog to scare away vendors, Ustinov is turned by a fortune-teller into a huge mongrel until someone loves him enough to break the evil spell. The big dog's antics create some chuckles and there is considerable horseplay and slapstick chases, all of which are better than the overly sentimental moments. Little Pablito Calvo, who scored in Vajda's "Marcelino" a few years back, again proves a natural child actor. Except for a few Brooklyn street locations, the picture was filmed in Madrid.

Peter Ustinov, Pablito Calvo, Atoldo Tieri, Silvia Marco, Maurizio Arena.

Eve Wants to Sleep

F Ratio: 1.85-1 Comedy

Harrison **93 Minutes** **Rel. Oct. '61**

A rarity indeed from behind the Iron Curtain—an out-and-out satirical study of contemporary people—this Edward Harrison import (Polish dialog, English subtitles) should find good response in both anticipated situations and along the art theatre routings, since the principal player, Miss Barbara Lass, born Kwiatowska, 18, has been heartily accoladed on the Continent for her winning portrayal of a young girl from the provinces arriving in the city to study. She runs into multiple problems, finally winding up in a public park with a handsome police officer, no less, as her willing helper. This was produced by the Syrena Film Unit for Warsaw's Film Polski.

Barbara Lass, Roman Klosowski, Stanislaw Mikulski.

To Film Two in Spain

HOLLYWOOD—"Invisible City," starring Anita Ekberg, is the first of two films Sidney Pink will coproduce in Spain with Producciones Cinematograficos and in association with Worldwide Enterprises Inc. A second feature is "The French Diary," an original story by Pink to star Marujita Diaz, winner of Spain's best actress award for 1960.

Correction on UA Film

"Boy Who Caught a Crook," United Artists feature which is reviewed in BOXOFFICE October 2, should carry the F symbol for family rating instead of A for adults only.

Breakfast at Tiffany's

F | Ratio: 1.85-1 | Comedy ⊛

Paramount (6103) | **115 Minutes** | **Rel. Oct. '61**

A gay, ultra-sophisticated and, oft-times, utterly mad farce comedy based on Truman Capote's best-selling novel, with Audrey Hepburn, giving a delightfully pixieish portrayal of Holly Golightly, for top marquee value. The Martin Jurow-Richard Shepherd production, lavishly filmed in Technicolor on famous Manhattan locations, is made-to-order for key city first-runs and subsequents. In small towns and family spots Miss Hepburn and the on-coming George Peppard, plus the broad comedy caricature of Mickey Rooney, will satisfy all except the kiddies—they wouldn't dig most of it, anyway. The screenplay by George Axelrod is wildly improbable and inconsequential in its hilarious moments, engagingly directed by Blake Edwards, who also manages to make the rare serious touches quite moving. The off-beat casting of Miss Hepburn as the dazzling, capricious heroine was an inspiration and Peppard is perfect as the young writer who finally brings her down to earth. Patricia Neal is excellent as Peppard's wealthy "sponsor" and both she and Miss Hepburn wear striking gowns by Hubert de Givenchy and Pauline Trigere to make the ladies drool. Buddy Ebsen's Texas horse doctor is a dramatic gem. Henry Mancini's "Moon River" theme is already sweeping the airwaves.

Audrey Hepburn, George Peppard, Patricia Neal, Buddy Ebsen, Mickey Rooney, Martin Balsam, Villalonga.

The Risk

F | Ratio: 1.85-1 | Drama

Kingsley Int'l | **81 Minutes** | **Rel. Oct. '61**

While Hollywood has drastically cut down on its production of well-made, black-and-white programmers best suited to the supporting spot on dual bills, several recent British films are well suited to second feature slotting—as witness this dramatic, absorbing and splendidly acted film produced and directed by Roy and John Boulting, who turned out "Seven Days to Noon," "Private's Progress" and other fine English fare. Peter Cushing, who is becoming familiar to U.S. audiences through his many Hammer Films portrayals, "The Mummy," "Horror of Dracula," etc., is the sole marquee name but Raymond Huntley and several others will be familiar to devotees of British fare. The screenplay by Nigel Balchin, based on his novel, "A Sort of Traitors," starts slowly but interest builds steadily up to the suspenseful climax in which a suicide provides the final twist to the complications. Only a few "too-British" touches, such as accenting the second syllable of laboratory, might annoy some patrons. Tony Britton and Virginia Maskell, as young research scientists, make a pleasing romantic team, Cushing is excellent as the head scientist but it is handsome Ian Bannen, playing an embittered, armless Korean war veteran, whose portrayal is standout.

Tony Britton, Peter Cushing, Virginia Maskell, Ian Bannen, Thorley Walters, Donald Pleasance.

Susan Slade

F | Ratio: 1.85-1 | Drama ⊛

Warner Bros. (157) | **116 Minutes** | **Rel. Nov. '61**

Connie Stevens, one of the three romantic leads in "Parrish," receives the full star treatment from Warner Bros. in this lavishly filmed Delmer Daves production with a slick magazine Ladies' Home Journal-type of plot. As in Daves' "Parrish" and "A Summer Place," both boxoffice hits, this stars Troy Donahue, increasingly popular with the teenagers, has a strong supporting cast, Technicolor photography and another Max Steiner musical theme that will help sell record albums. Daves, who also directed and wrote the screenplay, based on the novel by Doris Hume, stuck to his sure-fire formula, guaranteed to appeal to women patrons rather than win critical praise. The over-long picture is filled with cliches for its long-suffering, wronged heroine and contains considerable corny dialog which even Lloyd Nolan and Brian Aherne are unable to surmount. And Miss Stevens has neither the looks nor acting ability to make the unhappy heroine a sympathetic figure. Fortunately, Dorothy McGuire is on hand to give a luminous portrayal of an understanding mother who protects her daughter's illegitimate child from the world. Also Nolan, Aherne, the reliable Natalie Schafer and handsome Grant Williams contribute stalwart performances. Lucien Ballard's location photography is striking.

Troy Donahue, Connie Stevens, Lloyd Nolan, Dorothy McGuire, Brian Aherne, Grant Williams, Natalie Schafer.

West Side Story

F | Ratio: 2.55-1 | Musical Drama Panavision ⊛

United Artists ( ) | **155 Minutes** | **Rel. ————**

Mirisch Pictures' presentation of the enormously successful Broadway stage hit proves equally effective as a screen blending of the dramatic, musical and dance form. Directed by Robert Wise and the original stage choreographer, Jerome Robbins, with Leonard Bernstein's haunting musical score, Stephen Sondheim's humorous and powerful lyrics and Robbins' exciting and strikingly modern dances brilliantly reproduced in this great picture which is bound to be well patronized and widely discussed during its two-a-day runs and become a boxoffice smash in its general showings. Photographically the film is infinitely superior as visual entertainment due to the magnificent and breathtaking cinematography by Daniel Fapp is stunning Panavision and Technicolor. From the opening shots taken high above Manhattan island, where much of the picture was filmed, to the closer views of the city's high buildings, streets and parks in the west side slum district, where the camera captures the turmoil, the chases and the fights in thrilling fashion, the photography has rarely been equaled on the screen. Suitable for family audiences, but not the very young.

Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, George Chakiris, Simon Oakland, Bill Bramley.

Secret of Deep Harbor

F | Ratio: 1.85-1 | Drama

United Artists (6130) | **70 Minutes** | **Rel. Oct. '61**

Shoppers for action who have little regard for quality probably will enjoy this offering, but it won't appeal to ticket buyers who demand consistency in their screen fare, nor will it please patrons who resent excessive drinking and shabby romance. On the bottom half of double bills, the only spot for which it is qualified, boxoffice returns may be satisfactory; otherwise, it is not likely to jingle the cash registers to any degree. Some interest may be engendered through readers of "I Cover the Waterfront," novel by Max Miller on which the screenplay is based and by names of topliners Merry Anders and Ron Foster, both sufficiently familiar on movie and television screens to create marquee value. However, it's doubtful that the aforementioned will save what is a poorly acted, written and directed drama. The basic story idea is strong enough, but every line and situation of the Owen Harris-Wells Root script can be anticipated and it follows that performances are of the same grade. Primary fault of the production is lack of imagination and excitement. Robert E. Kent and Edward L. Cahn, producer and director, respectively, have turned out some good pictures under the Harvard Film banner, but apparently lost their sense of entertainment values on this one.

Ron Foster, Barry Kelly, Merry Anders, Norman Alden, James Seay, Grant Richards, Ralph Manza, Billie Bird.

Pirates of Tortuga

F | Ratio: 2.55-1 | Action Drama © ⊛

20th-Fox (135) | **97 Minutes** | **Rel. Oct. '61**

Sam Katzman, after a 20-year tenure as producer of exploitable action programmers for Columbia, has switched to 20th Century-Fox with a colorful and entertaining pirate yarn which is the equal in color, scope and period flavor of any of the Italian-made action epics. Except for Rafer Johnson, the decathlon champion who plays a minor role, marquee value is almost nil so the title and buccaneer theme are the best selling angles. As directed by Robert D. Webb, from a screenplay by Melvin Levy, Jesse L. Lasky jr. and Pat Silver, the picture has sword play and sea battles aplenty with ample time for a romantic plot dealing with a gutter-snipe with ambitions to be a lady. This role, which borrows something from both "Pygmalion" and "Forever Amber," is given an amusing, tongue-in-cheek treatment and is delightfully played by Leticia Roman, a pertly attractive young actress who will win audience favor. Ken Scott, after supporting roles in several 20th-Fox films, has the rugged good looks and fistic ability for the part of the privateer captain-hero and he bids fair to be considered for John Wayne-Joel McCrea-type of roles. Edgar Barrier and Robert Stephens, the latter as Morgan, the pirate, add convincing portrayals. The 17th Century sets and costumes are authentic-looking.

Ken Scott, Leticia Roman, Dave King, Edgar Barrier, Rafer Johnson, Robert Stephens, John Richardson.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

THE STORY: **"West Side Story" (UA)**

A modern equivalent of the Romeo and Juliet love story, this tells how a handsome Italian member of the Jets, a west side gang, meets and falls in love with Natalie Wood, whose brother is a leader of the Sharks, a rival group of Puerto Ricans. Although both realize they have scant chance for happiness, they meet clandestinely and, when Beymer learns of a "rumble" planned between the warring gang members he tries to stop it. During the melee, Beymer is forced into the fight. Both gang leaders are knifed and the climax finds the lovers dead, one slain and the other a suicide.

EXPLOITIPS:

The fame of the stage play which played two years on Broadway toured the country and won acclaim in European capitals, will be the strongest selling point, including music store displays of the record album. Leonard Bernstein's music will be a strong point with concert-lovers. For the teenagers, play up Natalie Wood and Russ Tamblyn, both popular with film patrons.

CATCHLINES:

Broadway's Most Exciting and Tempestuous Dance Drama —Now Magnificently Transferred to the Screen in Technicolor and Panavision . . . The Love Story of an Italian Romeo and a Puerto Rican Juliet—Whose Romance Was Doomed to Tragedy . . . Leonard Bernstein's Haunting Music and Jerome Robbins' Thrilling Dances Spring to Life on the Panavision Screen.

THE STORY: **"Secret of Deep Harbor" (UA)**

Newspaper reporter Ron Foster covers the waterfront. He is tipped that a big gangster will try and make Mexican waters and gets orders from his city desk to be on the lookout. At a dive, he runs into Barry Kelly, fishing boat captain, and his daughter, Merry Anders. Kelly is drunk and loaded with money. Ron guesses he hasn't come by the loot honestly and decides to follow his hunch. Next day the dead body of the gangster is discovered at the bottom of the sea weighted down with an anchor. Merry, who has fallen for Ron, innocently identifies the anchor as her father's. Ron notifies police and they board Barry's boat, discover smuggled heroin, accuse Barry of murder and wound him in a gun battle. Ron breaks the story; Merry believes his interest in her was for the sake of the scoop. She plans to skip town with Barry, but all ends well for the lovers when Barry's wound proves fatal and Merry realizes Ron was only doing his duty.

EXPLOITIPS:

Request bookstores' cooperation in displaying Max Miller's novel, "I Cover the Waterfront," along with stills from picture and theatre information. Music stores can cooperate with like displays of the record of the same name.

CATCHLINES:

A Daredevil Reporter Assigned to Cover the Waterfront . . . What Was the Secret of the Harbor? . . . Can You Keep the Secret Shared by Two Lovers?

THE STORY: **"Pirates of Tortuga" (20th-Fox)**

Ken Scott docks his privateer ship in 17th Century London and is commanded to find and destroy Henry Morgan, the pirate who has been attacking British trading ships. Meanwhile, Leticia Roman, a pretty guttersnipe, is saved by Scott from lecherous dock-workers but he is furious when he finds her a stowaway after his ship sails. Three of his officers spend their time teaching Leticia how to act like a lady but, after the ship docks in Jamaica, she leaves with a pendant stolen from Scott. Leticia is rescued from thieves by Edgar Barrier, governor of the island, who believes her to be a noble lady. Scott meets Morgan (Robert Stephens) and, while pretending to partnership with the pirate, he gleans information about where to attack his ships. After successfully attacking Morgan's ships, both he and the pirate are imprisoned by Barrier. But Leticia reveals Scott's real plans and is finally reunited with him.

EXPLOITIPS:

Stress the title by playing up Sir Henry Morgan, the pirate, his buccaneers and the swashbuckling adventure yarn. Sports fans will be interested in Rafer Johnson, the Negro who won the decathlon medal at the Olympic Games.

CATCHLINES:

Across the Seven Corners of the Seven Seas, Theirs Was the Name Feared Above All Others . . . The Mighty Hordes Who Made the Seas Run Red With Cutthroat Fury.

THE STORY: **"Breakfast at Tiffany's" (Para)**

George Peppard, a young writer being "sponsored" by Patricia Neal, arrives in his newly decorated Manhattan brownstone, also tenanted by Audrey Hepburn, a pixieish playgirl who is dazzled by Tiffany's window displays and is handsomely paid for dining with wealthy men and paying visits to an ex-mobster in Sing Sing. Audrey and George are attracted to each other, especially after he helps her to send away Buddy Ebsen, a gentle Texan to whom she had once been married. Audrey attempts to interest a Hollywood agent in Peppard's stories and he decides to ditch the demanding Patricia when disaster strikes. Just as Audrey is set to leave for Brazil to marry a handsome millionaire, she is arrested for innocently carrying narcotics information from the Sing Sing prisoner. Peppard helps to get her released and she realizes he truly loves her.

EXPLOITIPS:

The best-selling novel by Truman Capote can result in bookstore displays, plus record shop counter and window displays of Henry Mancini's album, both items highlighting the photo of Audrey Hepburn with a long cigaret holder.

CATCHLINES:

Audrey Hepburn As That Delightful Darling, Holly Golightly, Who Collected Diamonds and Wealthy Playboys . . . Truman Capote's Bizarre Novel About Manhattan and Mad, Mad Denizens—Now on the Screen . . . Everyone Loves Holly Golightly, the Girl Who Lived a Madcap Life.

THE STORY: **"The Risk" (Kingsley)**

Peter Cushing, dedicated scientist, and his team of assistants, Tony Britton, Kenneth Griffith and Virginia Maskell, are working on a virulent germ which could be used for stamping out bubonic plague when the British government informs them that their discoveries cannot be published because of the risk that the information might be used by a hostile power for germ warfare. Britton, who is attracted to Virginia, learns that she is devoted to Ian Bannen, to whom she was once engaged before he lost both his arms in the Korean war. Bannen is entirely dependent on Virginia's help yet he hates her loyalty to him. When Bannen learns that Britton is indignant about the government's edict about his work, he puts him in touch with an "international" organization which agrees to pay for the secret file on the research. Britton's plans are almost discovered by British security police but Cushing's quick thinking saves his assistant and Bannen's suicide opens the way to happiness for him with Virginia.

EXPLOITIPS:

Playing up the title as a rubber stamp with the word "Risk" placed over photos of Peter Cushing, Virginia Maskell and Tony Britton in newspaper ads or on the theatre lobby displays will attract attention.

CATCHLINES:

Dedicated Scientists Under Suspicion As Possessors of Top Secret Information for the Enemy.

THE STORY: **"Susan Slade" (WB)**

After ten years' service as a Chilean mining engineer, Lloyd Nolan, his wife, Dorothy McGuire, and teenage daughter, Connie Stevens, sail for California. En route, Connie has a shipboard romance with Grant Williams, wealthy mountain climber, and, after her parents introduce her into their new social set, Connie realizes she is to have a baby. On the night of her California debut, Connie hears that Williams has been killed and she attempts suicide but is rescued by Troy Donahue, a former wealthy boy reduced to becoming a stable hand. Nolan then accepts a new mining job in Guatemala where Dorothy can pass off the child as her own. After Nolan dies of a heart attack, the two women return to California where the unhappy Connie blurts out the truth about her illegitimate child to her family friends. Troy remains loyal and she returns his love.

EXPLOITIPS:

Following the successful pattern of "A Summer Place" and "Parrish," play up Troy Donahue, a favorite with teenagers and TV watchers of "Surfside 6" and mention that Connie Stevens was one of Donahue's three loves in "Parrish."

CATCHLINES:

That "Parrish" Gal, Connie Stevens, Is Pursued by Handsome Troy Donahue and Grant Williams in Another Delmer Daves Romantic Hit . . . Torn Between Loyalty to Her Devoted Parents and Love for the Child She Could Not Acknowledge . . . What Was Susan Slade's Guilty Secret?

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"Mr. Sardonicus"

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—See *Showmandiser Section*

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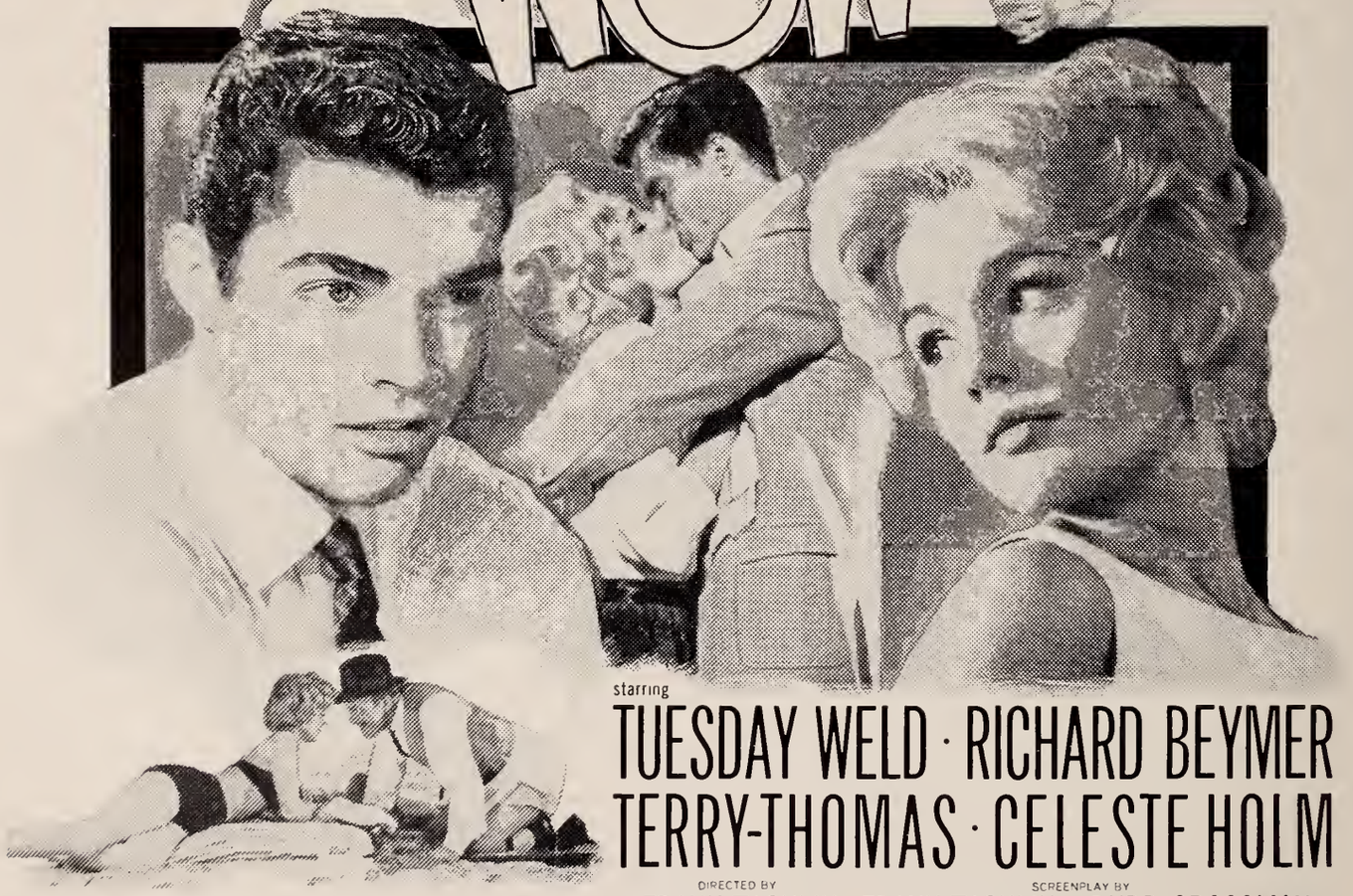
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THE NATIONAL FILM WEEKLY
Published in Nine Sectional Editions

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ATTENTION: JOHN Q. PUBLIC

AT A TIME when this industry is being subjected to more carping criticism than usual, it is refreshing to come across a column of friendly comment, such as Jack H. Lowe had on the editorial page of a recent issue of the Sidney (Nebr.) Telegraph. It might be called a column of sound and "friendly persuasion," for it convincingly puts the medium of the motion picture in the favorable light it merits and points up a value it has in everyday living that many people have overlooked. Viz, the following pithy paragraphs culled from that column:

My daughter is a great movie fan. She's been going to the movies since she was old enough to sit up and she's never seen a poor one. I think this is interesting because so many people are bored stiff nowadays and can't seem to find anything they enjoy. My daughter would suggest a good movie as a sure cure for what ails them.

The trouble with most people is that they go to the show to be a critic instead of to be entertained. They consider themselves experts on every subject and they refuse to be entertained because they are too busy finding fault. This has been accentuated since the advent of TV and it's a pity, because the world is full of entertaining and wonderful things if we'll only let ourselves go.

It used to be that movies were reviewed by people who found real fun in their jobs, but this is long gone. The professional movie reviewer today is no longer a movie lover—he has become a self-ordained intellectual—an expert on every facet of the entertainment business. The movie critic for Time Magazine is a good example. He doesn't like anything made in America except money, and he uses his cute phraseology to ridicule the best efforts of our creative talent.

Inasmuch as Americans are a race of sheep who like to be led, the opinions of so-called experts have great influence in our thinking. If Time Magazine doesn't like a movie, we take it for granted that the picture is lousy so we don't go see it. Meanwhile dozens of wonderfully entertaining features are flicking across the screen and we sit at home and watch 1939 pictures on TV which don't compare with the quality we are offered at the theatre today.

This is a form of brainwashing which we deplore in other countries, but surrender ourselves without protest. It is propaganda generating from one man's mind and one man's opinion. We are led down this path of static thinking because we are mentally lazy and refuse to think for ourselves. If America has a fault it lies in the fact that things have been made so easy for us that our brains are gradually shrinking away from lack of use.

There is infinite talent in our land, creating entertainment the likes of which the world has never seen. There is beauty and comedy and drama and stark realism in every man's life, yet so few of us recognize it. We exist from day to day, accepting the joys and sorrows as they come and dismissing them with little more than a shrug. Yet, here in everyone's existence there is excitement and glamor which, in the hands of a talented and imaginative writer, can be transformed into fiction more challenging than truth.

We live in a world of infinite wonder and beauty and fascination. The cultural riches available to most Americans, even to those of small means, exceed the imaginings of past generations. A man could spend all his waking hours listening to music, reading books that entertain and instruct and stimulate, looking at works of art, and seeing good movies and yet die leaving much to be seen and heard and thought about.

A friend of mine who has been eminently successful in the business world tells me he goes to a movie when the pressures of economics become too great. He finds relaxation and entertainment which he needs to balance the drive he has developed into becoming a millionaire. He doesn't go to the movie to pick it to pieces or find fault with its talent quality. He is a successful man in his own field and he prefers to believe that the people who make movies are successful in their profession because they know what they are doing.

So, if you are bored with life and tired of sitting at home and getting your entertainment from that one-eyed monster over in the corner, take my advice. Go see a movie. It will be good for you. It will remind you of the good old days when it was easy to be thrilled and excited.

We think that Mr. Lowe has contributed some excellent advice—inspirational, in fact—which the people in this business should relish, and which will bring renewed, if not new, joy to the public, if it heeds his advice and goes to the movies more frequently. We don't know whether or not Mr. Lowe's column is syndicated; we hope it is. But, whether or not, other columnists and newspapers would be rendering a great service to their readers by emulating Mr. Lowe's fine example.

Ben Shlyen

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THRU UA

TOA CONVENTION

A. C. E. FILMS SUBSCRIPTION LIST OPENED TO EXHIBITORS

Management Plans Begin To Jell With Naming Of Steering Group

By AL STEEN

NEW ORLEANS—A.C.E. Films, Inc., moved forward on two fronts during the Theatre Owners of America convention here last week. This was made possible by the presence at the convention of the steering committee of the American Congress of Exhibitors which is setting up a production-financing division for the purpose of relieving the product shortage.

The steering committee created a committee on management negotiations and voted to open its subscription list to additional exhibitors.

FABIAN NAMED CHAIRMAN

S. H. Fabian, president of Stanley Warner Corp. and the leader in the promotion of the ACE production unit, was named chairman of the management negotiations committee. This group will hold discussions with several producers who have made themselves available to A.C.E. Films. Whether any one of these producers would be the production chief or serve as the operating head has not been determined. It was learned that the possibility of Max E. Youngstein, vice-president of United Artists, becoming the executive director of A.C.E. Films was now remote, even though talks may continue.

The decision to open the subscription list resulted from countrywide requests received from important theatre interests to participate in the company. When registration with the Securities and Exchange Commission has been completed, investment in A.C.E. Films will be solicited from every exhibitor in the United States.

An ACE spokesman said that ACE was not undertaking a rigid production policy. He said ACE would produce features itself or encourage individuals or teams to put additional "A" features on the market through any method or combination of methods which, "in our judgment, will provide the ample merchandise desperately needed to run theatres profitably."

COMMITTEE PERSONNEL

The steering committee consists of Adolph Goldberg, Detroit; Harry Mandel, New York; David Wallerstein, Chicago; Sumner Redstone, Boston; Mitchell Wolfson, Miami; E. D. Martin, Atlanta; Laurence Tisch, New York; and Fabian.

At the convention luncheon Tuesday (10), which was sponsored by National Screen Service, Fabian said that fringe problems would become less aggravating and expensive as more films showed up on distribution schedules. He summed it up this way: By the law of averages, the more features made, the more money pictures made; the more pictures made, the less pressure on exhibitors to over-extend their runs; the more competition among distributors for playing time, the greater the chance for negotiating reasonable terms.

He said more pictures created an increased opportunity to build an inventory so that exhibitors could know what was coming up for weeks ahead, thereby allowing for the intelligent planning of merchandising. He said that the only way of getting more pictures was an exhibitor-financed, managed and directed company. He said A.C.E. Films would produce, or cause to be produced, a sufficient number of features to make a substantial contribution to annual production.

In announcing that the new company had advanced toward the objectives, Fabian said there were two important problems to be resolved: "We need more money and we need management and we are in the process of getting both.

"All we ask in return for the devoted labors of our small committee and the gamble taken by the men who have courageously subscribed the first money," Fabian said, "is that when we come to you as individuals for cooperation that you forget petty disputes, that you brush off differences of opinion, to concentrate on the objective; that you generously support with enthusiasm and subscription what we will ask you to do. And I want to say emphatically that your investment in ACE will not only work to protect your theatres, but will also turn out to be one of the most profitable investments you have ever made.

"If we receive from all exhibition such whole-hearted support, we have complete confidence that the project will succeed and that A.C.E. Films will provide you with a product that will be of great benefit to the whole industry."

Following Fabian's talk, John Stembler, new TOA president, announced that the association had doubled its investment in A.C.E. Films, boosting the amount from $25,000 to $50,000. He said the action was taken because the "enlightened self-interest of all exhibitors cries out for financial support of A.C.E. Films."

The enthusiasm shown over the potentials of A.C.E. Films might be considered an unscheduled highlight of the convention. Not only did TOA double its contribution, but many individual exhibitors who had been among the original subscribers to the fund boosted their investments by 25 to 50 per cent during the convention.



This is TOA's executive team for 1961-62. Seated, left to right, are Robert W. Selig, National Theatres & Television Co., Los Angeles, assistant to the president; Roy Cooper, Valley Theatres, San Francisco, executive committee chairman; John H. Stembler, Georgia Theatre Co., Atlanta, president; Albert M. Pickus, Stratford, Conn., chairman of the board of directors; John G. Broumas, Chevy Chase, Md., assistant to the president. Standing, left to right: Samuel Pinanski, American Theatre Corp., Boston, honorary chairman of the board; E. Lamar Sarra, Florida States Theatres, Jacksonville, Fla., assistant to the president; Sumner M. Redstone, Northeast Drive-In Corp., Boston, assistant to the president; Herman M. Levy, New Haven, general counsel; Joseph G. Alterman, New Haven, administrative secretary. A complete list of new officers appears on page 7.

TOA Lauds Tradepress For Aid to Association

New Orleans—Acknowledgement of the service and help given to Theatre Owners of America by the industry tradepress is made in a full-page statement published in TOA's convention handbook distributed at the convention this week.

"Without the tradepress," said TOA, "we would be operating virtually with just one eye, one ear and a much muted voice."

John Stembler Pledges Four-Point Program

NEW ORLEANS—John Stembler, new president of Theatre Owners of America, pledged a four-point program for the new administration Thursday when he addressed the concluding luncheon meeting of the TOA convention here.

Although of considerably less scope than a panacea for all exhibition's problems, Stembler said, "I would like to make the following pledges to you:

"To continuing efforts to increase our product supply both through existing or new producers and film companies—domestic and foreign.

"To work for the use of discretion and good taste in the making of pictures to the end that the pressure for censorship and classification will be alleviated.

"To pursue with vigor our campaign against pay TV.

"To have TOA expand its liaison activities with other branches of the industry; continue its policy of attacking industry problems in a statesman-like and constructive manner; encourage candid and mutually beneficial relationships with others in our business, all to the end that TOA may continue to enjoy and deserve the respect of all segments of our industry."

As to the product situation, Stembler said that most of exhibition's problems would be solved if exhibitors encouraged such organizations as A.C.E. Films to finance and produce new pictures. He said another source of relief could come if the film companies gave exhibitors a few good pictures in the non-holiday periods.

Two New Vice-Presidents Of TOA Are Elected

NEW ORLEANS—In addition to John Stembler of Atlanta, who was elected president of Theatre Owners of America at the annual convention here last week, two new vice-presidents were elected. They were Horace Denning, Jacksonville, Fla., and T. G. Solomon, McComb, Miss. Both have been active in their own regional units.

Three new assistants to the president were re-elected; namely, John G. Broumas, Chevy Chase, Md.; E. Lamar Sarra, Jacksonville, Fla., and Robert W. Selig, Beverly Hills, Calif.

New members elected to the executive committee were George Aurelius, Phoenix, Ariz.; Will J. Conner, Tacoma, Wash.; Kelly Crawford, Raton, N. M.; Robert Davis, Sherman, Tex.; Lloyd Franklin, Clovis, N. M.; James Gaylord jr., Troy, Ala.; John Krier, Salt Lake City; Chris Gorder, Poplar, Mont.; Jeff Hofheimer, Norfolk, Va.; Harry Mandel, New York City; Ted Mann, Minneapolis; David Milgram, Philadelphia; Harry Nace jr., Phoenix, Ariz.; Spiro J. Papas, Chicago; Tom Smiley, Denver; Richard Smith, Boston; William Thedford, Los Angeles; Preston Tisch, N.Y.C.; Roy Richard-son, Norfolk, Va.; Earl Hendren, Erwin, Tenn.

All other officers were reelected. They were H. F. Kincey, Charlotte, N. C., secretary; S. H. Fabian, New York, treasurer; Joseph Alterman, New York, assistant secretary; Herman M. Levy, New Haven, general counsel, and Myron N. Blank, Des Moines, chairman, finance committee.

MPI a 'Success Story'; To Diversify Program

NEW ORLEANS—The story of Motion Picture Investors, Inc., is a success story, Walter Reade jr., president, told a meeting of stockholders who were attending the Theatre Owners of America convention here Monday (9).

Reade said that, for the first time in the company's history, operating income for the first six months of this year had exceeded current expenses. He said that MPI showed an actual operating profit for the six-month period in the amount of $16,934 and, in addition, the company realized a gain of its investment portfolio to the tune of $9,621 net of federal income tax.

Reade said that the continued record of success achieved by the company had brought many investment opportunities to management's desk, several of which were being carefully analyzed.

The stockholders were told that the directors were considering the formation of a small business investment company, specializing in the amusement industry. He said that, while plans were still tentative, the new company would probably be organized as a subsidiary of MPI, a majority or all of the stock to be owned by MPI. In 1958, Congress enacted legislation known as the Small Business Investment Act for the purpose of encouraging the flow of private equity capital and long-term loan funds to small business concerns.

Reade said that two major contracts for bringing more films to the nation's theatres had not only come to fruition, but the films now were playing successfully from coast to coast. He said MPI's contract and agreement with Allied Artists for the rerelease of "Friendly Persuasion," "Wichita" and "The Oklahoman" had resulted in a substantial profit to MPI.

The first film produced with MPI financial support, "The Deadly Companions," is now being distributed by Pathe-America and MPI's investment of $150,000 constituted approximately one-third of the funds required to produce the picture, Reade said. He stated that it was too early to predict what the gross income of the picture would be, but that, as an inducement for its loan, MPI was entitled to receive, in addition to interest on the loan, five per cent of the first $900,000 of worldwide gross receipts. The financial reports reflects the first remittance of such inducement consideration: $904.

Reade said that Warner Bros. had negotiated a contract with the producers of the picture for the international release, outside of the United States and Canada, and had made a substantial advance. This, together with the residual value in the negative, gives MPI reason for confidence that MPI's investment will be repaid with a profit. The film was brought in at $60,000 under budget and one-third of this amount has been refunded to MPI in accordance with the loan agreement, Reade said.

In answer to a question, Reade replied he did not believe that the formation of A.C.E. Films would bring about any competition with MPI. He said that MPI hoped that the ACE project would be a success.

John Wayne Receives TOA 'Star' Award

New Orleans — John Wayne, actor, producer and one of Hollywood's greatest stars since his first big hit, "Stagecoach" in the 1930's, received the "Star of the Year" award from the Theatre Owners of America in ceremonies at the Roosevelt Hotel closing TOA's 14th annual convention. Wayne was the eighth recipient of the award.



John Wayne

More than 1,000 theatre owners and their wives watched Albert Pickus of Stratford, Conn., retiring TOA president, and Robert W. Selig, executive vice-president of National Theatres and Television Co. of Los Angeles, present the award to Wayne on a dais which included 14 "stars of tomorrow," personalities honored by TOA as new screen personalities. Previous winners were Danny Kaye in 1954 and James Stewart, William Holden, Rock Hudson, Deborah Kerr, Jerry Lewis and Doris Day in the years following.

Film Informational Service Approved Another Year

NEW ORLEANS—Theatre Owners of America's board of directors voted to continue its Film Content Informational Service for another year at its preconvention meeting here Sunday (8). The cost was estimated at approximately $5,000, but the position was taken that, if the service proved effective it would be a small investment for TOA to make on so vital a problem.

E. D. Martin, chairman of TOA's censorship committee, told the TOA board that in several situations, including Connecticut and New York, legislators advocating censorship had dropped their campaigns temporarily in order to see how the service would work out. He said the service was giving exhibitors something to show censorship advocates what TOA was doing to forewarn their patrons of the content of new films.

Martin said that, currently, the industry was in the "quiet eye of the censorship hurricane" and that "we emerged from the front of the storm—the 1961 legislative sessions—amazingly well," a condition which few exhibitors had been willing to predict a few months ago.

Legal Advisory Board Warns on Contracts

NEW ORLEANS—The Legal Advisory Council of Theatre Owners of America told the TOA board of directors here Sunday (8) that members should refuse to sign any contract with Warner Bros., or any other distributor, which contains restrictions in regard to kiddy shows. Although Warner Bros. has deleted from the definition of the term "gross receipts" that portion which would automatically require the exhibitor to include "kiddy" shows, midnight shows, etc., in his gross for the determination of percentage film rental. TOA believes that this modification is not enough.

ASK DELETION OF CLAUSE

The Legal Council declared, and it was agreed to by the board, that the modification left open to automatic inclusion in gross receipts "all monies collected by the exhibitor for the availability of heating, air conditioning, parking, playground facilities and/or other facilities or services." The entire clause should be deleted, the Council stated.

In its report, the Council said that the "bone that Warner Bros. is throwing to you should not be picked up. If 'kiddy' shows and midnight shows are subject to negotiation on a picture-by-picture basis, then, so should all of the provisions included in the definition of 'gross receipts' be subject to negotiation. Nothing short of deletion of the entire definition should satisfy you."

The board was advised to "keep in mind that history is replete with instances wherein the maximum of today became the minimum of tomorrow."

John Stembler, new TOA president, in his first interview with the tradepress, said that he, along with Albert Pickus, retiring TOA president, would continue their talks with Charles Boasberg, Warner Bros. general sales manager, and that he was hopeful for the complete elimination of the definition. He said the business had operated in the past without such restrictions and there was no reason why it should not continue to do so in the future.

The Council's recommendation on the Warner Bros. matter and all other issues discussed were adopted by the board.

DISCUSS EXTENDED RUNS

The Legal Advisory Council is a group which meets at the time of the annual conventions for the purpose of discussing current legal problems affecting theatre owners and is made up primarily of attorneys with, and for, various state and regional units.

In discussing extended runs, the Council said that in today's sellers' market, the exhibitor was at the mercy of the distributor and had little choice. Nevertheless, it was said, it was a matter of individual negotiation, no matter how one-sided it may be.

The Council said it recognized that the playing of pictures on an extended prerelease basis deprived subsequent-run, product-starved theatre owners from benefiting from the playing of those pictures on their customary early availability. The exhibitors would like to have these pictures earlier, "but we are unable to accomplish this for them for various reasons," the Council said.

The producer feels that he cannot, and will not, be told when and how to license his production, the Council said. It is true that the distributor defendants are bound by the provisions in the decrees in the Paramount case and, if they are in violation of these provisions, the government is in a position to move against them. But, the Council said, the Department of Justice has taken the position that the so-called prerelease pictures, playing extended time, are not in violation of the decrees, adding that "this is a matter which must always be kept in mind in the search for relief."

Thus, the board was told, the matter of how long a picture will play prerelease is a subject for negotiation between exhibitor and distributor. It is for the exhibitor to decide just what he feels is economically prudent for him to do, the Council declared.

WARNS ON PRICE FIXING

Although the decrees in the Paramount case prohibit the setting of admission prices by the distributors, distribution has been indulging in it in one form or another, the Council reported. But, here again, this is a matter of negotiation. However, TOA is prepared to lend all of its efforts to have the Department of Justice pursue the matter, if sufficient number of verified complaints are received, the Council said, adding that "distributors ought to take heed, again and again, that, when they indulge in this practice, they risk the extreme danger of Department of Justice criminal action."

There was an increasing number of complaints over blind-bidding during the last year, the Council said, and TOA was able to eliminate many of the difficulties. On the other hand, some members of the Council said there were no complaints in their exchange areas. For that reason, the Council has decided to survey all of the exchange areas and obtain a complete picture of the situation. If results warrant it, TOA will take advantage of every remedy available to eliminate the practice.

The Council pointed out that the voice of exhibition had not been heard by the U. S. Supreme Court in censorship cases. Therefore, it was recommended by the Council and approved by the board, that TOA be heard as amicus curiae in appropriate censorship cases in the Supreme Court, so that exhibition may help to convince that tribunal that motion pictures be afforded the same protection as offered to other media of expression.

More Top Quality Film In AIP's Future Plans

NEW ORLEANS — With a record of seven solid years of producing and distributing motion pictures behind it, American-International Pictures is moving into a new era of providing more and more top quality features for exhibitors. James H. Nicholson, president, and Samuel Z. Arkoff, vice-president, made this announcement at a luncheon meeting of Theatre Owners of America Monday (9) at which they were hosts.



James H. Nicholson



Samuel Z. Arkoff

Both Nicholson and Arkoff appealed to exhibitors to accord AIP its just due as an important factor as creators and distributors of good motion picture entertainment. Pointing to the 100 feature films which the company has provided since its formation seven years ago, and to its plans to increase both quantity and quality of product in the future, Arkoff said the company didn't want "to be taken for granted." He asked exhibitors to put AIP on the same basis as other companies.

Nicholson called for an increased role by theatremen in the promotion of pictures. Too many theatremen are inclined to give "lip service" only to showmanship, he said. They talk about it at conventions but fail to follow through at home, with arguments that they can't afford it, or that their situation is a special one. Exhibitors talk about "new faces," but when they are offered a new picture they want to know "who is in it?" He said the company offered a simple $15 lobby gimmick for "The Pit and the Pendulum," but theatremen in many situations wouldn't spend the money to use it. As a result business suffered.

Nine New Personalities Appear at Convention

NEW ORLEANS—Nine upcoming young players were presented to the TOA convention in a "Spotlight on Stars" program Wednesday (11), produced by Robert W. Selig and coordinated by Herb Steinberg, Paramount's studio publicity chief. The nine, who appeared in person along with clips from pictures in which they appear, were: Stella Stevens, who will be seen in Paramount's "Too Late Blues"; Peter Brown, Warner Bros.' "Merrill's Marauders"; Joyce Taylor, MGM's "Ring of Fire"; Karen Balkin in Mirisch Company's "The Children's Hour"; Darleen Tompkins, Paramount's "Blue Hawaii," Kendall Scott, 20th Century-Fox's "Second Time Around"; Madelyn Rhue, Warner Bros.' "Majority of One," and Annette, the single-name personality of Walt Disney's "Babes in Toyland."

Aggressive, Market-Slanted Showmanship Declared Necessary

NEW ORLEANS—The need for aggressive showmanship was stressed by three representatives of major companies at the "Showmanship Crusade" which opened the 14th annual convention of Theatre Owners of America here Monday (9) in the Roosevelt Hotel. A capacity audience of exhibitors heard Philip Gerard, eastern advertising and publicity director of Universal; Robert S. Ferguson, national director of advertising and exploitation of Columbia Pictures, and Fred Goldberg, executive director of the same department of United Artists, discuss their companies' plans as well as give constructive advice for the best results.

FULL MOBILIZATION NEEDED

A mobilization of effort, energy and enthusiasm is required in today's market, Gerard told his audience. This spirit has to be sparked from the top, he said, adding that "your rank and file organization, your theatre managers, your theatre personnel are a source of tremendous energy and activity if you set them off with direction, with purpose and with goals."



Philip Gerard

Gerard said dismal results had been seen from discouraged, do-nothing defeatists who have given up on their businesses and on themselves and who infect their associates and their audience with a sense of despair. He said the difference between a selling organization and a sloughing organization was the difference between success and failure. "Indifference," he said, "is costing our industry millions of dollars."

Gerard said that Universal had approached the merchandising of its product with the knowledge that the motion picture audience was made up of more than one audience and each one had to be sold in a special way. He stated that each picture presented a different challenge and required different selling tools and techniques. He pointed out that today's audiences could be broken down into age groups, frequent and infrequent and male and female and the challenge was to employ the proper techniques to reach each segment of the potential audience of a picture.

FEWER READ MOVIE PAGE

Gerard said that today only 30 per cent of the newspaper readers read the amusement section against 62 per cent ten years ago. He said the industry should reexamine its spending of its advertising dollars, both locally and nationally. He paid tribute to the industry's showmen who were going out and selling their pictures, their theatres and their industry to the public.

"We can be encouraged by the growing awareness on the part of many exhibitors of the need for increasing selling efforts," Gerard said. "There has been a rallying call to showmanship and showmen are responding."

Ferguson, who followed Gerard to the podium, urged the convention delegates to "throw out Madison Avenue and put Main Street back in show business." He said that merchandising had become the "catch-phrase" of the industry, another Madison Avenue slogan which meant all things to all people. In reality, he said, "it merely means showmanship."



Robert Ferguson

To the producer, he continued, it means making a picture containing all the diverse boxoffice ingredients calculated to earn a profit. To the distributor, it means the full barrage of promotional effort, from the inception of the story to the film's final engagements, designed to sell the film to the public.

"But," he said, "to you, the exhibitors, merchandising or showmanship is an entirely different problem. It must be tailored to your specific needs in each individual situation."

Referring to the Markley plan whereby a large group of southern theatres conducted its own promotion on a Columbia picture, Ferguson said the results were 247 per cent above the national average. Similar results were achieved by the Marcus plan in Wisconsin, he said.

FOR EQUAL PARTNERSHIPS

Ferguson said it was Columbia's desire to integrate the three areas of merchandising showmanship so that producer, distributor and exhibitor would be equal partners in the promotional approach to every film. He said he was eager to see exhibitor merchandising plans expanded whereby promotional campaigns would be geared for individual markets across the country. He promised that Columbia would work closely with all exhibitors on individual merchandising and would welcome suggestions and advice from exhibitors.

Goldberg used slides, television trailers and radio spot announcements to get over his story on forthcoming United Artists productions. He said that UA had developed two separate campaigns on "Paris Blues," one stressing it as a "love spectacular" and the other playing up the more sensational sex angle. He said UA planned to continue this policy in order to attract various types of audiences.



Fred Goldberg

The exhibitors, via slides, were able to see the UA advertising copy on "Paris Blues," "Town Without Pity," "X-15," "Pocketful of Miracles," "One-Two-Three," "Judgment at Nuremberg" and "West Side Story." They also heard the radio plugs on some of them and saw the TV trailers on "Town Without Pity," giving the theatremen a chance to become acquainted with the campaigns to come.

Goldberg admitted that a new marque and a new soft drink machine were very good for a theatre, but in the long run, it was the picture that was the most important drawing factor in bringing a patron to the theatre. And, he said, UA had the product.

SMALL TOWN DEMONSTRATION

The morning session concluded with a demonstration of what a small town showman can do to create excitement. Paul Ricketts, who operates the Ness Theatre in Ness City, Kas., a town of 900 population, told of some of his stunts, many of them "corny" and not new, but very effective.

Right after the national elections, he had a "Be Kind to Republicans Week." Anybody who admitted he had voted for Nixon would be admitted free. If the Republicans had won, he would have done the same for the Democrats. When a local filling station's opening was delayed because of a delay in the delivery of the pumps, Ricketts announced that all proceeds from the sale of his popcorn between 9 a.m. and noon would go to the filling station owner.



Paul Ricketts

Ricketts gives out prizes, toys, funny cards and other gimmicks to everybody attending his drive-in. The people expect it, he said, and it's been a source of both goodwill and revenue. He staged a "Popcorn Queen" float during a celebration—the queen being a male college student who made up so well as a girl that the spectators were not aware that the "queen" wasn't a girl.

Ricketts claims he has the finest popcorn in the world. Frequently, when a patron buys a ticket with a $5 or $10 bill, Ricketts will ask if the patron wants the change in popcorn. It has become a standard joke.

The smalltown showman is constantly promoting stunts and, he said "it's a lot of fun."

TOA Meritorious Service Medals Awarded to 4

NEW ORLEANS—Medals for meritorious service to Theatre Owners of America and to the motion picture industry in general were awarded to three former presidents of the association and an assistant to the president at a convention luncheon Wednesday (11).

Honored were Walter Reade jr., E. D. Martin and George Kerasotes, past presidents, and Robert W. Selig, an assistant to the president. Mitchell Wolfson, head of Wometco Enterprises and himself a former TOA president, made the presentations.

Concessionaires Adopt Industry Ethics Code

NEW ORLEANS—A four-point code of ethics for the concessions industry was approved at the convention here this week of the National Ass'n of Concessionaires. The drafting of the code came as a result of a study of standards for the industry made earlier this year.

The code calls for these standards:

1. The membership of the National Ass'n of Concessionaires recognizes and accepts its obligation to bring to the public the best in food and drink products.

2. The membership of NAC is obligated to serve these products in the most attractive and sanitary manner.

3. The membership of the NAC and those who work for them shall exercise courtesy and consideration in all of their dealings.

4. The membership of the NAC will ever strive to conduct its business on the highest plane of integrity to merit public respect.

NEW SLATE OF OFFICERS

The concessionaires, who characterized the convention as the largest, most enthusiastic and most informative they have ever held, elected Augie Schmitt, Houston, president to succeed Spiro J. Papas. Others elected to office were Ed Redstone, Boston, executive vice-president; H. E. Chrisman, Nashville, first vice-president; Sid Spiegel, Toronto, second vice-president; Harold Chesler, Salt Lake City, treasurer; and Jack Yellin and Larry Blumenthal, directors at large.

A pre-convention kick-off to the confab was a Presidential Dinner Party Saturday night (7) at the Royal Orleans Hotel. This was an innovation in the annual meeting which was instituted to honor Papas who served as NAC president for the last two years. A plaque of appreciation was presented to him. Smaller plaques, also in appreciation of outstanding service to NAC, were presented to these outgoing officers: Edwin Gage, first vice-president; Melvin Wintman, treasurer; Rufus Harris and Edward Redstone, directors.

SEVERAL INFORMATIVE TALKS

"New Equipment to Serve You Better" was the theme of the first business session. H. E. Chrisman, Cretors & Co., Nashville, told the audience about the company's new caramel corn equipment. Pat Mahoney, Continental-Apco, Inc., New York City, described new developments in automatic vending, and Walter Sherman of the company made a talk on "How Vending Serves the Public" which was accompanied by slides. Robert Perlick, Perlick Co., Milwaukee, explained the advantages of the new Perlick dispenser and head. David Sill, Electricooker Division, General Foods, New York City, gave a description of his company's popcorn and caramel corn equipment and its unique sales plan. J. C. Evans, Gold Medal Products, Cincinnati, told the concessionaires about the new Whirlwind cotton floss candy machine.



Spiro Papas, outgoing NAC president, is shown looking at the beautifully engraved plaque for distinguished service to NAC and the industry. Augie Schmitt, right, convention general chairman and newly elected president, presented the award. In the center is Justin Douglas, local coordinator.

Highlight of the session was a report of the special services committee of NAC by Jack O'Brien, New England Theatres, Inc. Members of NAC had expressed a need for forms to keep accurate control of concessions merchandise and sales, and this has been the subject of considerable study by the committee during the year. O'Brien distributed sample forms devised by his committee which, he said, 'represent the entire cycle and all necessary bookkeeping needed to have a full grasp on operations."

Special Trailers of NSS Boosted by Bellfort

NEW ORLEANS—The holiday, national anthem and other trailers offered by National Screen Service have created good public relations for exhibitors using them, Joseph Bellfort, sales manager, told the Theatre Owners of America convention luncheon guests here Tuesday. Bellfort substituted for Burton Robbins, NSS president, who was unable to attend. National Screen was the host at the luncheon.

Bellfort said that NSS had increased its services with new and effective accessories and material and he urged exhibitors to take advantage of them. He said that the recent arrangement with National Film Service was a merger only of physical operations and said it would provide more efficient service for exhibitors.

John H. Rowley of Rowley United Theatres of Dallas discussed the pay television situation in Little Rock and warned of the dangers that it presented. He said that if Telemeter were successful in getting a foothold in Little Rock, the door would be opened for pay TV in any other community.

Prime Time TV Sales Criticized by Tisch

NEW ORLEANS—"What other industry deliberately creates its own competition and serves as the architect for its own doom?"

That question was asked by Laurence A. Tisch, president and chairman of the board of Loew's Theatre, in his address to the Theatre Owners of America convention here Monday (9). He was referring to the practice of some of the leading distributors in making their prime post-1948 product available to television. He asked if those on the policy-making level had reached a stage where expediency and the urge to make a fast dollar overcame good, common sense.

"Certainly they must reduce overhead by employing existing facilities for the production of TV films," Tisch said. "But, to sell their rarest assets for giveaway showing just doesn't make sense."

Tisch said the industry was aware of what had been happening on recent Saturday nights. He said that exhibition's competition had not been television, per se, but the product of "our own motion picture industry." He said the film companies not only were consuming themselves, but were threatening the existence of exhibition as well.

"It is to be hoped," Tisch said, "that they will awaken to the facts of economic life and not repeat the damage done to the theatres when they dumped the greater part of their pre-1948 product on the video market. We of TOA should make sure that this does not happen."

On the other hand, Tisch said, the exhibitor should use every channel of publicity to remind the public that big pictures were made to be shown on big screens—not on little TV screens. The public also should be reminded that theatre attractions were not cut to fit a time segment nor interrupted by commercials.

L. C. Montgomery Pushes Free Ad Accessories

NEW ORLEANS—Exhibitors who ignore the free accessories made available to them by the distributors were "raked over the coals" here Monday (9) by L. C. Montgomery, moderator of the Showmanship Crusade session at the TOA conclave.

The exhibitors were reminded that every year the film companies "throw away thousands and thousands of dollars worth of free teaser trailers, free television trailers, free spot announcements and background music records, free ad mats and other material they have made up for your use." The reason, Montgomery said, was because "you haven't asked for them or used them."

Montgomery pointed out that these costly accessories were made by the film companies for the exhibitor's use to help sell specific pictures. He said all an exhibitor had to do was to write or call the nearest exchange and the tools would be on the way. But with only some notable exceptions, most exhibitors were not bothering to use them.



"FLOWER DRUM SONG"

Broadway's most joyous hit will light up the screen this Christmas!

A ROSS HUNTER
PRODUCTION IN ASSOCIATION WITH
JOSEPH FIELDS

★ ★ ★

RODGERS AND HAMMERSTEIN'S
FLOWER DRUM SONG

IN COLOR · LENSES BY PANAVISION®



STARRING

NANCY KWAN *Star of "SUZIE WONG"*
JAMES SHIGETA

JUANITA HALL · JACK SOO · BENSON FONG *and* MIYOSHI UMEKI



Directed by HENRY KOSTER · Screenplay by JOSEPH FIELDS · Produced by ROSS HUNTER · Music by RICHARD RODGERS

Lyrics by OSCAR HAMMERSTEIN, 2nd · Music Supervised and Conducted by ALFRED NEWMAN · From the novel by C. Y. LEE · A Universal-International Picture

Printed in U.S.A.

Herman Levy Warns On 'Fast Buck' Films

NEW ORLEANS—Drive-in theatres that are playing the "fast buck" pictures represent one reason for the stirring up of social welfare groups, parent associations, the church and others in demands for censorship, Herman M. Levy, general counsel of Theatre Owners of America, warned at the drive-in forum of the TOA convention here Thursday (12). He described the "fast buck" pictures as those presenting the strip tease and nudists under the classification of "for men only" and "for adults only."

Levy said that the acute product shortage, the ever-increasing demands for higher percentage terms and for preferred and extended playing time and the "jungle warfare" competition among theatres as having led some drive-in operators, fortunately relatively few, to play that type of picture.

This past year, Levy said, was one of the most difficult in all industry history for those working at the local, state and federal levels against censorship which, he said, had the power to destroy the entertainment industry.

"It is, therefore, for the entire industry to avoid that threat of destruction," Levy said. "Those theatres, drive-in and conventional, which are playing fast buck pictures owe it to themselves and to the industry to cease and desist. There should be an undertaking in this next year by every theatre owner in the country to reestablish his position of importance and of harmonious integration in the town in which he is located."

Levy reviewed various cases involving drive-ins and then pointed out that an important issue which would be determined by the courts shortly was whether, upon the finding that a drive-in and a conventional theatre were not in competition, either one of the exhibitors or the distributors may insist on competitive bidding. He said that most distributors and conventional theatre exhibitors felt that all drive-in theatres reasonably close to conventional theatres were in competition.

"But," said Levy, "some drive-in theatres take the position that drive-in theatres are not in competition with conventional theatres, as a rule, and that unless they are definitely found to be in competition, they should not be compelled to bid competitively. Rather, they should be given day-and-date playing time with conventional theatres."

UA Promotes Carl Olson To Sales Post in N.Y.

NEW YORK — Carl Olson, formerly United Artists branch manager in Minneapolis, has been promoted to the newly created post of assistant to the general sales manager's office by James R. Velde, vice-president in charge of domestic sales.

Olson, who will make his headquarters in the home office, joined UA in 1954 as branch manager in Des Moines before moving to Minneapolis. Previously he was with other film companies.

Mike Lee, former district manager in the Minneapolis area, has become Minneapolis branch manager.

UA Invests $150 Million In 1962-64 Production

NEW YORK—United Artists' annual progress report, given every year since the company was reorganized in 1951, can boast an "unprecedented product announcement," one embracing a three-year production program, according to Arthur B. Krim, president.

"Never before in the history of the motion picture industry has such a program, taking in 1962, 1963 and 1964, been outlined," he said. Five of the early 1962 releases, have already been previewed and will be given prerelease showings in key cities before the end of 1961, in time for Academy Award consideration, Krim pointed out. They are: "West Side Story," which will open in New York October 18; "Judgment at Nuremberg," which will open in New York December 18; "Pocketful of Miracles," which has already been sneak-previewed in New York; "One, Two,Three," and "The Children's Hour," both completed and edited.



Arthur B. Krim



Arnold Picker

32 RELEASES SET FOR 1962

In addition to these five, UA has 11 other features already completed for 1962 release and three others ready to go into production in the next few weeks. This will make a total of 19 important features for 1962, but the year's program will also include several exploitation or program pictures to supplement the release list, which will be approximately the same total as 1961, which had eight programmers in a total of 32 releases, Krim said.

However, after 1962, United Artists will discontinue releasing "supporting features," although the program will always include exploitation pictures which have salable angles to top the bill.

For 1963, United Artists has one picture, "Taras Bulba," already in work in Brazil, and 14 others in "active preparation" which will be completed or in work by the middle of 1962. Twelve others are outlined and in preparation for 1964 release.

United Artists has shown a steady growth every year since 1951 and, in 1958, the company listed a two-year program which "was unprecedented at that time," but that announcement "pales in comparison to this three-year program," according to Krim.

Although he declined to give actual investment cost figures, Krim said that the 1962 program called for an investment of $53,000,000 and the total for the three years would be almost three times that amount, or $150,000,000.

PLAN 'SUPER SALES DRIVE'

A "super sales drive," to cover the global sales activities during United Artists three-year period, will have cash prize awards totaling $150,000 for overall accomplishment, according to Arnold Picker, executive vice-president. This sales drive will be in addition to the company's regular annual drives, Picker pointed out. Details for this drive are now being worked out but it will encompass UA's global sales force.

Max E. Youngstein, UA vice-president, stressed the fact that each of the 1963 and 1964 productions is not "bare announcement of forthcoming product," but is in the "active production stage." He said that each picture will have six months of advance promotion of its cast, director and story.

The three final important releases for 1961 are: "Paris Blues" and "Town Without Pity," already tradeshown, and "X-15," an exploitation special in Panavision and Technicolor, which will be shown shortly.

In addition to the five 1962 pictures mentioned above, those completed are: "Something Wild," produced by George Justin, starring Carroll Baker and Ralph Meeker; "Here Come the Kwimpers" (originally "Pioneer, Go Home"), produced by David Weisbart, starring Elvis Presley; "Sergeants 3," produced by Frank Sinatra with himself, Dean Martin, Peter Lawford, Sammy Davis jr. and Joey Bishop starred; "The Happy Thieves," produced by James Hill, starring Rita Hayworth and Rex Harrison; "The Valiant," produced by John Pennington, starring John Mills; "Birdman of Alcatraz," produced by Stuart Millar, starring Burt Lancaster, Karl Malden and Thelma Ritter; "Geronimo," produced by Jules Levy, starring Chuck Connors; "The Road to Hong Kong," produced by Melvin Frank, starring Bing Crosby, Bob Hope, Joan Collins and Dorothy Lamour; "The Miracle Worker," produced by Fred Coe, starring Anne Bancroft, Patty Duke and Victor Jory; "Jack the Giant Killer," an Edward Small production, starring Kerwin Mathews, Basil Rathbone, Estelle Winwood and Torin Thatcher, and "Phaedre," produced and directed by Jules Dassin, starring Melina Mercouri, Anthony Perkins and Raf Vallone.

Ready to start filming before the end of 1961 are: "Kid Galahad," produced by David Weisbart, starring Elvis Presley; "The Manchurian Candidate," coproduced by George Axelrod and John Frankenheimer, starring Frank Sinatra and Laurence Harvey, and "For All the Gold in the World," produced and directed by Anatole Litvak, starring Sophia Loren and Anthony Perkins.

In addition to Krim, Picker and Youngstein, other UA executives on hand at the product announcement to the tradepress included: Robert S. Benjamin, chairman of the board; William J. Heineman and Eugene Picker, vice-presidents, and David Picker, assistant to Krim.

Universal Presents Upcoming Product To Exhibitors in 55-Minute Film



TELLS ABOUT U-I PRODUCT REEL— Henry H. "Hi" Martin, center, Universal Pictures vice-president and general sales manager, who makes his screen debut as the narrator of the company's 55-minute product reel, which is being shown to exhibitors from coast to coast, explains the purpose of the reel at a tradepress luncheon. Left to right are Paul Kamey, Universal's eastern publicity manager; F. J. A. McCarthy, assistant general sales manager; Martin; Philip Gerard, eastern advertising and publicity director and Herman Kass, executive in charge of national exploitation.

NEW YORK—In a unique method of presenting upcoming product to its customers, Universal-International has produced a 55-minute film to provide exhibitors throughout the country with an opportunity to see highlights from six of the top pictures the company will distribute from November through May.

The picture was shown at the Theatre Owners of America convention in New Orleans this week, but it also has been screened for exhibitors in a number of other cities for highly successful sales results. Henry H. Martin, general sales manager, at a press luncheon and screening here Friday (6) said a large number of Christmas-New Year's bookings for "Flower Drum Song" have resulted from these screenings.

Martin himself appears in the film, in Eastman Color, serving as a master of ceremonies to introduce each of the sequences and to talk about U-I's schedule of pictures for the new season. He stresses the star values in the films, naming Rock Hudson, Doris Day, Kirk Douglas, Gregory Peck, Tony Curtis, Susan Hayward, John Gavin, Nancy Kwan and Robert Mitchum, among others.

The six pictures trailerized are "Lover Come Back," "Back Street," "Cape Fear," "Flower Drum Song," "The Outsider" and "The Last Hero,"which may be a temporary title. The films will be released at six-week intervals between November and May. The company, however, will have from four to six other pictures in the same period.

Beginning October 18 in Dallas, Universal will stage a series of back-to-back screenings of "Flower Drum Song" and "Lover Come Back" in a number of U.S. cities.

"Lover Come Back" will be shown in the morning and "Flower Drum Song" in the afternoon, with exhibitors to be guests at a buffet lunch between screenings. Members of the press, radio and TV also will be invited to attend.

Allied Artists Year's Net Takes Dip to $529,000

LOS ANGELES—Allied Artists Corp. and its subsidiary corporations had a net profit of $529,000 for the fiscal year ended July 1, it was announced by Steve Broidy, president, in the company's annual report to stockholders. The figure, after federal income taxes, compared with $1,240,000 for the previous year ended July 2, 1960.

A federal income tax provision of only $45,000 was required for the current year as a result of credits for carry forward of prior years' losses. No provision was made for the 1960 fiscal year, however, because of possible additional income taxes of prior years, the tax reserve was increased during that year by $375,000.

The net profit for the current year after dividends on the preferred stock amounted to 54 cents a share on the 911,278 common shares outstanding at statement date. This compared with a profit of $1.33 a share on the 895,346 common shares outstanding at the end of the previous year.

Gross income for the current year amounted to $13,882,000 as compared with $16,296,000 in 1960.

AIP and British Producers In Deal for Two Films

HOLLYWOOD—A deal for the production of "Survival" and H. G. Wells' "When the Sleeper Wakes" has been set with British producers Julian Wintle and Leslie Parkyn and American-International Pictures by AIP vice-president Samuel Z. Arkoff.

Richard Matheson penned the screenplay for the Wells yarn, which will star Vincent Price.

Rift in Famous Players Over Telemeter Role

TORONTO — Differences in the top echelon of Famous Players Canadian Corp., largely in connection with the operation of Trans-Canada Telemeter, exploded into the open with the announcement by Norman S. Robertson of Toronto that he had resigned as a director after serving on the board for some 20 years.

Robertson, a lawyer and financier who is chairman and former president of North American Life Assurance Co., here, made it known he had quit because he felt the New York parent company had been "milking" Famous Players in covering the cost of the pay-TV system in the Toronto suburb.

Saying that his resignation was originally submitted last August, Robertson declared his withdrawal had been delayed on condition that U. S. interests pay for the Telemeter experiment in Canada and that full disclosure of the pay-TV operations be made to Canadian holders of Famous Players stock. The latter condition had not been carried out, he said, and intimated that two other Canadian directors might resign.

Robertson declared that Canadian shareholders had not been made aware of Telemeter losses which, he said were close to $11,000 per week.

Robertson was reported as saying he thought it was ridiculous for Canadian stockholders to receive laudatory press statements "about what is happening in Etobicoke without being informed of the full story." Telemeter has its one pay-TV system in Etobicoke.

J. J. Fitzgibbons, FPC president, announced shortly thereafter that Paramount Pictures had agreed to take over the operating costs of the operation in Etobicoke. Paramount owns 51 per cent of the stock of Famous Players, and through its subsidiary, International Telemeter corp., holds world rights to the subscription television system. Fitzgibbons said he was completely satisfied with the progress to date of the Telemeter project. The initial cost of the plant and its operation does not permit it to be self-supporting on its present narrow base, he commented. Right now, the company is interested in determining the types of programs the public will accept over a period of time. Sports, so far, have been the most popular attractions, he said.

Astor Films Joins IFIDA; Re-elect Two Officers

NEW YORK—The Independent Film Importers and Distributors of America has accepted Astor Pictures as a member and has named George Foley to the IFIDA board with Dr. A. H. Morton as alternate, according to Michael F. Mayer, executive director.

The IFIDA board of directors re-elected Carl Peppercorn of Continental Distributing as secretary and re-elected Edward F. Kingsley of Kingsley International treasurer, each for one-year terms. The re-election was unanimous on the motion of Daniel Frankel of the governing committee, seconded by Richard Brandt of Trans-Lux Distributing, board representatives.



Multitudes flock to Galilee to hear the Sermon on the Mount in this scene from "King of Kings."

FEATURE REVIEW

'KING OF KINGS'

Metro-Goldwyn-Mayer

By IVAN SPEAR

TWO inescapable questions are raised by the debut of producer Samuel Bronston's long-awaited, unstintingly accoutred, handsomely mounted "King of Kings." First, is it equipped to follow in the footsteps of "Ben-Hur," upon whose dollar-strewn, record-shattering path Metro-Goldwyn-Mayer's publicity, exploitation and exhibition policy is heading it? For those who hailed "Ben-Hur" for its scope, romance and spectacle—most especially the renowned chariot race—the answer is no. The countless millions of faithful who are eager to embrace a penetrating reaffirmation of the spiritual as substitute for hair-raising action can be answered in the affirmative. The second query is whether the ticket-buying public will profitably patronize still another Biblical photoplay, which inquiry can be answered with a resounding yes. Since the late Cecil B. DeMille's first "The Ten Commandments" appeared in 1923, the screen has hosted several of such pictures—and it might be parenthetically reported that the same DeMille produced the original "King of Kings" back in 1927. With few, if any, exceptions they have been generously supported by theatregoers, have attained hit proportions. Certainly, Bronston's mastodonic contribution to the long-lived cycle will not bring it to an end.

It is not to be assumed from the foregoing that "King of Kings" is lacking in spectacle. Quite to the contrary. There are many spectacular sequences, notably the initial invasion of Judea by the Roman Legions; the Battle of the Fortress Antonia, when the conquering legionnaires crush the abortive uprising of the Judeans led by Barabbas; and the staging of the Sermon on the Mount. These scenes are made unusually impressive by the expert application of 70mm Super-Technirama Technicolor photography and the meticulous selection of backgrounds for outdoor footage and the lavish and authentic construction of indoor sets. Resultantly many portions of the feature are so photographically perfect that they might have been copies of vintage holy masterpieces. But for all their magnificence, they are somehow dwarfed by the retelling of the venerable story of Jesus Christ—his life and his times.

The recounting of that story is, of course, a celluloid version of the Holy Bible. No picture, regardless of length, could be expected to recount all that is chronicled in the Book. Through the employment of persuasive and convincingly delivered narration and by taking a few literary licenses with the chronology of the Bible, screenwriter Philip Yordan covers more than can be hoped for—from the birth of Jesus in a stable in Bethlehem to his crucifixion at Calvary and subsequent divine delivery from the grave.

As to performances, most especially the delineation of the title role, here again it will be a case of personal opinion. During the past 15 centuries an incalculable number of mummers have essayed—in Passion Plays, the stage, the screen and virtually every other medium of communication—to portray Jesus. Some of the performances were memorably great, others left much to be desired. How spectators will react to Jeffrey Hunter's interpretation of the difficult part probably will depend on individual conceptions of Christ. Under the discerning, experienced and expert direction of Nicholas Ray, Hunter gives the role his all-time best and the ultimate result should be satisfaction among most patrons. The praiseworthiness of his histrionic contribution is applicable to many members of the large and adeptly selected supporting cast, with special mention commanded by Hurd Hatfield as Pontius Pilate, Ron Randell as Lucius, Harry Guardino as Barabbas, Siobhan McKenna as Mary, Mother of Jesus, and Robert Ryan as John the Baptist.

Another asset of the film lies in its connotated topicalness. A world trembling at the prospect of nuclear self-destruction should welcome an opportunity to again review the teachings of Him who was hailed as the Messiah of Peace.

It will be many months—probably not as long as in the case of "Ben-Hur"—before run-o'-mill theatres can book the Bronston behemoth and in the meantime "King" should profitably reign in the hard-ticket realm.

METRO-GOLDWYN-MAYER
presents
Samuel Bronston's Production
"KING OF KINGS"
in
70mm Super Techniramo ond Technicolor
Ratio: 2.35-1
Running time: 161 minutes
(without intermission)

CREDITS

Produced by Samuel Bronston. Directed by Nicholas Ray. Screenplay by Philip Yordan. Music by Miklos Rozso. Associate producers, Alon Brown, Jaime Prades. Directors of photography, Fronz F. Planer, Milton Krasner, Manuel Berenguer. Production designer, Georges Wakhevitch. Set decorations, Enrique Alarcon. Special photographic effects, Lee LeBlanc. Special effects, Alex C. Weldon. Film editor, Horold Kress. 2nd unit directors, Noel Howard, Sumner Williams. Assistant directors, Carlo Lastricati, Jose Moria Ochaa, Jose Lopez Rodero. Makeup created by Mario Van Riel and Charles Porker. Recording supervisor, Fronklin Milton. Saund recordist, Basil Fenton Smith. Costume supervisor, Eric Seelig. Hoir styles by Anna Cristofani. Choreography, Betty Utey.

THE CAST

Jesus Christ ..... Jeffrey Hunter
Virgin Mary ..... Siobhan McKenna
Pontius Pilate ..... Hurd Hatfield
Lucius, The Centurion ..... Ron Randell
Cloudio ..... Viveca Lindfors
Herodias ..... Rita Gam
Mary Magdolene ..... Carmen Sevilla
Salome ..... Brigid Bazlen
Barobbas ..... Harry Guardino
Judas ..... Rip Torn
John the Baptist ..... Robert Ryan
and Frank Thring, Guy Ralfe, Royal Dano, Maurice Marsac, Gregoire Aslan.

Major Expansion Move Under Way

15 New Cinerama Theatres To Cost $20,000,000

NEW YORK—A major movement to place Cinerama Theatres in key areas throughout the country is under way. Cinerama, Inc. this week revealed that it had just completed an agreement with Wolf Corp., a New York construction company, to build 15 such theatres within the next year at an estimated cost of $20,000,000, and then lease them to Cinerama.

Nicolas Reisini, president of Cinerama, Inc. said the cities will include New York, Boston, St. Louis, San Francisco, New Orleans, Phoenix, Miami and Seattle. Each of the theatres will seat about 1,200 persons.

OTHERS ALREADY ANNOUNCED

These projects apparently are in addition to a 1,000-seat $1,000,000 Cinerama house which Cooper Foundation Theatres last week announced it will build immediately in St. Louis Park, a Minneapolis suburb; similar theatres for which Cooper is drafting plans for Omaha and Colorado Springs; a Cinerama Theatre already under way in Charlotte, N.C., for Community Research and Development Corp. and General Drive-In Corp., and a Houston theatre financed by local capital.

In an interview with the Wall Street Journal, Reisini also revealed that the company's air-inflated traveling theatre known as Itinerama has been very successful in its first engagements in France. Negotiations are under way to grant franchises in England, Germany and Italy, and the balloon theatre will make its debut in the United States next year. Reisini said the theatre will move only into areas which do not show Cinerama films in regular theatres. At present, Itinerama franchise holders pay 50 per cent of the profits to Cinerama, Inc., but in future contracts the company intends to stipulate a minimum guarantee. He said that in its first 84 days in France, Itinerama grossed about $84,000 and earned about $55,000 of which Cinerama will receive half. The portable theatres seat 3,000 persons and can be erected in about eight minutes. They are transported by truck.

TWO FROM MGM BY MID-1962

Reisini was optimistic about the future of Cinerama. At present there are 29 U.S. and 27 foreign theatres playing Cinerama product—an increase of about 30 over the preceding year. An additional seven U.S. and three foreign theatres will be added by the end of the year. The two Cinerama pictures with story lines, which MGM is producing, will be ready for exhibition by mid-1962, he said.

The company will introduce a single lens photographic and projection system capable of producing a complete circular, panoramic picture at the Seattle Fair next year, Reisini reported. Financially, the company is doing better, he said. Gross revenues will be above the $6,552,106 of 1960 and earnings will be substantially above the $136,375 of the same period.

Annual COMPO Meeting Postponed to November

New York — The annual COMPO meeting, originally scheduled for Monday, October 23, has been postponed to a date in early November, according to Charles E. McCarthy, executive vice-president.

Previous commitments of COMPO leaders is given by McCarthy as the reason for the postponement.

TEDA Opens Its Rolls To Manufacturers

NEW ORLEANS—Theatre Equipment Dealers Ass'n has voted to expand its organization to include equipment manufacturers as associate members in a trade organization representing both dealers and manufacturers. Members of TEDA held a meeting here Tuesday (10) in conjunction with the annual convention of Theatre Owners of America in the Roosevelt Hotel.

L. Phil Wicker, secretary-treasurer of TEDA, said that a majority of the dealers and many manufacturers had felt for some time that the entire industry could best be served by an association representing those who make and those who sell theatre equipment.

A meeting will be held in either Chicago or Toledo in January. Manufacturers will be invited to attend and to present their respective products to the entire organization.

Wicker reported that TEDA's membership had increased 100 per cent in the last 12 months and that the organization was in a strong financial position.

Bercutt and Hyams to Go On Tour for 'Splendor'

HOLLYWOOD—In a whirlwind windup of the national saturation campaign on "Splendor in the Grass," Warner Bros. studio publicity director Max Bercutt and eastern publicity manager Joe Hyams took off from opposite sides of the continent for two weeks of personal appearances in connection with the Elia Kazan production.

Bercutt's tour will take him to San Francisco, Portland, Seattle, Vancouver, B. C.; Salt Lake City, Denver, Omaha, Des Moines, Phoenix, San Diego. Hyams left for Milwaukee, Chicago, Birmingham, Nashville, Louisville and Miami, among other cities.

Kazan and playwright William Inge also are making personal appearance tours to help promote the film.

Continental Lists 13 Films for 1960-61

NEW YORK—"There is no shortage of product at Continental Distributing," according to Irving Wormser, president, who recently returned from Europe where he closed negotiations for two coproductions and distribution of two new features, to make a total of 13 to be released by Continental in the next ten months, starting with September. This is the highest in the company's history and is three more than the ten distributed in 1960-61.



Irving Wormser

The 1961-62 product, which represents an investment by Continental of between $2,500,000-$3,000,000, combines high quality with big boxoffice potential, Wormser pointed out. The newly announced pictures are: "La Belle Americaine," a Carlton-Continental coproduction produced and directed by Robert Dhery, the French star of the Broadway-London-Paris musical hit, "La Plume de Ma Tante," with his wife, Colette Brosset costarred, and Comedie Francaise names in the cast; "Waltz of the Toreadors," produced in England by Peter de Sarigny from a screenplay by Wolf Mankowitz, with Peter Sellers, Margaret Leighton and Dany Robin starred, which is now shooting at the Rank Pinewood Studios as a Julian Wintle-Leslie Parkyn independent film; "Operation Snatch," also a coproduction of Continental and Associated British, starring Terry-Thomas and George Sanders, and "A View From the Bridge," from Arthur Miller's Broadway play, starring Carol Lawrence and Maureen Stapleton from the Broadway stage, and Raf Vallone, Raymond Pellegrin and Jean Sorel, directed by Sidney Lumet.

Milton Sperling to Make Feature for Columbia

HOLLYWOOD — Following meetings with Columbia Pictures' vice-presidents Samuel J. Briskin and Sol Schwartz, it was announced that Milton Sperling will film the current Evan Hunter novel, "Mothers and Daughters," as his first independent production for Columbia release.

Sperling has slated the start of production for early next year as the initial feature of his multiple-picture deal for Columbia release, to be made under the banner of Milton Sperling Productions.

Chico Marx Dies at 70

HOLLYWOOD—Chico Marx, 70, eldest member of the comedy team whose motion pictures convulsed audiences of the 1930s and 40s, died at home October 11 of a heart ailment. Chico lived quietly in recent years after the Marx brothers broke up as a team more than a decade ago. In addition to his brothers, Groucho, Harpo, Zeppo and Gummo, Chico is survived by his wife, Mary Di, Vithas, once a movie starlet, whom he married three years ago after a 16-year courtship.



In the great high-adventure tradition of "The Guns Of Navarone" and "The Bridge On The River Kwai", Columbia Pictures presents **SPENCER TRACY and FRANK SINATRA** in the Mervyn LeRoy–Fred Kohlmar production..... **"THE DEVIL AT 4 O'CLOCK"**

Co-starring KERWIN MATHEWS, JEAN PIERRE AUMONT, GREGOIRE ASLAN, ALEXANDER SCOURBY, BARBARA LUNA
Screenplay by LIAM O'BRIEN, directed by **MERVYN LeROY**, produced by **FRED KOHLMAR** BASED ON THE NOVEL BY MAX CATTO EASTMAN **COLOR**

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COLUMBIA'S



ERUPTS FROM COAST-TO-COAST WITH A TREMENDOUS EXPLOSION OF DATES!

BACKED BY UNPRECEDENTED NATIONAL ADVERTISING!

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★

Nationwide TV campaign! Sponsorship of the sensational new ABC-TV network's "Evening News Report" through October. 130 stations reaching 91% of all TV homes in the U.S.!

★

Combined TV and magazine coverage:— Over 200-million movie goers.

★

Powerful local level advertising and promotion... A reprise on the campaign that sensationally launched "The Guns of Navarone"!

NEW YORK, Criterion

PHILADELPHIA, Fox

LOS ANGELES, Warner Beverly

DETROIT, Grand Circus

CHICAGO, State Lake

SAN FRANCISCO, St. Francis

CLEVELAND, Palace

INDIANAPOLIS, Lyric

PITTSBURGH, Gateway

SALT LAKE CITY, Uptown & D.I.

BUFFALO, Century

NEW ORLEANS, Orpheum

DENVER, Center — **CINCINNATI**, Keith

SEATTLE, Fifth Avenue — **BOSTON**, Orpheum

DALLAS, Majestic — **WASHINGTON**, Trans Lux & Playhouse

SAN ANTONIO, Majestic — **HOUSTON**, Majestic

DES MOINES, Des Moines — **OMAHA**, Orpheum

ALBANY, Palace — **OKLAHOMA CITY**, Center

CHARLOTTE, Manor — **TOLEDO**, Rivoli

MEMPHIS, Malco — ***and many many more.***

Hollywood Report

By IVAN SPEAR

Alex Gordon Challenges Woolner on 'Masque'

An earlier statement by Woolner Bros. Productions that the company will proceed with its plans to bring Edgar Allan Poe's "Masque of the Red Death" to the screen because it is committed to produce a Poe feature and that it will defer to no one on the project, albeit other companies have announced similar production plans, is challenged by producer Alex Gordon, who has stated that the independent producers are not members of Motion Picture Ass'n Title Registration Bureau and cannot take advantage of properties registered by members.

Gordon adds that there is no protection and that he plans to do battle with the Woolner outfit over "Masque," which he declares he has had in preparation for a year and a half. Gordon claims a script has been completed by Mildred and Gordon Gordon, based on Ruth Alexander's adaptation of the Poe yarn, and that Vincent Price has been set to star on a percentage deal. Gordon says his film version of "Masque" has been budgeted at $750,000.

Robert Wise Will Direct 'Two for the Seesaw'

Robert Wise has been signed to direct the film version of "Two for the Seesaw," starring Robert Mitchum and Shirley MacLaine, to be produced by Walter Mirisch for the Mirisch Co., which will present the film in association with Wise for United Artists release.

The film marks Wise's second major project for Mirisch. His first, "West Side Story," will be premiered in New York this month.

Screenplay for "Seesaw," a comedy-drama set against modern-day Manhattan, was written by Isobel Lennart from William Gibson's play. Miss MacLaine will portray the role of Gittel, while Mitchum plays a disenchanted lawyer from the Midwest.

Two Martin Manulis Films Shelved at 20th-Fox

As further evidence that 20th Century-Fox is tightening its production schedule, two motion pictures set previously as Martin Manulis projects have been shelved.

First to go was the film version of "Days of Wine and Roses," which Manulis had been preparing for the screen from his Playhouse 90 teleshow and for which Jack Lemmon and Lee Remick had been set as the topliners, and Blake Edwards the director. J. P. Miller had completed the screenplay.

High budget was reported as the cause for cancellation of the vehicle, for which Lemmon's contract stipulates a salary of $250,000 plus 10 per cent of the gross and Miss Remick's pact calls for $150,000. Edwards is guaranteed $150,000.

Second Manulis film to be tossed out, this one due to casting difficulties, is "Dooley," story of the late Dr. Tom Dooley. However, the projected feature may get off the ground at a future date, if one of the top actors Manulis has in mind to portray the title role accepts the part.

David Susskind Purchases 'All the Way Home'

Film rights to Tad Mosel's Broadway play, "All the Way Home," have been secured by David Susskind, who plans to film it independently. No release has been set yet.

Columbia Pictures has purchased "Three on a Couch," an original comedy by Arne Sultan and Marvin Worth. The production is slated for after the first of the year, with the author penning the script.

Producer Sam Weiler announced that he has purchased screen rights to "Of Lena Geyer," Marsha Davenport tome, from Columbia and will produce the film in 1962 under the Edward Dmytryk-Weiler banner as a musical.

Jack Cummings will produce "The Masculine Principle," a new comedy by playwright Liam O'Brien slated for Broadway in 1962, which has been purchased by MGM. The assignment is Cummings' first since he signed a new contract with the Culver City studio. O'Brien adapted the play from the short story by the same title by Frank O'Connor. It's the story of an Irish-American family, a father and his three stunning daughters, and their adventures.

Other story buys included acquisition by Seven Arts of "The Chronicle of Calypso Clipper," a novel by John Edwards Jennings treating with a young Scotch doctor who sails around the horn to California aboard a clipper ship with a cargo of 80 women bound for the gold rush towns . . . "Holiday for Henrietta," a 1953 French feature, has been purchased by George Axelrod from Regina Filmsonor Productions . . . Hall Wallis bought writer Allen Weiss' "Roustabout," an original screenplay.

Miscellaneous Assignments At the Various Studios

Around Hollywood: Edward Anhalt reports to Hal Wallis Productions to start scripting "Roustabout" from Allen Weiss' original scheduled to star Elvis Presley . . . Alex Gottlieb has been announced as a staff producer at Paramount and will report for his first assignment, the Jerry Lewis comedy, "It's Only Money" . . . Eddie Albert has been signed to star in producer-director Ric Eyrich's Film Projects production, "Eighth Avenue," slated to roll next month in New York . . . Stewart Stern has been inked to pen the screenplay for "The Last Frontier," initial film which Paul Newman and Martin Ritt will produce independently for Columbia Pictures . . . Producer Frederick Brisson has signed Oscar nominee Jerome Moross to compose the musical score for Columbia's "Five Kinds of Love" . . . Next for Richard Beymer following his current role in "Adventures of a Young Man" for 20th-Fox, will be a part in another Jerry Wald production, "Celebration," opposite Joanne Woodward . . . Mary Jayne Saunders has been set to topline "Lust for Innocence," an independent to be produced next year in New York by Ralph S. Hirshorn, former assistant to Arthur Kramer at Columbia.

A casting of note was announced by Stanley Kramer who has set Judy Garland and Burt Lancaster to star in his next film, "A Child Is Waiting." From a script by Abby Mann, the picture is slated to roll in January for United Artists release.

The feature reunited Miss Garland and Lancaster, who also are starred with Spencer Tracy, Marlene Dietrich, Richard Widmark, Maximilian Schell and Montgomery Clift in Kramer's "Judgment at Nuremberg."

"The Virgin Heart," slated to start production in Greece by the end of the year will topline Linda Darnell. Gregg Tallis will produce the Leo Katcher screenplay, with Robbie Robertson as executive producer for Miss Darnell's independent film company, Darson Productions.

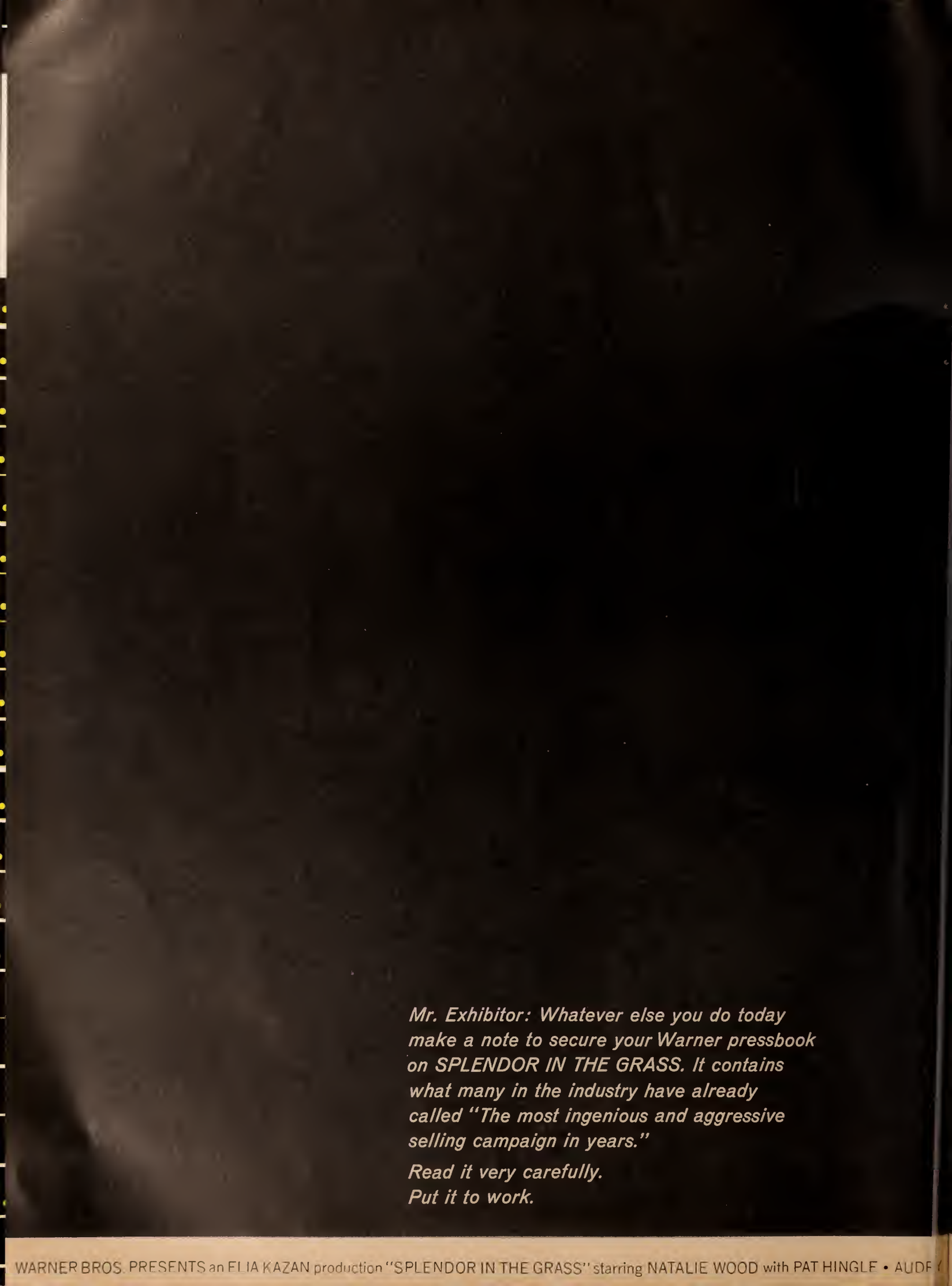
More brief notes: Sandra Church, Broadway star, was set by producer-director George Englund to make her screen debut opposite Marlon Brando in U-I's "The Ugly American." Miss Church will portray the newlywed bride of Brando, U.S. ambassador to a Southeast Asian country . . . Marietto, Italian child actor who drew raves for his performance in "It Started in Naples," has been inked for a top role at Paramount in Melville Shavelson's production, "The Easter Dinner" . . . Jessica Tandy has been signed for a costarring role in Jerry Wald's production, "The Adventures of a Young Man," 20th-Fox release based on the early life of Ernest Hemingway. Paul Newman and Eli Wallach also star . . . Gower Champion will direct Tony Curtis in the latter's first independent picture, "Playboy," based on the life of Hugh Hefner, publisher of the magazine of the same name. U-I will release the film . . . Phyllis Thaxter has been signed by Harold S. Prince to costar with Art Carney in "Age of Consent."

Sam Katzman Now Back On Columbia Studio Lot

Sam Katzman, who produced a score of action films for Columbia over a 15-year span before departing the Gower lot to headquarter at 20th-Fox for 18 months, returns to the Columbia fold to produce two pictures under his Four Leaf Productions banner.

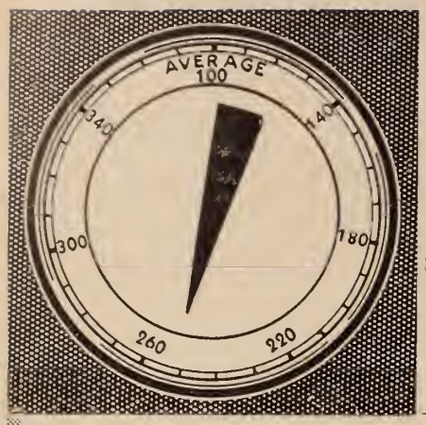
First film to roll will be "Outlaw of Duke County," a western in CinemaScope and color which is slated to go before the location cameras at Lone Pine sometime before Christmas. The second feature, as yet untitled, will be an outdoor adventure tale revolving around the younger generation.

Katzman, who made only one picture for 20th-Fox, has filed suit against the company for $50,000 in producer's fees, claiming the amount was due him for two unproduced films which were part of a four-picture deal.


Mr. Exhibitor: Whatever else you do today make a note to secure your Warner pressbook on SPLENDOR IN THE GRASS. It contains what many in the industry have already called "The most ingenious and aggressive selling campaign in years."
Read it very carefully.
Put it to work.
WARNER BROS. PRESENTS an ELIA KAZAN production "SPLENDOR IN THE GRASS" starring NATALIE WOOD with PAT HINGLE • AUDF



CHRISTIE and introducing WARREN BEATTY written by WILLIAM INGE produced and directed by ELIA KAZAN · TECHNICOLOR.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Ada (MGM)	125	175	105	130	150	125	185	85	150	150	125	300	100	100	100	125	90	125	140	80	**133**
Angel Baby (AA)		200				90		110		100	65	100	135							85	**114**
Armored Command (AA)		100	125			90		110		100	65			130			110	100			**103**
Battle at Bloody Beach, The (20th-Fox)		150	110		80			80		100	95				80			135	125		**106**
Between Time and Eternity (U-I)				165			100	100	90						100			100			**109**
Beyond All Limits (Omat)			100	135				95										100		90	**104**
Big Gamble, The (20th-Fox)	95	120	105	175	80	50		85	100				110	90			70	125	90		**100**
Big Show, The (20th-Fox)	95	90	80	210	80	80		100	110		50	100	100	50	80	125	90		110		**97**
Black Sunday (AIP)		160	125			200		125		150	150	200	125	300	65				175		**161**
Blood and Roses (Para)		140	100		90			100		135			125				75		95		**108**
Breathless (F-A-W)	120	225						120				100	150	90	120	200					**141**
David and Goliath (AA)						90		100		175		150	100	80	100			125	80		**111**
Dondi (AA)		60	100				75	100			100		125		90			100	80		**92**
Francis of Assisi (20th-Fox)	150	150	125	250	125	175	175	140	115		100	100	200	175	110	180			200	125	**153**
Hippodrome (Cont'l)		175					115	85			60	100	150		90				125		**113**
House of Fright (AIP)								100						130		50		100	130		**102**
King of the Roaring 20's (AA)		135		155				100		100		100	175	150					110	85	**123**
La Dolce Vita (Astor)	220	450	160	200	190			600	175	325	300	200	300	300	155	200				200	**265**
L'Avventura (Janus)	125				100	100									100	160			300		**147**
Little Shep. Kingd'm Come (20th-Fox)			65				100	80	110	120	90	90	100		100			145			**100**
Man in the Moon (Trans-Lux)									110						110	190			150	225	**157**
Man-Trap (Para)						100		110	100	100		150							95		**109**
Marines, Let's Go (20th-Fox)	110	115	105				140	95	100	115	95	100		125	80	135	100	135			**111**
Mighty Crusaders, The (Falcon-SR)		80			100		100									145		100	90		**103**
Paris Blues (UA)	130	250	120	215		125								130					250		**174**
Question 7 (de Rochemont)								105					200	150		175		115		100	**141**
Picnic on the Grass (Kingsley)				155					110	200	130	135				150					**147**
Pit and the Pendulum, The (AIP)		200	150	225	200		190	145		200	135	160	250	400	90	150	250		200		**196**
Portrait of a Sinner (AIP)		110	120			75		105					150	90					90		**106**
Raisin in the Sun, A (Col)	140	200	125	200	90	150	70	170		150	160		250	100	145	195	95		125	90	**144**
Romanoff and Juliet (U-I)	175	125		170	120	125	120	90	150	150	150			200	100	175			300		**154**
Scream of Fear (Col)		150	80	195	100			110	90	115				110			85	135	90	130	**116**
Steel Claw, The (WB)					100			100		100	90				95			100	100	70	**94**
Thief of Baghdad (MGM)	125	200	95		85	100	100	75	150	130		100	275		90		85	125	140		**125**
Thunder of Drums, A (MGM)		125		175		100	125		110	100		100				125		120	150		**123**
Trapp Family, The (20th-Fox)		110	110	200	90	85			125	200	125	100	300	120	95		120				**137**
Trunk, The (Col)					100			100	90								85			100	**95**
Truth, The (Kingsley)	175			175		300	230		135		250			175		175					**202**
Two Rode Together (Col)	140	120		180		110	150	120	110	320	110	170	150	100			105	125			**144**
Voyage to Bottom of Sea (20th-Fox)	115	200	130	180	90	125	125	145		265	125	175	160	100		160	100	135	140	125	**144**
World by Night (WB)			100		100		130			100	95			125					100		**107**
Young Doctors, The (UA)	140	275	100	125	130	100	150	110	125		255	100		110	110	165		125	200	120	**144**

TOP HITS — OF — THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. **Paris Blues** (UA)
   Boston 250
   San Francisco 250
2. **Rocco and His Brothers** (Astor)
   Los Angeles 220
3. **La Dolce Vita** (Astor)
   Memphis 200
4. **Hustler, The** (20th-Fox)
   New York 195
5. **Raisin in the Sun, A** (Col)
   Kansas City 150
6. **Romanoff and Juliet** (U-I)
   Indianapolis 150
7. **Young Doctors, The** (UA)
   Denver 150

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RADIO CITY MUSIC HALL!

To top off one great season of Disney Hits...
and to start off another!



Walt Disney
presents
VICTOR HERBERT'S

Babes in Toyland

Starring
RAY BOLGER
TOMMY SANDS
ANNETTE
ED WYNN

and co-starring
TOMMY KIRK
KEVIN CORCORAN
HENRY CALVIN
GENE SHELDON

DIRECTED BY
JACK DONOHUE · WARD KIMBALL & JOE RINALDI and LOWELL S. HAWLEY · VICTOR HERBERT and GLEN McDONOUGH

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...and the Holiday Attraction for Theatres Everywhere!

Litho U. S. A.

'The Young Doctors' (UA) Wins September Blue Ribbon Award

By VELMA WEST SYKES

OCCASIONALLY National Screen Council members select a more serious film for the Blue Ribbon Award, such as "The Young Doctors" for September. Its educational value and deep undertones of the dedication in the medical field to humanitarian service have an impact that is not cancelled by the romantic and sentimental aspects added for entertainment values. While this is obviously not a picture for families with young children, all family pictures cannot be held down to their level. Young people and mature members of the family will find it absorbing because of the authentic details of the triumphs—and the failures—of the medical profession. Filmed with the assistance of the American Medical Association, the cast is headed by Fredric March, assisted by Ben Gazzara, Dick Clark, Ina Balin and Eddie Albert. It has a 13-plus rating in our Review Digest and its boxoffice barometer rating in key city first runs is 144 per cent of average business.

BOXOFFICE reviewed it in the August 28 issue, saying in part: "Extraordinary authenticity, the wide readership and discussion accorded its literary genesis (the novel by Arthur Hailey), excellent performances and noteworthy topicalness undoubtedly will attract paeans of praise to this independent production; will, in fact, establish it as one of the most important pictures of the year. Moreover, there is a good chance that such critical popularity can be parlayed into top patronage and profits, particularly where the photoplay is thoughtfully merchandised. Mature theatregoers will add it to their 'must see' lists because of their ever-growing interest in the practice of medicine and the operation of hospitals."

Stressed Its Importance

NSC members, commenting on their ballots, stressed its importance:

"The Young Doctors" is a drama of romance and conflict in a metropolitan hospital, with excellent performances. From all reports, it will doubtless be considered one of the important pictures of the year. All theatregoers will add it to their lists because of their interest in medicine.—Mrs. Dean Burnett, Indianapolis NSC Group . . . A good glimpse of medics in a modern hospital.—Raymond Lowery, Raleigh News and Observer.

An excellent portrayal of the conflict between old and young ideas, "The Young Doctors" has a fine cast, well chosen for the characters they play. Chosen as our picture of the month, I am sure it will be voted a Blue Ribbon winner.—Marjorie G. Lawrence, Cleveland Cinema Club.

"The Young Doctors" is the only one on the list for me—a different and interesting subject; excellent performances.—Mrs. C. M. Stewart, Lincoln (Nebr.) Films Forum . . . This is a thoughtful and well constructed drama.—Paine Knickerbocker, San Francisco Chronicle . . . There is fine acting by Fredric March as the medical pathologist in this film based on the best seller book, "Final Diagnosis."—Mrs. A. L. Murray, Kappa Kappa Gamma, Long Beach.

This may not be classed as strictly family but the superb acting and portrayal of dedicated medical men will contribute to the intelligent choice of a career which young people must make. Therefore it has value beyond entertainment.—Carmen King Reilly, national chairman D.A.R. MP committee, New York . . . "The Young Doctors" is a first-rate film.—Tom Peck, Charleston Evening Post.

I can't see much in "The Young Doctors" for children, but adults won't be bored. It is better than the ads make it sound.—Ruth Marshall, Rockford (Ill.) Morning Star . . . Absorbing melodrama, finely delineated. — Allen M. Widem, Hartford Times.

"The Young Doctors" is the most outstanding of the lot—in spite of the presence of Dick Clark.—Bob Walters, Portland Oregonian . . . The operation of hospitals and the ever-growing interest in the practice of medicine make this the outstanding film of the month.—Mrs. Wayne F. Shaw, N.S.U.S.D. of 1812, Lawrence, Kas. . . . First-rate in story, acting and production.—Carol Stamy, Orlando Sentinel-Star.

The Cast

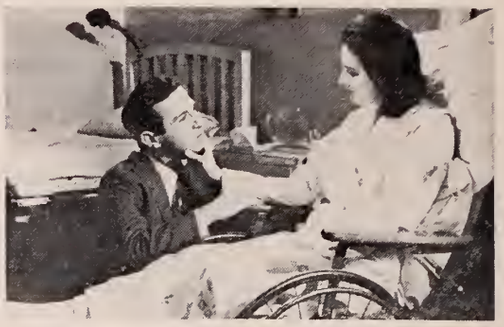
Dr. Joseph Pearson ..... FREDRIC MARCH
Dr. David Coleman ..... BEN GAZZARA
Dr. Alexander ..... DICK CLARK
Cathy Hunt ..... INA BALIN
Dr. Charles Dornberger ..... EDDIE ALBERT
Mrs. Alexander ..... PHYLLIS LOVE
Bannister ..... EDWARD ANDREWS
Dr. Lucy Grainger ..... ALINE MACMAHON
Tomaselli ..... ARTHUR HILL
Miss Graves ..... ROSEMARY MURPHY

Production Staff

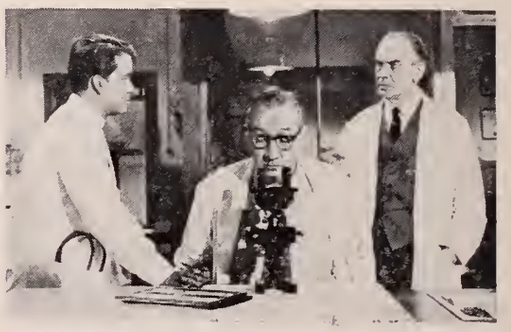
Produced by ..... STUART MILLAR, LAWRENCE TURMAN
Directed by ..... PHIL KARLSON
Screenplay by ..... JOSEPH HAYES
Based on a Novel by ..... ARTHUR HAILEY
Music by ..... ELMER BERNSTEIN
Cinematographer ..... ARTHUR J. ORNITZ
Technical Advisor .... DR. CHARLES F. BEGG OF ST. LUKE'S HOSPITAL NEW YORK CITY

(Filmed with the assistance of the A.M.A. at Woman's Hospital, N.Y.C.; Manhattan General Hospital, N.Y.C.; Vassar Brothers Hospital, Poughkeepsie, N.Y. and St. Luke's Hospital, N.Y.C.)

A Drexel-Millar-Turman Production
..... RELEASED THROUGH UNITED ARTISTS



YOUNG PATHOLOGIST (BEN GAZZARA) HAS FALLEN IN LOVE WITH NURSE (INA BALIN), WITH KNEE CANCER



DESPERATE YOUNG INTERNE (DICK CLARK) HARASSES STAFF (EDWARD ANDREWS, FREDRIC MARCH) ON TESTS



INTERNE'S WIFE (PHYLLIS LOVE) STARTS IN LABOR PREMATURELY WHILE WALKING WITH HIM IN THE PARK



This award is given each month by the National Screen Council on the basis of outstandng merit and suitability for family entertainment. Council membership comprises motion picture editors, radio and TV film commentators, representatives of better films councils, civic, educational and exhibitor organizations.

Omaha Films Prosper Despite Ak-Sar-Ben

OMAHA — First-run theatres came through with above average receipts last week, a notable accomplishment in the face of some strong competition from the weather and the Ak-Sar-Ben Livestock Show and Rodeo. The weather did a complete reversal, turning into ideal autumn variety for doing last minute yard work and for fall picnics. "Come September" had another fat week at the Orpheum and "Francis of Assisi" went well above normal figures at the Omaha. "Question 7" gave indication of picking up even more speed at the Dundee.

(Average Is 100)

Admiral—**Poris Blues** (UA) 135
Cooper—**Sauth Seas Adventure** (Cinerama), 11th wk. 140
Dundee—**Question 7** (de Rochemant) 140
Omaha—**Froncis of Assisi** (20th-Fox) 150
Orpheum—**Come September** (U-I), 3rd wk. 125
State—**A Thunder of Drums** (MGM) 90

Milwaukee First Runs Have a Quiet Week

MILWAUKEE—Best grossers the past week were "Seven Wonders of the World" at the Palace and "La Dolce Vita" at the Strand. Both of these were ending long runs to make way for new product. Elsewhere, business was sluggish.

Downer—**The Rikisho Man** (Cory) 90
Palace—**Seven Wonders of the World** (Cinerama), 23rd wk. 200
Strand—**Lo Dolce Vita** (Astor), 11th wk.. 200
Strand—**Lo Dolce Vita (Astor),** 11th wk. 200
Times—**Breathless** (F-A-W) 90
Tower—**The Young Doctors** (UA), 4th wk. 100
Uptown—**By Love Possessed** (UA), sub run 150
Warner—**Claudelle Inglish** (WB) 100
Wisconsin—**Paris Blues** (UA) 150

'Two Women' Clocks 200 In Minneapolis Opening

MINNEAPOLIS—"Two Women," which opened at the St. Louis Park Theatre, did a big 200 per cent in its opening stanza. Among the holdovers the best showings were made by the duo "Erotica' and "The French Line" at the Avalon (second week) with a rating of 225 per cent and "A Cold Wind in August" at the Uptown (third week) with a rating of 140 per cent. Most other offerings were average or below.

Academy—**Lo Dolce Vita** (Astar), 10th wk..... 80
Avalon—**Erotico** (Pad-Ram); **The French Line** (IFD), reissue, 2nd wk. 225
Century—**Windjammer** (Cinemiracle), reissue, 17th wk. 85
Gopher—**Francis of Assisi** (20th-Fox), 3rd wk. 100
Lyric—**A Thunder of Drums** (MGM) 120
Mann—**Paris Blues** (UA), 2nd wk. 90
St. Louis Park—**Two Women** (Embassy) 200
State—**The Yaung Doctars** (UA), 2nd wk. 90
Suburban World—**Wotch Yaur Stern** (Magna), 2nd wk. 90
Uptown—**A Cold Wind in August** (Aidart), 3rd wk. 140
World—**The King and I** (20th-Fox), reissue 90

Waterloo Strand Theatre Gets $36,000 Remodeling

WATERLOO, IOWA—Costing $36,000, a remodeling program has been completed at the Strand Theatre, 402 East 4th St. The theatre was closed by Manager Jack Dodgin around two weeks while the work was in progress.

A new marquee and a ceramic tile front are among the exterior changes. The lobby has been enlarged and the boxoffice moved to one side. Installation of new heating and air conditioning systems and complete redecoration are included in the interior improvements.

S-W Launches Fall Promotion Drive



Attending the Stanley-Warner circuit all-purpose conference in Milwaukee, seated, left to right: Stan Gross, Appleton Theatre, Appleton; Bill Bindel, Venetian Theatre, Racine; Stan Gere, Rialto, Racine; Ted Rausch, Egyptian, Milwaukee; Gabriel Guzzmon, Warner, Milwaukee; Dennis Finkler, National, Milwaukee; William McCarthy, Capitol, Madison; Ralph Schallow, Rex and Sheboygan, Sheboygan; Herbert Copelan, zone manager; Robert Tauscher, Majestic, Madison; Standing: I. H. Barron, office manager; Harry Mintz, district manager, and Dave Goldman, buyer, all of Milwaukee.

MILWAUKEE—Special promotions designed to hike receipts for the yearend were the high points of discussion at the recent Stanley Warner Wisconsin conference held here. Led by midwestern zone manager Herbert Copelan, managers discussed ways to boost theatre receipts.

Among promotions discussed were special shows such as midnight performances, Halloween shows, special matinees, Thanksgiving cartoon shows, theatre rentals and merchant sponsored holiday shows and trailers.

Each manager in attendance was given an opportunity to air his views and plans for business-building.

Copelan said that all managers in their fall promotion campaigns will promote prizes for kiddy shows and will arrange for cooperative advertising with merchants. He said tieups will be set up with local dress shops, banks, gasoline stations, grocery stores, gift shops and others, aside from radio and TV tieins.

Escaped Prisoner Caught In Minneapolis Aster

MINNEAPOLIS—Working with the cooperation of the theatre management, the FBI captured a prisoner who had escaped from the Hennepin county jail in the Aster, late-run downtown house here. Following up a tip, four FBI agents quietly searched the theatre for half an hour before the unsuspecting fugitive, Jack Mitchell, 20, left his seat and headed for the lobby to get a soft drink.

Mitchell, who had admitted shooting two men in a tavern holdup here, offered no resistance. The capture, which occurred 46 hours after his escape and only five blocks from the jail, was made so quietly that few of the members of the theatre's audience knew what happened.

Sheldon Kliman, manager of the Aster, said that Mitchell's capture was done "very quietly, smoothly and efficiently." "I'm sure very few of the patrons knew what was going on," he declared.

Three FBI agents were in the auditorium and a fourth was talking to the ticket taker, Joe Lowenthal, when Mitchell walked up the aisle and into the lobby. He went over to the soft drink machine and put a coin in it.

As soon as the theatre's intermission was over Mitchell was taken outside to a squad car and returned to jail.

Fall Promotion Drive By Central States

DES MOINES—Central States Theatre Corp. of Des Moines is offering $4,000 in cash and merchandise prizes to its managers in the crcuit's 1961 fall promotional drive.

Plans for the autumn Sel-a-Rama were outlined at the recent two-day convention of Central States officers and managers held at Clear Lake. Myron Blank, president of the 75-theatre Iowa-Nebraska circuit, presided at the meeting.

New ideas for improving and promoting the industry were stressed in workshop sessions held at the Surf Ballroom.

Guest speaker was Paul Ricketts, Ness City, Kas., theatre owner. Ricketts emphasized the "fun side" of the theatre, both from the standpoint of the exhibitor and the patrons.

Dolgin Grandson Arrives

HARTFORD—Mrs. Helene Dolgin, Lyric Theatre manager, has become a grandmother for the fourth time, with the birth of a boy to her daughter, Mrs. Barbara Walden, New York.

The filming of Columbia's "Congo Vivo" will be done in Leopoldville and Brazzaville.

MINNEAPOLIS

Members of the projectionists Local 219 celebrated the union's 50th anniversary at a party Wednesday (11), which began at midnight. Three of the original founders of the local were at the golden anniversary dinner and dance—Gilbert Tollefson, Ray Dailey and Louis C. Junod. Two, Dailey and Junod, still are employed —Dailey at the Lyric and Junod at the Orpheum Theatre. The union has 125 members here. Sherman S. Parrish is president, Francis May, vice-president, and Donald Ellwood, secretary-treasurer. W. J. Yutzy was chairman of the arrangements committee for the anniversary party.

In New Orleans for the TOA convention were Abbott Swartz, manager of Independent Film Distributors; Tom Burke, Theatre Associates; and Dan Peterson, Brookings, S.D., exhibitor . . . A proud grandfather is Joe Loeffler of Lomac Distribution Co. His daughter Judy (Mrs. James E. Shelton jr.), gave birth to a baby boy recently in Fullerton, Calif . . . John Gavin was due here Monday (16) in behalf of "Back Street," booked at the State here and Paramount, St. Paul.

George Turner is managing the Cedar Theatre, operated by Berger Amusement Co. Turner is a retired MGM salesman . . . John Jacobson is the new assistant to Don Alexander at the Riviera in St. Paul. He replaces George Dyson, who retired and moved to Pittsburgh . . . Louis Voight, operator of the Legion at Gaylord, died recently, and the theatre has been closed temporarily.

Alyce, wife of Bill Elson, who long has been a prominent exhibitor in the upper midwest and was a chief barker of the Variety Club of the Northwest, died in Los Angeles where they have resided for several years. Elson operated the old RKO Seventh Street and Palace theatres and has been associated with Gilbert Nathanson in the operation of theatres at Detroit Lakes and Cloquet. Elson's present address is Cheviot Hills Convalarium, National boulevard and Overland street, Los Angeles.

Harold Field, president of Pioneer Theatres circuit, and Gordon McKinnon, district manager in Iowa, attended the TOA convention in New Orleans . . . Al Palidino, Universal exploiteer, was in from New York working on "Back Street," which opens at the State, Minneapolis, and Paramount, St. Paul, October 27 . . . New carpeting has been installed in the lobby, foyer and stairway of the Gopher Theatre, according to Ed Linder, manager.

Harry Katz, assistant shipper at Universal, is vacationing in California . . . Carolyn Beck is the new receptionist at Universal . . . Audrey Hagen, formerly bookkeeper at Warner Bros., is the new biller at the exchange . . . Mike Lee has taken over as manager at United Artists, Carl Olson having left for New York where he will be assistant to James Velde. Lee formerly was UA district manager in the territory.

Sue Burnett, receptionist and contract clerk at Columbia, resigned to be married in Beverly Hills, Calif. . . . Ray Blakeslee of Medford, Wis., was a visitor on the Row. His Avon Theatre is marking its 50th anniversary this year. The house was started by his father. Other outstate exhibitors on the Row were Glenn Jensen, Westhope, N. D.; Jake Musich, Duluth; Stan McCulloch, Hibbing; George Deluhery, Waconia, and Boyd Huffle, DeSmet, S. D.

Charles Fiala closed his Spring Theatre at Cold Spring and is reopening the Koronis Theatre at Paynesville, which has been shuttered for some time . . . Rita Pulling is the new bookers stenographer at 20th-Fox. She formerly was employed at Paramount and Warner Bros. Two employes at 20th-Fox have resigned. They are Pat Delton, bookers stenographer, and Carolyn Hokanson, biller, who moved to Chicago.

Larry Bigelow, booker at Columbia, spent a week's vacation at home watching the World Series . . . Charles Winchell, president of Minnesota Amusement Co., is back on the job after being confined to Variety Club Heart Hospital . . . Invitations in the form of a subpoena were sent to law officers and local government officials for the sneak preview of "The Hustler" at the State. The stunt was the brainchild of Louis Orlove, 20th-Fox exploiteer.

Hundreds of millions of impressions of ten major UA motion pictures will be achieved through ten paperbook tieups for the films.

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MILWAUKEE

An estimated 6,000 to 7,000 persons flocked to the Ashland County city of Mellen (population 1,200), where much of the film, "Adventures of a Young Man," is to be filmed. Many of them appearing over the weekend were sight-seers, although a goodly number were seeking a part in the picture. Over 300 have already been signed up, with possibilities of quite a few more to be used. Registrations are being handled by the Wisconsin State Employment Service. The movie is being produced by Jerry Wald. Other scenes will be shot in Italy. But business is booming in the Mellen area, thanks to Hollywood.

The old Alhambra Theatre building is being torn down to make room for a motel and store structure. The Alhambra was built in 1896 at a cost of $300,000 and at the time was called the Uihlein Theatre, reputed to be one of the finest theatres in the country. It was converted to a motion picture house in 1918. Hard times have closed its doors at least a dozen times, the last time on August 16, 1959, to stay closed.

"Pay television — and it is bound to come—will hasten the day when the legitimate stage and serious motion pictures must aim for a higher excellence to survive," said Elia Kazan, one of the theatre's most famous directors, here to discuss the American theatre and publicize the film "Splendor in the Grass," which will open at the Warner Theatre. With him was playwright William Inge. Kazan was producer and director of the film, while Inge was associate producer and author of the screenplay. "It's a good honest film, and I'm proud of it; that's why I'm here," said Kazan.

Cartoonist Walt Kelly has prepared a booklet to help parents guide their children's TV programming. The primer has been published under the sponsorship of the United States Department of Health, Education and Welfare, and can be ordered from the Government Printing Office, Washington, D. C., for 20 cents.

John Wright Suit Trial Is Delayed for a Week

MINNEAPOLIS—Trial of the antitrust suit being brought by John Wright and associates against Red Wing city officials, the Red Wing newspaper and the operator of the Auditorium Theatre there was recessed for a week. The case is being heard in federal district court here by Judge Dennis Donovan, who was called to Chicago for a conference.

Defendants are the city of Red Wing; the president of the Red Wing city council; the Red Wing Daily Republican-Eagle and its editor; Jim Fraser, operator of the Auditorium Theatre, and five members of the Auditorium board.

Wright, now a resident of this city, was the former operator of the Chief Theatre in Red Wing, which is now closed. He is asking $165,000 in triple damages and costs, charging that the defendants conspired to close the Chief and eliminate it as the only opposition of the Auditorium. He further charges that he was outbid for top product and that a virtual boycott was carried out against his theatre.

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212 West Wisconsin Ave.
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MEYER L. STERN
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WILLIAM J. MARSHALL
74 Glenwood Avenue North
MINNEAPOLIS 3, MINN.

Green Bay's 'Strand' Again in Lights As L.F. Gran Theatres' First Run

GREEN BAY, WIS.—One of the oldest names in local show business is back in lights as the result of the recent reopening of the long dark Time Theatre under its original name of Strand. L. F. Gran Theatres, which has a string of 14 other theatres and drive-ins in Wisconsin, including the local Starlite, is operating the reopened theatre as a first run.

The Strand underwent extensive renovation prior to its reopening. Seats were reupholstered, the interior and facade redecorated and a new wall-to-wall screen installed. New projection equipment was added; the sound system previously used by the theatre was retained but improved.

George Hannon, manager of the Starlite, is also manager of the reopened theatre, something of a homecoming for him since he not only managed the Strand in 1952-54 but his association with it goes back to 1921, when he and Ed Jolly were the projectionists for the inaugural program.

Hannon, in fact, worked on the site of the Strand before it was built, having been employed at the old Royal Theatre, which burned in 1920. He began his long industry career at the Post Theatre, an improvised house in the recently razed YWCA building. He subsequently worked in one capacity or another in most of the city's movie houses.

DES MOINES

The Central States home office reports the circuit's back-to-school promotion laurels went to Ken Shipley of the Empress at Fremont, Neb. Shipley staged a merchant-sponsored style show geared to the high school and college crowd. For a second back-to-school show, this one aimed at elementary moppets and sponsored by a department store, the theatre ran a "Lassie" film and gave away a puppy.

Leroy Oldfield is the new manager of Tri-States' Ingersoll Theatre here. Oldfield, formerly associated with RKO in New York City, replaces George Catanzano who has taken on duties in the Tri-States booking department . . . A screening of "Back Street" was held at 9:30 a.m. October 6 at the Des Moines Theatre for wives of the Iowa County Officers Ass'n. The women were guests of Manager Tony Abramovich while their husbands attended morning convention sessions in the Iowa capitol city. "Back Street" opens at the Des Moines October 20.

Bushels of fun and barrels of prizes are promised at Variety Club's Christmas party slated for December 4 at the Des Moines Jewish Community Center. Lou Levy is in charge. Proceeds will be used to fight cystic fibrosis and for other Variety Club charitable endeavors . . . The show must go on—and did at Paramount, despite the headaches of moving. In the midst of relocating the exchange's offices after a quarter century at 12th and High, Manager Charles Caligiuri made a business trip to Omaha and Lincoln and held a screening here of "Blue Hawaii," Elvis's latest. Paramount's new address is 513 13th St.

Exhibitors on Filmrow included Mrs. L. C. West of Mount Vernon, M. L. Dickson, Mount Pleasant; Bill Eddy, Indianola, George Frick, Graettinger; Fred Meyer, Humboldt; Dwight Hanson, Rockwell City, and John Rentfle, Audubon.

Des Moines WOMPI contributed 100 per cent in the organization's Penny-a-Day fund to aid the Will Rogers Memorial Hospital. A WOMPI outdoor bake sale, scheduled earlier but rained out, was held October 7 at a midtown Safeway supermarket . . . The new head nurse at the Child Guidance Hospital in Tulsa, Okla., is Mrs. Florence Maske, daughter of Carl Sokolof, National Screen Service representative . . . LeRoy Smith, MGM manager, returned from Omaha and a two-day business trip.

Universal screened a production reel of coming releases for buyers, bookers and ad folk . . . On the heels of "Come September," which was held over, "Hustler" moved into the Des Moines . . . UA screened for the trade, "Paris Blues" . . . After a preview of winter which caused drive-ins, such as the Waco at Washington and the Falls at Iowa Falls to close, Indian summer arrived just in time for late vacationers. Florence Bundy of Central States ventured to New Jersey. Virginia Jacobs of MGM and Wilma Frace of Universal enjoyed Iowa sunshine.

Wally Stolfus has taken over as manager of the Majestic Theatre at Centerville. Stolfus, a veteran of 26 years in the film business, has managed theatres at Clear Lake, Oelwein, Chariton, Cresco, New Hampton and Charles City . . . Speedy recoveries are wished by Filmrow friends of Jane Jordan, Paramount contract clerk, and Maxine Daginallo, booker steno at Paramount. Jane's 4-year-old son is hospitalized with rheumatic fever. Maxine was called to Iowa City where her father was seriously ill.

Press Institute Names Russ Schoch to Post

DES MOINES—Russ Schoch, feature editor of the Des Moines Register and Tribune and former BOXOFFICE correspondent here, has been named an associate director of the American Press Institute of Columbia University in New York City.

Founded in 1946, the Institute each year conducts a series of seminars for newspaper executives and staff members. Schoch will join with other Institute directors in planning and conducting seminars and in the related work of the Institute.

John Hoyt, veteran character actor, will play a top featured role in Paramount's "The Errand Boy."

OMAHA

Mrs. Bill Wuest has closed her drive-in at Fort Randall, S.D., and reopened the Mix conventional theatre . . . The early cold snap and flurries of snow in the midlands brought the closing of a number of drive-ins last week and one-a-week changes to others, even though the unseasonal temperature dip later gave way to beautiful fall weather. Among those shutting down were the drive-ins at Denison and Pocahontas, Ia. The Triangle at Rockwell, Iowa, went on a one-change basis. Adrian Mueting has taken over the Rialto at Pocahontas.

Herman Gould, one of the owners in the Center Drive-In chain, has gone to Will Rogers Memorial Hospital at Lake Saranac, N. Y., after extensive examinations at Mayo Clinic at Rochester . . . Mr. and Mrs. Carl White of Quality Theatre Supply drove to New York where their eldest son, Dr. John White, was to undergo major surgery or treatment. Dr. John's home is at Hagerstown, Md.

Milton Dahlene is taking over the Manson Theatre at Manson, Iowa, from Vern Partlow . . . Ken Moore of Logan, Iowa reopened the theatre at Dunlap on a one-change schedule . . . Harry Lankhorst has moved the Sioux Theatre at Hawarden, Iowa, from the building in which it has been operating to the original location. Extensive remodeling and redecorating will be done before he reopens . . . Ed Williamson, central division manager from Dallas, and Joe Young, branch manager from Des Moines, were visitors at Warner's Omaha office, headed by Bob Hirz.

Max Bercutt, publicity chief for Warner Bros. was in town for advance work on "Splendor in the Grass," which is now showing at the Omaha Theatre. There was a good turnout for a press, radio and TV luncheon at the Sheraton-Fontenelle Hotel . . . Carl Hoffman, Omaha theatre manager, last week was fighting a flu bug which attacked him in full force in the region of his neck. He had company in his misery. Jack Klingel, Cooper Foundation city manager, also was on the long list of Omaha flu sufferers. Hoffman reported a parochial tieup for "Francis of Assisi" was highly successful.

Exhibitors on the Row included Nebraskans Marvin Jones, Red Cloud; Sid Metcalf, Nebraska City; Mr. and Mrs. Fred Schuler, Humboldt; R. L. Brazda, Wisner; Phil Lannon, West Point, and Iowans Adrian Mueting, Pocahontas; Frank Good, Red Oak; Byron Hopkins, Glenwood and Villisca; Arnold Johnson, Onawa, and Heinie Saggau, Denison.

Albert Marshall and his wife were in town for booking at his Empress Theatre in Verdigre. He is back in operation after being closed since early in the year . . . Bill Doebel, 20th-Fox booker, and his bride spent their honeymoon in Minneapolis, Bill's native territory . . . Fred Fejfar, MGM salesman for this area, visited the branch in Des Moines last week.

Bob Hirz, Warner city manager, said his son John is getting printer's ink in his blood in their home town of Plattsmouth, where John is working on the Plattsmouth Journal.

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- ALPHABETICAL INDEX
- EXHIBITOR HAS HIS SAY
- FEATURE RELEASE CHART
- FEATURE REVIEW DIGEST
- SHORTS RELEASE CHART
- SHORT SUBJECT REVIEWS
- REVIEWS OF FEATURES
- SHOWMANDISING IDEAS

BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

For-Men-Only Folder Also Stirs Interest of Women for 'La Vita'

Screenings, an interest-arousing gimmick (visual and otherwise) and music tieups based on the very excellent soundtrack got "La Dolce Vita," the subtitled Italian import about decadence in these times, off to a strong start at the Tivoli Theatre in Toronto, Ont.

This was a picture of an entirely different type from the regular bookings at the Tivoli, as it has been and will be for many theatres where it will play. It was a reserved-seat affair at the Famous Players Canadian Toronto house. Tiff Cook, exploitation manager for FPC at Toronto, was in charge of the "Vita" promotion.

SCREENINGS PAY OFF

The campaign started with a series of screenings, first for magazine and weekly publications which needed more advance time; second, for the record and disc jockeys, and finally for the working press folk and opinion-makers. Cook reports these screenings paid off excellently.

Cook then figured a gimmick was needed, and he came up with an idea he had used a few years back—a pocketsize folder (approximately 3x4)—a good conversation piece, something which would be shown and talked about and not thrown away.

On the third page was:

TOP SECRET AND VITAL INFORMATION ABOUT YOUR FEMALE — FILL OUT IN PENCIL IN CASE OF CHANGES!

BIRTHDAY
WEDDING ANNIVERSARY
BIRTHSTONE
DRESS SIZE
LINGERIE SIZE
BRA SIZE
BLOUSE SIZE
HOSIERY SIZE
SHOE SIZE
SLACK SIZE
COAT SIZE
GLOVE SIZE
FAVORITE COLORS
FAVORITE PERFUME
FAVORITE FLOWERS
FAVORITE CANDY
FAVORITE FUR

On the front was: "Gentlemen . . . Signori . . . For 'La Dolce Vita' (The Sweet Life) With Your Beloved Be Sure to Carry This Very Important Folder of Intimate Details in Your Wallet, Pocketbook or Portafuglio."

Next page had: "With This Little Folder You Will Always Know That the Gift You Bought for Her Is the Right Size . . . Unless She Has Put on Weight."

The back page was devoted to film copy. Cook first hired what he describes as "one of the best-looking models in the city," had her dressed in short shorts (see photo), and a low blouse with a little "La Dolce Vita" badge.: Then she visited all newspaper entertainment editors, foreign-language editors and radio station disc jockeys with these folders and film soundtrack albums.

This was done a week before opening, in fact, several deejays broke in on their programs and gave her a brief interview.

TO MEN ONLY

The model was instructed to give the gimmick folders to men only, and this naturally caused curiosity from the female side.

Four days before opening two other models were hired and dressed in the same type of shorts and blouses, to distribute the folders around the city. Cook reports the reaction from the women "was quite amazing, even to the point that some grabbed them out of their husbands' hands." He noted no folders were thrown away in three days time.

"Fifteen thousand of these folders were in the pocketbooks of local males," Cook comments.

Leftovers were placed in women's wear shops at the desks of cashiers with this sign: "Girls . . . Take One! Fill out your details and put it in your boy friend's or husband's wallet . . . It will benefit you! Just wait and see."

AN RCA VICTOR TIEUP

Another major promotion was with the RCA Victor soundtrack album, which resulted in complete windows in all large retail record outlets and smaller card displays in the smaller stores. A large window in the T. Eaton Co. big department store appeared a month in advance.

The RCA Victor tieup, sponsored nationally by Astral Films, the distributor of "La Dolce Vita" in Canada, included a coupon deal in which the prizes were a six-month pass to any Famous Players circuit theatre and 25 soundtrack albums from the film. All cooperating music stores were supplied with 8½x11-inch coupon circulars, one side of which was devoted to film and playdate copy and the other to the coupon deal. Customers were asked to send in coupons clipped from the circulars with their names, addresses, etc., to Astral Films by October 9 to be eligible for the prizes.



Some of the wives got grabby when two girls in short shorts distributed pocketsize folders "to men only" around Toronto in behalf of "La Dolce Vita." The folders contained a page for filling in "top secrets and vital information about your female." In all, about 15,000 were distributed.

Alitalia Airlines decorated the Tivoli bar with travel posters, etc., and followed through with travel agency displays.

Standees were made up for hotel lobbies and bus line ticket offices, as is customary for hard-ticket showings.

Here's Push for Picture And Popcorn Sales, Too

For the showing of "Parrish" at the Piqua (Ohio) Theatre, Bobby Lipe had a dandy of a campaign! Bobby set up an attractive display behind the candy counter with stills from the picture, Troy Donahue photos, posters, etc. One of the posters read, "Free Troy Donahue Fan Photo With Every Large Box of Popcorn Purchased." On another poster was the copy: "Look for the Lucky Stamp on the Bottom of the Popcorn Boxes. Winners Receive Two Free Passes to 'Parrish'! You May Be a Winner."

Lipe stamped every 50th popcorn box with the theatre stamp and signed it. The winners were required to bring the box back to the candy attendant and she gave each one a free pass for two. This stunt not only created interest in "Parrish," but it also gave the concessions a big push!

"If a picture is worth advertising, it is worth advertising well."—from the Statesville (N.C.) Theatre Corp. bulletin.

Tickets Are Money: They Buy Big Promotion for 'Fanny'

Radio Splurges on Dawn Preview, Retail Store on 'Fanny' Sale

A pair of first-run admission tickets has a going value of around $3 in the average U.S. city. Thus, a giveaway of 25 pairs would represent $75, and a preview screening would figure at $300 based on an attendance of only 100 persons.

The above is elemental, but is something every showman must keep clearly in mind when he sets out to arrange business tie-ups. Admission to his theatre is a realistic medium of exchange to the sharp seeker after publicity. Armed with this knowledge, the theatreman need not be meek, like a beggar asking a handout; he can go for the best publicitywise, confident he's offering an equivalent return.

A PROFITABLE TRADE

Thus, S. K. Sorkin, proven top level showman at RKO Keiths at Syracuse, N.Y., traded several hundreds of dollars of potential boxoffice revenue to "Fanny" for radio and retail store arrangements that carried the film and playdate message to many, many thousands of people in the Syracuse area.

First came a "Dawn Preview for Working Girls." The value of this type of giveaway (free or near-free showing) is measured by the amount of effective publicity it generates. Manager Sorkin found the right answer (as have others who have used this promotional device). He "sold" the Dawn Preview—part of it, in this case, since a nominal fee of 50 cents, a big savings from the regular admission, was decided on—to a radio station, which, in itself, was in the market for a publicity splurge.

Syracuse station WOLF bought the package. Of necessity, the preview had to be over in time for the girls to get to work, so a bakery, Zimmerman's by name, was taken into the promotion in return for serving the girls free doughnuts and coffee. Copy in ads explained the details:

> Something new under the sun . . . A DAWN PREVIEW FOR WORKING GIRLS of a wonderful picture for all girls . . . "Fanny" Tomorrow . . . Doors open at 6 a.m. . . . Admission only 50 cents . . . "Fanny" starts at 6:30 a.m. . . . Come and get your Continental Breakfast FREE (Tip Top Doughnuts and Zimmerman's Delicious Coffee) . . . See "FANNY" and be at your desk at 9 a.m. . . . Boy escorts welcomed . . . For full details listen to WOLF (1490 on the dial).

PROMOTES ALL SUPPLIES

Everything was promoted including the cream, napkins, cups, etc.

WOLF, to use a cliche, went allout, stressing its sponsorship of the low, low price Dawn Preview and Continental Breakfast at RKO Keiths. Ron Roberts was on the air daily, Monday through Friday, from 6 p.m. to midnight, beginning a week before the opening.

"There were any number of ten-second, one-minute, two-minute, five-minute announcements and interviews," Sorkin reports. "For example, on Friday evening, WOLF aired ten announcements at five minutes past the hour and at 20 minutes to the hour. The messages included mention of RKO Keiths, the names of the stars, also the distributor interviews by Josh Logan, Leslie Caron, Charles Boyer, Maurice Chevalier, Horst Buchholz, etc."

On the morning of the Dawn Preview, Ron Roberts interviewed the patrons as they came in and had coffee and doughnuts around tables in the lobby, and also as they came out of the theatre. Tapes of the interviews were rebroadcast a half dozen times during opening day and the day after.

Manager Sorkin also traded "Fanny" admission tickets with the Bern Furniture Co., which ran a special "Fanny" sale in its three stores. Bern advertised:

> 2 Tickets Free to "Fanny" starting August 16 at RKO Keiths With Any Purchase of $29.95 or More at Bern's During Bern's August Sale.

These plugs started in Bern ads and heralds a week before opening, and appeared in inserts published in four shopping papers distributed to a total of 30,000 homes. The plugs were in the form of boxed spots, sometimes twice on each page.

A third trade was made with the downtown Busy Bee, a gimmick loving department store, which advertised, via boxed sections in its Herald-Journal and Post-Standard ads:

> WIN FREE! Guest tickets to see "Fanny." Nothing to buy, just register now at the Busy Bee. You don't have to be present to win. 30 pairs in all, 10 each day . . . Don't Miss "Fanny" now showing at RKO Keiths."

The Busy Bee had a special display on the "Fanny" ticket giveaway in front of the store. Registration entry boxes were inside the store. A winner was chosen every hour on the hour for ten hours every day during three days. Winners received their "Fanny" tickets through the mail.

Manager Sorkin started early with this attraction, putting up the distributor easel display eight weeks in advance, then built a massive panel filling two-thirds of one side of the large lobby five weeks in advance. This featured the large, beautifully framed color pictures, also the black-and-white scenes from the picture, and were set on photographers' background cloth with cutout mounted lettering.

Music stores, travel agencies, beauty parlors were covered with displays on the film and the Dawn Preview.

Special records were used on the theatre public address system.

The newspapers came through with good art coverage.

Greek Charm Benefits 'Navarone' Opening



An outstanding opening night's gross on "The Guns of Navarone" was collected at the Stanley Theatre in Jersey City, N. J., through promotion of the Greek background of the picture. Sam Conti, the manager, thus had good reason for the happy look he displays, third from left, in the above picture. First, of course, was the good boxoffice business, but then there were the charming girls in Greek costumes seen at his side, fit to bring warmth to the face of any man. The scene occurred in the Stanley mezzanine on opening night when the Evangelismos Greek Church served a buffet supper to purchasers of benefit tickets. Conti had arranged the benefit in addition to his regular opening night business. Over 200 church folk sold tickets on a percentage deal. The pretty Greek-costumed girls formed an "honor guard" in front of the boxoffice on opening night. The church tieup resulted in page one newspaper art.

Anthony Williams, Stanley Warner district manager, participated in the promotion. He is to the right of Pastor John Poulos.

A promotion deal was sold to a beauty salon featuring the Koritsi haircut inspired by "Navarone."

Travel Tieups for 'Bridge'

Tourist travel to Japan is at an alltime high. Approach travel bureaus which handle airline and steamship service to Japan. Arrange for window and counter displays featuring stills from "Bridge to the Sun" and giving theatre and playdate credits. Feature Japanese lanterns, colorful umbrellas, bamboo trinkets and other made-in-Japan items.

Realtor Ups Business At Airer 15 Per Cent

For some men, real estate is enough of a game and a gamble to fill a working day, but Rochester, N.Y., has a realtor who is also operator of a drive-in theatre. It was a fast decision, an instant deal and a leap into a new avocation when Elliott H. Press bought the Rochester Drive-In several months ago.

It was a remark he dropped at a party, he says, that led to the purchase three days later. A friend to whom he said, "I guess I'll buy a drive-in of my own," told him next day of one that was for sale. He was in business three days later, even before the actual transfer of title.

As of a few days ago, Press had increased the gross of the operation by 15 per cent over last year's figure, and has learned a thing or two about the heady occupation of trying to please the public.

"It is a disconcerting hobby so far as time is concerned," said Press, who moved to Rochester 13 years ago. He used to be an advertising man and for a time published the bowling journal, Strikes and Spares.

"I find not only that the new hobby is interfering with my golf game, but that my mind is working all day on such problems as whether to play or not play a certain picture," said Press; "how to make the theatre more attractive, how to increase the net as well as the gross. It's an extension of the guessing game that occupies a real estate man most of the day."

Press says he has decided on a policy of "Better films for the family," so far as that is possible, and first reruns after downtown showings.

Press has three partners in the ownership—Seymour Baskin, vice-president; Hillel Pitlik and David Boehm. The latter is secretary.



This red light arrangement for "The Naked Edge" comes from Fort Madison, Iowa, and the State Theatre. It is the handiwork of Ken Elkins, the manager. "The flashing of the red light did the trick," he comments. "Besides my theatre needed a work light."

War Strategy Applied to 'Parrish' Campaign: Promotions Are Concentrated on Exciting Interest of Teenagers and Women

The military strategist starts each campaign with two objectives—the overall goal of defeating the enemy, and the immediate, day-by-day objective of capturing a specified city or establishing a specified stronghold.

Similarly, a theatre manager seeks to publicize the film title, theatre and playdate, but his campaign very often can be strengthened if he sets up a more specified goal. For example, Cliff Knoll, manager of the State Theatre in Sioux Falls, S.D., in his campaign for "Parrish," set out to excite teenagers and women "about a boy named Parrish so they, in turn, would arouse the opposite sex to a point where they would buy tickets to see him."

The State is a first-run house operated by the Minnesota Amusement Co., which headquarters in Minneapolis. Knoll's campaign follows:

NEWSPAPER

Ads were started a week in advance with three of the 1x3-inch pressbook "P" teasers spotted on different pages. The next ad was a 2x7 featuring the Troy Donahue pressbook mat, which was inserted in the Sunday paper. Used two days in advance was a 14-inch ad; one day, 30 inches; opening day, 46 inches; second day current, 12; third day current, 6, and balance of week, 4 inches daily.

RADIO

In addition to 110 purchased radio spots, numerous announcements were promoted at no cost, as follows:

Through the help of Ev Seibel, Minnesota Amusement advertising director, and Don Walker, Warner publicist, special tapes were made up with the stars of the film voicing the call letters of each of the three local stations and the most popular disc jockeys' names. These tapes were used on KELO, KSOO and KIDS, starting four days in advance and running through the first two days current. All three stations used them at least 20 times daily, for a total of 360 spots.

Being personalized to each station and disc jockey, the tapes were extremely effective.

An additional 220 spots were obtained when KELO helped promote a distribution, through music stores, key drive-in eating spots and Newberry's of the Troy Donahue fan photos.

All stations used the "Parrish" theme song, with credit.

TELEVISION

No money was spent for TV, but some very excellent exposures were obtained. KELO-TV airs the Hawaiian Eye program, which stars Connie Stevens, who is in the film. Consequently, no trouble was encountered in getting KELO to televise the split screen interview featuring Connie. KELO also used the ten-minute "Star-Views" featurette with Fred Robins, screening it following the baseball game on the Sunday afternoon before opening, very excellent timing.

Ray Loftesness of KSOO-TV used the Diane McBain split screen interview on his Party Line program two days prior, and the Donahue interview on opening day.

Naturally, both stations promoted their telecasting of the interviews. Manager Knoll showed his appreciation with a special two-column ad on the television page of the newspaper a day before the interview telecasts.

"These split screen interviews were real different and novel," Knoll reports, "giving our local radio-TV personalities an opportunity to talk to the movie stars in front of their viewers. They were very effective."

FAN PHOTOS

As mentioned before, the Troy Donahue fan photos, 2,000 of them, were distributed at local music stores, key drive-in restaurants and the J. J. Newberry store, starting 12 days before opening. Sponsorship of the photo giveaway by radio KELO was obtained by a lucky number-theatre pass gimmick, which was announced by an imprint on the back of each photo, and KELO spots. The imprint:

"This may be your lucky number (each photo was numbered consecutively). 100 FREE TICKETS to 'PARRISH' starring, etc. . . . Save this picture . . . If the above number is called on the Sam Quentin or Dave Dubbs evening shows over KELO radio, you will receive a FREE TICKET to see 'Parrish' at the, etc."

The imprint also mentioned the Parrish theme song and "Get Your Parrish Album Today From Williams Piano or Gefke HI-Fi Center."

Between 7 p.m. and 1 a.m. KELO announced the photo-theatre pass deal three times each hour for five days, making a total of 100 spots.

The following Monday through Thursday, also 7 p.m. to 1 a.m., KELO listed 30 numbers each night for free tickets. This made an additional 120 spots, making a total of 220 on the photo tieup.

KELO also mentioned the photo-theatre ticket tieup on its KELO Top Tune Sheet, distributed to all record outlets and hangouts for teenagers within 40 miles.

BABY CONTEST

This contest, from the pressbook, is a match-the-baby photo with a teenage picture affair, and is different from the ordinary baby contest, and helps stress the young stars in the picture.

One of the leading department stores was having a baby sale a week before the opening of "Parrish," so it was suggested that the "Parrish" baby contest mat be used in the store baby sale ad. The store liked the idea, and the tieup ad appeared nine days before the film opening.

The Knoll campaign also made use of the pocketbook edition of the novel, with the Dakota News Co. blanketing all outlets within a 50-mile radius of Sioux Falls with bookrack cards and window displays.

Music stores also had suitable displays.

As It Looks To Me

By KROGER BABB

A Showman's Views on Merchandising Motion Pictures

THERE IS A LOT to be said in behalf of each of the three branches of this industry —production, distribution and exhibition. These days, each branch has its own peculiar problems and, to some of us it appears, that no one group can solve its own without the other two simultaneously solving theirs. Hollywood can turn out 20 new features much like Richmond can produce 20 new cigarets to fill a package. The producers can turn these films over to a distributor who will truck them to 20 hungry exhibitors in a hurry. Yet, at this point, it is like the man who is dying for a cigaret. Without a match, the cigaret won't satisfy his craving.

—o—

THE PRODUCER WANTS distributors who can and will get his films to you exhibitors. He want the top price the market can afford for that which he has created and manufactured. He demands it and the distributor in turn makes top demands known as best terms. Yet, like the man who is dying for a cigaret, it doesn't matter if someone gives him one free, sells it to him for a penny, a nickel, a dime or a quarter—all is still lost, unless he flips his lighter or strikes his match. The "fire" that ignites the cigaret, giving marvelous satisfaction to its smoker and making its distributor and producer happy—because it soon will be no more and there will be a fresh demand for another—that "fire" in this industry is local-level exploitation.

—o—

THE THEATREMAN WHO simply buys and books films to fill up all the blank spaces in his booking sheets is like the man who fills all of his pockets with cigarets at the corner drugstore bargain counter and then forgets to pick up a pack of matches for each package. He can brag about talking his way into bargains, he can brag about having all his pockets full, he can walk around all day with a cigaret in his mouth, but, without a simple match, he's out of business, so far as the satisfaction of a good smoke is concerned. So is the theatreman who forgets the vital importance of exploitation.

—o—

TOO MANY THEATREMEN today are like the man with a cigaret dangling from his lips, waiting on a busy street corner for that one person in a hundred who will come along and say, "Brother, do you wish a match?" One out of a hundred is coming to his shows! We had a late drink one night recently with a theatreman who was on "cloud nine." He had opened up that day with a big, new hit and had played to 2,000 people who had paid $1.50 to see it. This $3,000 day for a midweek opening was phenomenal, he said. He calculated this meant a $30,000 week. It certainly wasn't bad. In fact, it was twice as good as a $1,500 opening would have been. But, then came the whole truth. These 2,000 persons literally, had just "wandered by—stopped in!" He hadn't done a thing to light a fire, to sell his attraction, other than by trailer, lobby and a 10-inch newspaper ad.

—o—

WHAT WOULD HAVE been the results had he put a real exploitation campaign behind this fine attraction? His theatre has nearly 3,000 seats. He could easily have shown it opening day to 5,000—or even 10,000 patrons. His city boasts over a million population. Our friend was patting his own back for having picked the right pressbook ad. The facts are that his efforts brought one out of each 500 people to see his attraction opening day. Assuming his prediction correct, if he showed the attraction to 20,000 persons during its first week, grossing his estimated $30,000, there still remained within easy accessibility to his theatre 980,000 people who didn't know the picture was there or didn't care. Both problems are his job.

—o—

PEOPLE ARE BUSIER these days than ever before. People are spending less time at work, sleep, and most any one thing—but are doing more things. Therefore, they are more difficult to "capture" for a few minutes of sales talk. That's why so many good films come and go before the majority knows anything about them. The fact that anyone doesn't care about a good movie is simply the result of their being unsold. Even persons whose religious faith dictates that they stay away from movies, love a good film. This has been proven. Exploitation is the tool with which the theatreman can create countless sparks that ignite the "fire" within us humans, causing us to want to come and see your new show. Without it, all too few of us stop by and drop in.

—o—

THE TRICKY JOB OF exploiting one's shows has never ended. It never will. Good exploitation paid off 50 years ago, 25 years ago, 10 years ago, yesterday—and it will pay off today, and tomorrow! How to accomplish it at the lowest per-patron cost is the theatreman's local job. Hollywood or New York or Filmrow can't do it for him. And it is also his assignment to show every film to every possible potential patron that he can. Too many theatremen these days think that when a film plays to five per cent of their population, they have done an outstanding job. This is the "poison" that prompts the exhibitor to become satisfied, careless or lazy when he should be fightin' to sell the other 95 per cent of the population.

Hometown Play for 'Cimarron'

Taking advantage of having a "home town" girl appearing in Cimarron," Manager Harold Brislin tipped his local editor where 16-year-old Dawn Benedict lived. Result: the Santa Ana, Calif., paper gave Dawn a big play, after which Harold arranged for her to hold an autograph party.

Screams on Air Admit Ticket Buyers Free

Since most drive-in theatres are subsequent-run, seldom do they have the opportunity to successfully exploit a new picture. On such a rare occasion, City Manager Jack Veeren, Bordertown Drive-In manager at El Paso, Tex., achieved top business for the "House of Fright."

Prior to, and during the engagement, radio spots were secured from KELP, which urged listeners to stay tuned to KELP because it might mean free admissions to the Bordertown to see "House of Fright." Between 6:30 and 9 o'clock in the evening, KELP broadcast the screams of a woman every ten minutes. If a car's occupants were purchasing tickets at the boxoffice while the woman's scream came through the car radio, the car was admitted free. According to Manager Veeren, quite a few cars had their radio tuned in, and several missed a gratis showing just by a car's length.

"Operating room equipment" was rented and set up in the boxoffice area. Manager Veeren, dressed as a doctor, employed the services of French model Josie Johns, who was attired as a nurse to complete the atmosphere. The pair handed out "antishock" tablets (M&M candies in little white paper bags) with printed instructions on how to take them. The "surgery" being performed on an unidentified patient drew a lot of attention and laughs.

Oxygen was administered during intermission at the snack bar area to customers requesting it. Practically all the youngsters in El Paso were treated to this unusual experience. KELP also emphasized that antishock pills and the oxygen would be given to scared patrons.

Cycle Giveaway Proves Draw for Young and Old

Four Minneapolis theatres, the Terrace, Riverview, Edina and Hollywood, this summer tried a new cycle giveaway, offering Luni-Cycles to youngsters attending Saturday matinees. Results, reportedly, were quite successful. The cycles were obtained from Lomac Distributing Co. of Minneapolis and were given away by drawing, three at each performance.

An exploitation campaign for theatres suggests having children, dressed in clown outfits and wearing front-and back cloth banners, ride the cycles around town, in parks, on playgrounds and into theatre lobbies and on stages. The campaign points out that grownups also are interested in winning a cycle and that they should be included in the drawings.

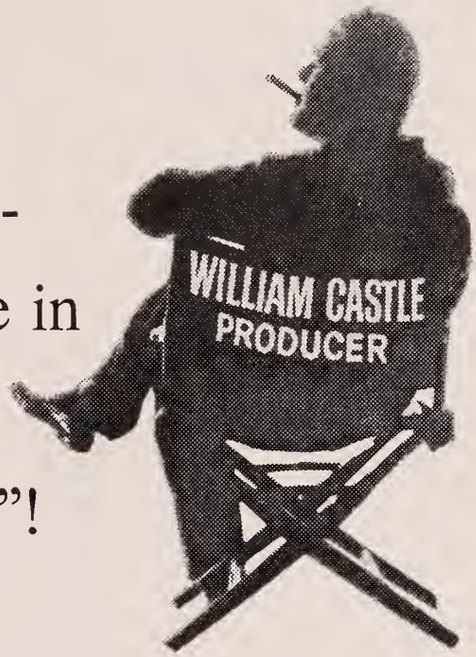
Merchant tieins with coloring contests, essay contests, etc., are recommended. The campaign suggests that drive-ins use the giveaway by handing out drawing coupons upon purchase of a new concession item, or by giving a Luni-Cycle to every 20th car or so entering the grounds. Joe Loeffler, Lomac sales manager, said his firm furnishes mats for displays.

Dress theatre lobby and front with brightly colored Japanese lanterns. Inexpensive and easily obtainable they lend a festive air and create a Japanese motif.

WILLIAM CASTLE'S 'MR. SARDONICUS'

ANOTHER FRIGHTENING "FIRST" FROM THE SCREEN'S NO. 1 SHOCK-MAKER!

Producer William Castle, always so full of sweetness and light-*and fiendish ideas*- introduces for the first time in motion picture history the audience "Punishment Poll"!





Special ballots available FREE to all patrons!

During the running of this most unusual film, you, the movie-goer — *right in your theatre seat* — have an opportunity to decide the fate of the evil Mr. Sardonicus!



A MAN OF EVIL...WITH A FACE THAT COULD STOP A HEART!

COLUMBIA PICTURES presents

Mr. Sardonicus

starring OSCAR HOMOLKA · RONALD LEWIS · AUDREY DALTON
and GUY ROLFE as Sardonicus

Written by RAY RUSSELL · Produced and Directed by WILLIAM CASTLE · A WILLIAM CASTLE PRODUCTION

Ad No. 401—584 Lines (including imprint space)

COLUMBIA PRESSBOOK

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AUDIENCES 'DICTATE' FATE OF 'MR. SARDONICUS'

One Good Promotion Deserves Another!

The "Homicidal" fright break, with its accompanying "Coward's Corner," provided a solid example of ticket-selling showmanship. Now, for William Castle's "Mr. Sardonicus," showmen have available the equally-exciting "Punishment Poll," a grand new audience participation stunt, and its special gadget, the Activator Booth!

For the audience, the "Punishment Poll" is the thumbs-up, thumbs-down card shown at right in reduced size. Printed in luminous ink, the card glows in the dark when it has been exposed to light for a few moments. This exposure to light can be arranged through the Activator Booth which is set up in the advance lobby. Audiences receive the cards as they enter the theatre, and activate them. What happens next is this:

At the point of greatest horror impact in the course of "Mr. Sardonicus," the "Punishment Poll" is taken. Producer William Castle comes on the screen and asks the audience how they feel about Mr. Sardonicus—should he get his just deserts, or not? If yes, the cards are to be held thumbs-down; if no, thumbs-up. Castle then begins a count of the voting audience, interspersing his totalling with some relevant chatter. He solemnly concludes the audience verdict is "thumbs down," which it invariably will be, and the picture spins on to its shock-filled end.

Theatre admission should be stopped 15 minutes from the end of the picture. Use the copy line: "Nobody admitted to theatre after polls close—15 minutes from the end of the picture."

Activator Booth

Available at your Columbia Exchange is a "Punishment Poll Activator Booth Kit" containing:

- *Three lithographed "Activator Booth" sheets for mounting on a simple wood frame, to make the booth with a minimum of trouble.*
- *Set of do-it-yourself directions, outlining the way to make the booth, which is shown at right, below.*

With this material, all that is needed in addition is an extension cord and light to be placed inside the booth.

The Activator Booth should be set up in a prominent place in the outer lobby, well in advance of playdate. During your engagement of "Mr. Sardonicus," move the booth to a spot where patrons, waiting to be admitted, can use it to activate their own Punishment Poll cards.

The following are suggestions to help carry on this Castle-style boxoffice showmanship:

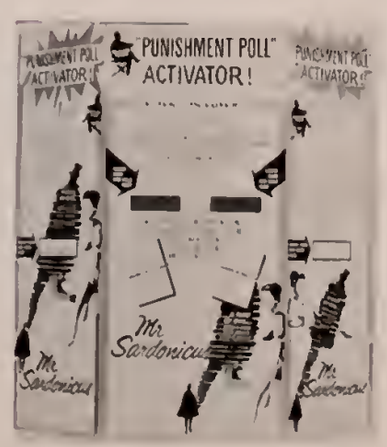
- *Use a simple flasher attachment on the light inside the booth, to add to the effectiveness of the gimmick. The William Castle lobby record is to be played continually to increase the effectiveness of the lobby promotion.*
- *Be sure to post the starting time of your picture, and the time of the Punishment Polls, so that audiences know whether or not they have long to wait before they can be admitted.*
- *During the polling, do not raise the house lights.*
- *Atop, or near, your Activator Booth, place a tally system so that the "Thumbs-up, thumbs-down" voting can be recorded after each "poll."*
- *Plant the Activator Booth stories, elsewhere on this page, and try for photo coverage of a pretty girl making use of the lobby display to activate her Punishment Poll card.*

'PUNISHMENT POLL' GLOW CARD



Distributed FREE by Columbia Pictures for the use of theatres playing "Mr. Sardonicus." Cards, 2½"x3½", are printed in an ink which glows when it has been exposed to the light. Audiences should "activate" cards at the Activator Booth in your lobby, before taking them to their seats. Cards may be obtained from your Columbia Exchange, in quantity sufficient for a theatre's needs, but they may not be used as advance street giveaways. It would be well, however, to rubber-stamp theatre and playdate message on the back of each card, inasmuch as they certainly will be taken home as souvenirs.

ACTIVATOR BOOTH SET UP



Note: Arrows point to slots which must be made in the lithographed sheets

'PUNISHMENT POLL' STORIES

Plant the following stories in local papers the day the Punishment Poll Activator Booth is set up in your theatre lobby, and prior to your playdate:

(GOT A GRUDGE?)

Got a grudge against movie monsters? Here's your chance to get even: at least with Sardonicus, the masked menace of Columbia Pictures' "Mr. Sardonicus," coming ..... to the ....Theatre. William Castle, that master of malevolence who produced and directed "Mr. Sardonicus" for a maximum of goose bumps and spine-tingling chills, has thoughtfully dreamed up a built-in audience participation gimmick that gives audiences a chance to square accounts for all those frightening moments spent in the dark (of a movie theatre).

If you want to, Castle ghoulishly points out, you can dish out more punishment to the dark-hearted Mr. Sardonicus by merely waving a "Punishment Poll" ballot complete with luminous thumb, downward! On the other hand, if you're an angel of mercy—you merely have to tilt the thumb upwards, to call a halt to Sardonicus' punishment.

Majority rules, of course!

(THUMBS DOWN!)

Movie fans! Have you ever envied the thrill-hungry Roman crowds in the Circus Maximus who, with a wave of the thumb, could make life-and-death decisions that sealed the fate of many a gladiator? Well, William Castle, producer and director of "Mr. Sardonicus," coming ..... to the ..... Theatre, has happily put the fate of that ghoulish character, Sardonicus, in your tender little hands. After witnessing Sardonicus, the masked monster, indulge his passion for torture, mayhem, cruelty and general low-down villainy, you have the opportunity of literally deciding the fiend's fate.

This can be done via Castle's latest audience participation innovation, the "Punishment Poll," wherein moviegoers will literally get a chance to turn "thumbs down" on Sardonicus so he can get his just deserts. Persons of tender sensibilities can call a halt to the fiend's agony by turning "thumbs up." Majority rules, of course! A cute aspect of the "Punishment Poll" is that it's all done in the dark with luminous thumbs activated in a special "Activator Booth."

ANOTHER FRIGHTENING "FIRST" FROM THE SCREEN'S NO. 1 SHOCK-MAKER!



Producer William Castle, always so full of sweetness and light-*and fiendish ideas*-introduces for the first time in motion picture history the audience "Punishment Poll"!



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COLUMBIA PICTURES presents

Mr. Sardonicus

starring OSCAR HOMOLKA · RONALD LEWIS · AUDREY DALTON and GUY ROLFE as Sardonicus

Written by RAY RUSSELL Produced and Directed by WILLIAM CASTLE A WILLIAM CASTLE PRODUCTION

DRIVE-INS!

The lighted Activator Booth should be set up near the concession stand. A 40x60 should be placed at the boxoffice, with information on the Punishment Poll and audience use of the Activator Booth. Punishment Poll cards should be distributed at the admission booth. On all drive-in prints, producer-director Castle instructs patrons to hold their Punishment Poll cards out their car windows when the "poll" is being taken.

Ad No. 301—330 Lines (including imprint space)

ADVERTISING THAT ATTRACTS ATTENTION!

IT'S CASTLE-STYLE BOXOFFICE SHOWMANSHIP!

With fiendish glee, Producer William Castle asks you, the audience, to participate in the "Punishment Poll" conducted during the running of the film!



Special ballots available FREE to all patrons!

Right in your theatre seat, you have an opportunity to decide the fate of Mr. Sardonicus! Vote "Thumbs Up" for mercy or "Thumbs Down" for no mercy!



"ANOTHER FRIGHTENING "FIRST" FROM THE SCREEN'S NO. 1 SHOCK-MAKER!



A MAN SO EVIL... HIS FACE COULD STOP A HEART!

COLUMBIA PICTURES presents

Mr. Sardonicus

starring OSCAR HOMOLKA · RONALD LEWIS · AUDREY DALTON and GUY ROLFE as Sardonicus

Written by RAY RUSSELL Produced and Directed by WILLIAM CASTLE

A WILLIAM CASTLE PRODUCTION

Ad No. 402—728 Lines (including imprint space)

Also Available As
Ad No. 403—
740 Lines
(including imprint space)



ANOTHER FRIGHTENING "FIRST" FROM THE SCREEN'S NO. 1 SHOCK-MAKER

In the spirit of foul-play, Producer William Castle conducts the "Punishment Poll" and invites you, the audience—*right in your theatre seat*—to decide the fate of

Mr. Sardonicus

During the actual running of this most unusual film, you have an opportunity to vote "Thumbs Up" for mercy, or "Thumbs Down" for no mercy!



Special ballots available FREE to all patrons!



COLUMBIA PICTURES presents

Mr. Sardonicus

starring OSCAR HOMOLKA · RONALD LEWIS · AUDREY DALTON and GUY ROLFE as Sardonicus

Written by RAY RUSSELL Produced and Directed by WILLIAM CASTLE A WILLIAM CASTLE PRODUCTION

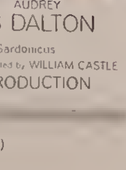
Ad No. 302—420 Lines (including imprint space)

Utility Mat No. 1

includes the following ads and publicity scene mats:

- Ad No. 101
- Ad No. 102
- Ad No. 103
- Ad No. 104
- Ad No. 201
- Ad No. 202
- Ad No. 204
- Publicity Mat 1-A
- Publicity Mat 2-A

ANOTHER FRIGHTENING "FIRST" FROM THE SCREEN'S NO. 1 SHOCK-MAKER!



A fiendish innovation from Producer William Castle! *Right in your theatre seat*-you, the audience, vote for mercy or no mercy during the "Punishment Poll"!

Yes, you are offered an opportunity to decide the fate of the evil Mr. Sardonicus while the film is actually being shown!



Special ballots available FREE to all patrons!

COLUMBIA PICTURES presents

Mr. Sardonicus

starring OSCAR HOMOLKA · RONALD LEWIS · AUDREY DALTON and GUY ROLFE as Sardonicus

Written by RAY RUSSELL Produced and Directed by WILLIAM CASTLE

A WILLIAM CASTLE PRODUCTION

Ad No. 303—570 Lines (including imprint space)



Ad No. 204—98 Lines



Ad No. 103—42 Lines



Ad No. 105—86 Lines



Ad No. 101—16 Lines

FOR THE FIRST TIME IN MOTION PICTURE HISTORY!

Right in your theatre seat, YOU, the audience, will decide the fate of the evil

Mr. Sardonicus

Vote "thumbs up" for mercy, or "thumbs down" for no mercy in the "Punishment Poll" conducted during the running of the film!



Ad No. 206—98 Lines

All advertising material in this pressbook, as well as all other newspaper and publicity material, has been approved under the MPAA Advertising Code as a self-regulatory procedure of the Motion Picture Association of America. All inquiries on this procedure, which is voluntarily subscribed to by the major motion picture companies, may be addressed to: Advertising Code Administrator, Motion Picture Association of America, 28 W. 44th St., New York 36, N.Y.

OFFICIAL BILLING

COLUMBIA PICTURES presents 25%

MR. SARDONICUS 100%

starring

OSCAR HOMOLKA • RONALD LEWIS • AUDREY DALTON 45%

and

GUY ROLFE as Sardonicus 15%

Written by RAY RUSSELL 15%

Produced and Directed by WILLIAM CASTLE 15%

A WILLIAM CASTLE PRODUCTION 25%



Mat 2-A Still No. 14

Masked to hide his terrifying facial distortion, Guy Rolfe as Sardonicus bitterly views the romantic relationship existing between Ronald Lewis and Audrey Dalton in the new William Castle horror film, "Mr. Sardonicus." Oscar Homolka also stars in the Columbia release, a story of ghouls and graves and torture chambers deep in a medieval Central European castle.

(Guy Rolfe)

Guy Rolfe, who played a padre unable to face the cold-blooded killing by both sides in "Yesterday's Enemy," has an altogether different type of role in William Castle's "Mr Sardonicus." A Columbia release at the ..... Theatre, the new horror picture finds Rolfe starring in the title role as Sardonicus, a man psychologically and physically scarred by his memory of a ghoulish deed.

The Sardonicus role called for Rolfe to wear a mask during most of the picture to hide horrible facial distortions. And, without the mask, Guy had to undergo extensive and painful makeup to attain the skull-like ~~leer~~ with which Sardonicus was cursed and which he tries to conceal with a mask.

(Ronald Lewis)

Ronald Lewis, handsome young Welsh actor, makes his American motion picture debut in William Castle's horror drama, "Mr. Sardonicus" a Columbia release at the ..... Theatre co-starring Oscar Homolka, Audrey Dalton and Guy Rolfe as the cruel and cruelly scarred Sardonicus.

Lewis' acting in "Stop Me Before I Kill," in which he wrestled with homicidal impulses, and in "Scream of Fear," when he conspired to drive a young girl mad, considerably impressed Castle who brought the young Welshman to Hollywood. In "Mr. Sardonicus," Lewis plays a brilliant young doctor who treats a wealthy man who has been embittered by his strange and terrifying affliction.

(William Castle)

William Castle, movie master of the macabre who has set Hollywood on its ear with his succession of popular horror thrillers, seems to have a sure-fire formula for success: he concentrates on the public. Currently, Castle's latest venture into the fanciful and the frightening is "Mr. Sardonicus," Castle's production for Columbia release starring Oscar Homolka, Ronald Lewis, Audrey Dalton and Guy Rolfe as Sardonicus at the ..... Theatre.

From the very inception of his films, Castle concentrates his efforts on winning audience approbation. He sticks with a picture from the germination of the story idea until it actually goes into the theatre, even going out on the road with every one of his films.

"When I go out," the canny Castle says, "I talk to the public, sell popcorn in the theatres, sell tickets, sit in the audience as well as meet the press of the nation." A sort of one-man opinion poll, Castle thus gathers valuable information for future films and how to exploit them.

"And in each picture, there's a gimmick which involves the audience," he says. Audiences fondly remember Castle's "Emergo" for "The House on Haunted Hill," his spine-tingling special effects for "The Tingler" and the "fright break" for "Homicidal." "Mr. Sardonicus," too, has one of Castle's audience "gimmicks." And, it is reported, this new gimmick is one of Castle's best.

Written for the screen by Ray Russell, "Mr. Sardonicus" was produced and directed by Castle for Columbia release.

(Review)

William Castle, master of the macabre, harks back to the great horror tradition of "Frankenstein," "Dracula" and "Phantom of the Opera," with his "Mr. Sardonicus," the new Columbia release at the ..... Theatre. The production stars Oscar Homolka, Ronald Lewis, Audrey Dalton and Guy Rolfe as Sardonicus.

Graves reopened by ghouls, torture chambers in a medieval castle and some reptilian humans whose souls are as much out of joint as their physically scarred persons, are among the choicer items served up in this William Castle horror film. And, in addition, as Castle fans have come to expect and to enjoy, there is one of the famed Castle entertainment gimmicks, an extra entertainment fillip for "Mr Sardonicus" viewers, such as Castle used so successfully in the past a Coward's Corner with "Homicidal," a "real" ghost with "House on Haunted Hill," his spectral viewers with "13 Ghosts," etc This one, too, is a dilly!

Ray Russell's "Mr. Sardonicus" screenplay deals with a ghoul who robs his father's grave to obtain a winning lottery ticket, and subsequently suffers a hideous physical affliction. A famed young doctor is persuaded to treat the affliction and effect a cure; otherwise, the man's wife, the doctor's former love, will be tortured.

Homolka is seen as Sardonicus' sadistic servant, Lewis, a handsome young Welsh actor, makes his American motion picture debut as the doctor and Miss Dalton is beautiful as the girl. Guy Rolfe is superbly menacing in the title role, and his performance undoubtedly will earn him a considerable reputation as a purveyor of screen horror.

William Castle produced and directed the Columbia release.

(Opening Notice)

William Castle's "Mr. Sardonicus," a horror drama starring Oscar Homolka, Ronald Lewis, Audrey Dalton and Guy Rolfe as Sardonicus, opens ..... at the ..... Theatre. The Columbia release, a William Castle production, is the story of a man who suffers from a strange and terrible affliction after ghoulishly robbing a grave "Mr Sardonicus" was written for the screen by Ray Russell and produced and directed by Castle.

(Oscar Homolka)

Noted character actor Oscar Homolka returned to Hollywood to star as a sadistic servant in William Castle's "Mr. Sardonicus." The Columbia release at the ..... Theatre also co-stars Ronald Lewis, Audrey Dalton and Guy Rolfe as Sardonicus

(General Advance)

In the tradition of such great horror films as "Frankenstein," "Dracula" and "Phantom of the Opera," now comes "Mr Sardonicus," a William Castle production for Columbia release at the ..... Theatre. Starred in the horror drama are Oscar Homolka, Ronald Lewis, Audrey Dalton and Guy Rolfe as the terrifying Sardonicus.

Just as Boris Karloff as the monster, Bela Lugosi as Count Dracula and Lon Chaney as the Phantom, respectively climbed to screen fame in the above-mentioned horror masterpieces, so Hollywood observers report that Rolfe, as the cruel and cruelly-afflicted Sardonicus, will leave his own special horror mark on contemporary film audiences.

Castle, a master of the macabre, is said to have put together a horror package which includes such pleasantries as ghoulish activities at a reopened grave, torture chambers in a medieval castle, and a beautiful woman threatened with disforming surgery. The entire film is set in Central Europe, famed land of the most frightening of film horror stories.

Additionally, "Mr Sardonicus" has another of Castle's built-in audience gimmicks to match his "fright break" in "Homicidal," his special spectacles for "13 Ghosts," his "Emergo" from "The House on Haunted Hill" and his "spine-tingler" from "The Tingler."

Ray Russell penned the screenplay of "Mr. Sardonicus" which was produced and directed by William Castle.



Mat 1-A; Still No. R 20

Audrey Dalton is threatened by sadistic Oscar Homolka in this scene from the new William Castle horror film, "Mr Sardonicus." The new Columbia release also stars Ronald Lewis and Guy Rolfe as the ghoulish Sardonicus.

'MR. SARDONICUS'

CAST

Krull ..... Oscar Homolka

Sir Robert ..... Ronald Lewis

Maude ..... Audrey Dalton

Sardonicus ..... Guy Rolfe

Father ..... Vladimir Sokoloff

Elenka ..... Erika Peters

Anna ..... Launa Hanson

Wainwright ..... James Forrest

Girl ..... Tina Woodward

Mrs. Higgins ..... Constance Cavendish

Head Nurse ..... Maris Neal

Stationmaster ..... Charles Headilak

Janku ..... Darul Janti

Gravedigger ..... Franz Roehn

1st Girl ..... Annalena Lund

2nd Girl ..... Ilse Burkert

Gatekeeper ..... Albert d'Arno

CREDITS

Screenplay by Ray Russell; From his Novella; Produced and Directed by William Castle; Assistant Director, R Robert Rosenbaum; Narration by William Castle; Music, Von Dexter; Director of Photography, Burnett Guffey, A.S.C.; Art Director, Cary Odell; Film Editor, Edwin Bryant, A.C.E.; Set Decorator, James M. Crane; Make-up Supervision, Ben Lane, S.M.A.; Sound Supervison, Charles J. Rice; Sound, James Z. Fluster; Associate Producer, Dona Holloway; A William Castle Production, A Columbia Release.

STORY

(Not for Publication) A famous British doctor, Sir Robert Cargrave, is called to a medieval Central Europe castle by Maude, his former love, to treat her husband, Baron Sardonicus, who wears a mask to hide his face, was paralyzed and resembling a grinning skull. This condition resulted when Sardonicus had ghoulishly profaned his father's grave to obtain a fortune-winning lottery ticket. Robert employs a psychological trick to free Sardonicus of his affliction. In gratitude, Sardonicus signs an annulment of his marriage to Maude and permits her to leave with Robert. The doctor tells Krull, the Baron's sinister servant, what else must be done but Krull deliberately ignores the advice. Torn by his ghoulish memory, Sardonicus suddenly discovers his jaws are now locked tight . . . he can no longer speak, eat or drink.

WILLIAM CASTLE FAN CLUB

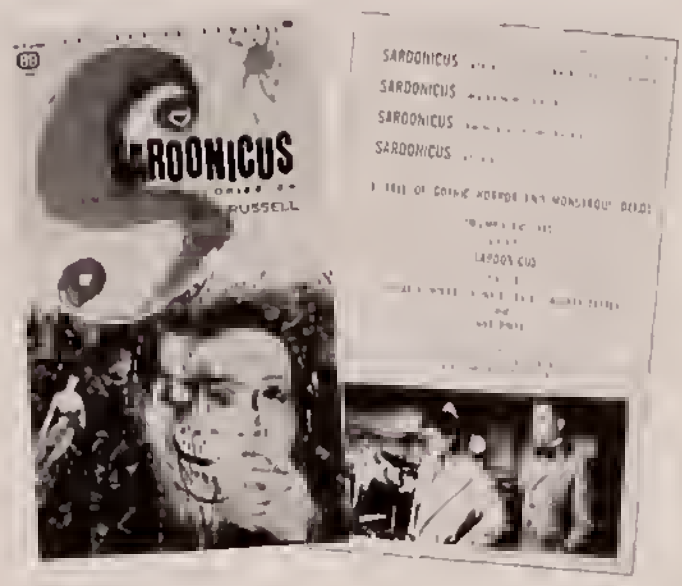
Those horror movie enthusiasts who admire William Castle's work and are members of the William Castle Fan Club, can be of invaluable help in your campaign on "Mr. Sardonicus." Contact them as soon as your "Mr. Sardonicus" playdate is set.

- *Get club members to serve as junior press agents and distribute material to editors, hand out heralds, placard bulletin boards, etc.*
- *Have fan club members fill out comment cards after a screening of "Mr. Sardonicus" and use the comments as the basis for lobby display, in newspaper ads and as quotes on radio and television.*
- *Organize "phone call chains" from club members to their non-member friends to publicize "Mr. Sardonicus."*
- *Conduct a contest on the theme, "Why William Castle Is My Favorite Producer of Movie Horror Films Like 'Mr. Sardonicus.'" Guest tickets to the winners.*

For further information on William Castle Fan Clubs and membership in your area write to:

William Castle Fan Club, Columbia Pictures Studio,
1438 N. Gower Street, Hollywood 28, California.

THE STORY!



"Sardonicus," a story by Ray Russell which appeared in Playboy Magazine's issue of January, 1961, is the basis for "Mr. Sardonicus," the film. "Sardonicus" and other stories by Russell have been published as a soft-cover book by Ballantine Books. The front cover, in color, has an original title treatment coupled with provocative art work, while the back cover renders the complete billing and carries a production still of two of the stars, Ronald Lewis and Guy Rolfe (both illustrated above). In addition, there will be a point of sale color poster on the "Read the Book, See the Movie" theme. Contact the local distributor of Ballantine Books and arrange for a campaign including delivery truck posters, and displays at retailers. Work the following:

- *Provide stills from the picture for book window use.*
- *Make up a bookmark for distribution, using a one-column pressbook mat.*
- *Set up a walking book bally.*

HORROR ANGLES

Emphasize the horror and shock values of "Mr. Sardonicus" in a variety of ways, stressing that here is a terrifying new character who can be equated with "Frankenstein," "The Vampire," and all that ghoulish crew.

- *Hold a Monster Matinee for the kids, with those children who most closely imitate monsters like Frankenstein, Dracula, Phantom of the Opera and Mr. Sardonicus, of course, awarded prizes.*
- *Nurse in attendance handing out smelling salts.*
- *Eerie cries and screeches, ideal for thrillers like "Mr. Sardonicus," can be obtained for playing over p.a. system. Order Record 4028-A, from Thomas J. Valentino, Inc., 150 West 46th Street, New York 36, N. Y.*
- *To emphasize the mystery and horror of "Mr. Sardonicus" bathe lobby displays in a green light.*

TERROR TEST

An excellent visual lobby display, testifying to the shock elements of "Mr. Sardonicus," might be a plastic cutaway figure of the human body, easily procurable in toy and novelty stores, and showing the human anatomy and organs in detail. The colloquialisms of fear could actually be visualized on the plastic figure. For instance, a lily in the liver, a chicken in the heart, jelly in the knees, rubber in the legs, clams in hands, blue in the lips, water in the blood, etc.

The model, equipped with the above visualizations or with ribbons leading from the anatomical organs to a display board containing the items mentioned, could have the following sign: "We Challenge You To See William Castle's 'Mr. Sardonicus' And Not Exhibit The Human Fears Shown Here!"

ELECTION POSTER

Timed to appear well before your city, county or state election, locally—print a "Mr. Sardonicus" Punishment Poll poster or sticker for distribution and prominent display throughout your situation. Our poster, appearing at the same time as civic posters urging citizens to vote in the elections, could say: "Be a Good Citizen! Vote In 'The 'Mr. Sardonicus' Punishment Poll!" The same concept could be developed via a sample ballot consisting of a facsimile of the Punishment Poll card featuring the "thumbs-up, thumbs-down" idea. Have pretty girls hand these ballots out in well-trafficked areas.

'MR.' PICTURES

Capitalize on the title, "Mr. Sardonicus," for a newspaper contest requesting the greatest number of movie titles containing "Mr." Such famous titles as "Mr. Lucky," "Mr. Deeds Goes to Town," "Mr. Smith Goes to Washington," "Mr. Blandings Builds His Dream House," etc., are examples. Guest tickets to the winners; in case of ties, ask tying contestants to write a letter in 25 words or less as to why they want to see "Mr. Sardonicus."

STREET BALLY

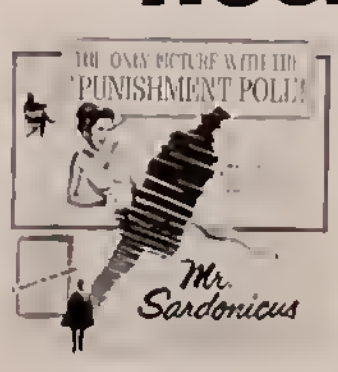
Send a man dressed in elegant 19th century costume and wearing a mask through the busy downtown streets of your situation. Have him carry on his back the following sign: "I Am 'Mr. Sardonicus,' Man of Mystery. If You Want to Learn My Evil Secret, See 'Mr. Sardonicus,' State Theatre Now."

SHOCK-SELL 'MR. SARDONICUS'

- **TEASER TRAILER,** with personal message from William Castle, for use in advance of regular theatre trailer and for cross-plugs. Order teaser trailer from your Columbia exchange.
- **THEATRE TRAILER.** Order from your Columbia exchange.
- **TWO TELOPS:** Style A, theatre and station identification. Style B, theatre advertising only. Price $5.00 without imprint; $7.50 with imprint; $2.00 for each additional slide or telop. Specify style and copy desired when you order direct from QQ Title Card Co., 247 W. 46th St., N. Y. 36, N. Y.
- **LOBBY SPOT RECORD,** for use on theatre p. a. system during show breaks and via mat-front speaker. Can also be used in Activator Booth, in advance of playdate. Order from Exploitation Dept., Columbia Pictures Corp., 711 5th Ave., N. Y. 22, N. Y.
- **RADIO SPOTS,** plugging "Mr. Sardonicus," the Punishment Poll and Activator Booth. Order from Exploitation Dept., Columbia Pictures Corp., 711 5th Ave., N. Y. 22, N. Y.
- **OPEN-END INTERVIEW** with producer William Castle! Mimeographed script for local commentator. Order direct from Exploitation Department, Columbia Pictures Corp., 711 5th Avenue, N. Y. 22, N. Y.
- **TV TRAILERS,** featuring William Castle explaining the Punishment Poll and Activator Booth. Order from Exploitation Dept., Columbia Pictures Corp., 711 5th Ave., N. Y. 22, N. Y.
- **DISPLAYS:** Badge: 10c. Streamer: 17' long, $16.50 each. Valance: $1.65 per running foot; minimum length, 10-foot. 12 pennant string: 30' long, $3.50. Bumper strip: $1.00 each; minimum order 15. Order from National Flag Co., 13 W. 21st St., N. Y. 10, N. Y.

ACCESSORIES

- SIX SHEET
- THREE SHEET
- ONE SHEET
- INSERT CARD
- 2—22 x 28's
- SLIDE
- EIGHT 11 x 14's
- TRAILER
- WINDOW CARD
- UTILITY MAT
- 40 x 60, 24 x 60
  24 x 82
- FOUR STILL SETS
  (15 horizontals, 25 uprights, pressbook set, one set).



(6 Sheet)



(1 Sheet)



(3 Sheet)

ORDER ACCESSORIES FROM YOUR COLUMBIA EXCHANGE

← Lift Flap for Additional Advertising, Publicity, Cast, Credits, Story and Billing



ANOTHER FRIGHTENING "FIRST"
FROM THE SCREEN'S
NO. 1 SHOCK-MAKER

In the spirit of foul-play, Producer William Castle conducts the "Punishment Poll" and invites you, the audience—*right in your theatre seat*—to decide the fate of

Mr. Sardonicus



Vote "Thumbs Up" for mercy or "Thumbs Down" for no mercy!

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Written by RAY RUSSELL · Produced and Directed by WILLIAM CASTLE
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Ad No. 205—220 Lines (including imprint space)



COLUMBIA PICTURES
presents

Mr. Sardonicus

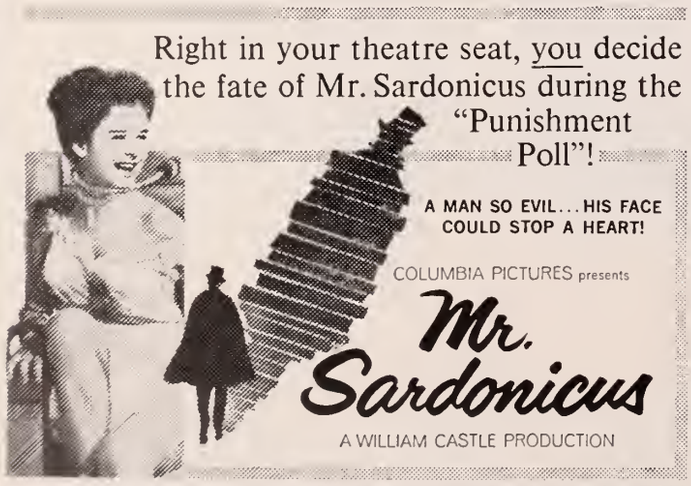
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A WILLIAM CASTLE PRODUCTION

Ad No. 104—62 Lines

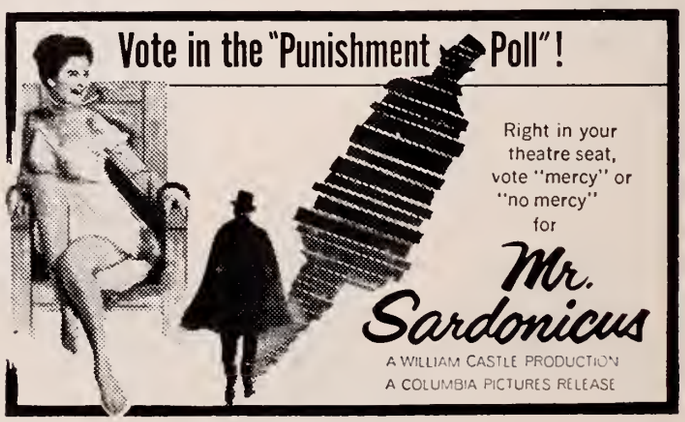


Ad No. 102—32 Lines



starring OSCAR HOMOLKA · RONALD LEWIS · AUDREY DALTON
and GUY ROLFE as Sardonicus
Written by RAY RUSSELL · Produced and Directed by WILLIAM CASTLE

Ad No. 203—82 Lines



Ad No. 202—60 Lines

PRINTED IN U. S. A.

An interpretive analysis of lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓝ Naturama; Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST
AND ALPHABETICAL INDEX

Very Good; + Good; ± Fair; − Poor; = Very Poor.

In the summary # is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2506	◎Absent-Minded Professor, The	(97)	Comedy Drama	BV	2-27-61	#	#	#	#	#	+	#	13+
2550	◎Ada (108) ©		Drama	MGM	8- 7-61	+	+	+	+	+	+	+	7+
2552	After Mein Kampf	(74)	Semidoc'y	Brenner	8-14-61	±	±	−	+				3+3−
2546	◎Alakazam the Great	(84)	Cartoon Feature	AIP	7-17-61	+	#	+	#	+	#		9+
2516	◎All Hands on Deck (98) ©		Farce-Comedy	20th-Fox	4-17-61	±	±	±	+	±	+		6+4−
2514	◎All in a Night's Work	(94)	Comedy	Para	3-27-61	#	+	+	+	+	+	+	8+
2509	Amazing Mr. Callaghan, The (82)		Adventure Melodrama	Atlantis	3-13-61	±							1+1−
2562	Anatomy of a Psycho (75)		Dr.	SR	9-18-61	−							1−
2524	Angel Baby (97)		Drama	AA	5-15-61	#		±	#	+	±	+	8+2−
2548	Anna's Sin (86)		Drama English-dubbed	Atlantis	7-24-61	±					±		2+2−
2549	Armored Command (99)		War Dr.	AA	8- 7-61	+			+			±	3+1−
2518	◎Atlantis, The Lost Continent	(91)	Science-Fiction	MGM	4-24-61	#	+	±	+	#	+	+	9+1−
2541	◎Atlas (84) Spec. VitaScope			Filmgroup	7- 3-61	+							1+
	—B—												
2545	Battle at Bloody Beach, The	(80) ©	War Drama	20th-Fox	7-17-61	+	±	±	+	+	±	±	7+4−
2517	Behind the Mask (85)		Or.	Showcorp	4-24-61	+							1+
2517	Bernadette of Lourdes	(91)	Religious Drama	Janus	4-24-61	±			+				2+1−
2531	Beware of Children (80)		Com.	AIP	6- 5-61	+	+		+		±		4+1−
2526	◎Beyond All Limits (100)		Dr.	Omat	5-15-61	#							2+
2556	◎Big Gamble, The (100) ©		Ad. 20-Fox		8-28-61	+	±	+	+	+	+	+	7+1−
2528	◎Big Show, The (113) ©		Dr. 20th-Fox		5-22-61	#	+	±	+	#	+	#	10+1−
2520	◎Bimbo the Great (87)		Circus Dr.	WB	5- 1-61	+	±	±	+	−	±	−	5+5−
2566	Black Pit of Dr. M (71)		Ho.	UPRO	8- 2-61	±							1+1−
2504	Black Sunday (84)		Horror Or.	AIP	2-20-61	+	+	+	#	#	+	+	9+
2516	Blast of Silence (77)		Drama	U-I	4-17-61	+	±	±	#	+	±		7+3−
2560	◎Blood and Roses (74) Ⓣ		Dr.	Para	9-11-61	±	±	±	+		±		5+4−
2566	Boy Who Caught a Crook (72)		Ac.	UA	10- 2-61	+							1+
2543	Brainwashed (78)		Dr.	AA	7-10-61	±		#	#	+	+		7+1−
2568	◎Breakfast at Tiffany's (115)		C'y	Para	10- 9-61	#	+		#		+		6+
2554	Bridge to the Sun (112)		Drama	MGM	8-21-61	#	+	+	#	+			7+
2534	◎By Love Possessed (116)		Drama	UA	6-12-61	+	±	±	#	+	+	+	8+2−
	—C—												
2512	◎Canadians, The (85) ©		Dr.	20th-Fox	3-20-61	±	±	−	+	+	+	±	6+4−
2495	◎Carthage in Flames (93)		Ⓣ Spectacle Drama	Col	1-23-61	±	±	±	+	±	±	±	7+6−
2551	Cat Burglar, The (65)		Ac Or.	UA	8-14-61	±					+		2+1−
2497	Circle of Deception (100)		Dr.	20th-Fox	1-30-61	+	#	±		#	+	+	8+1−
2558	Claudelle Inglish (99)		Dr.	WB	9- 4-61	±	±	±	+	+		±	6+4−
2550	Cold Wind in August (80)		Dr.	Aidart	8- 7-61	+	±	+	+	±		+	6+2−
2544	◎Come September (112) ©		Com.	U-I	7-10-61	#	+	#	#	#	#	#	13+
2549	Creature From the Haunted Sea	(60)	Horror Spoof	Filmgroup	8- 7-61	+							1+
2494	◎Cry for Happy (110) ©		Com.	Col	1-16-61	+	+	+	#	#	±	+	9+1−
2521	Cry Freedom (90)		Dr.	Parallel	5- 8-61	±	+	+	+				4+1−
2521	◎Curse of the Werewolf, The	(91)	Horror Drama	U-I	5- 8-61	#		#	#		+	+	8+
	—D—												
2528	◎David and Goliath (93) ©		Biblical Spectacle	AA	5-22-61	+	±	+	#	+	±	±	8+3−
2559	Day the Sky Exploded, The	(80)	Science-Fiction	Excelsior	9-11-61	+							1+
2512	Days of Thrills and Laughter (93)		Comedy Compilation	20th-Fox	3-20-61	#	+	+	#	±	#	+	10+1−
2514	◎Dead One, The (70)		Horror	SR	4- 3-61	±							1+1−
2535	◎Deadly Companions, The (90)		Panav'n, Western	Pathe-America	6-12-61	#		+	#	+			6+
2547	Dentist in the Chair (84)		Com.	Ajay	7-24-61	#		+		#	±		6+1−
2564	◎Devil at 4 O'Clock, The	(127)	Adv. Dr.	Col	9-25-61	#		#	#	#			8+
2508	◎Don Quixote (110)		Classic Dr.	MGM	3- 6-61	#	#		#	−	#	#	10+1−
2499	Dondi (80)		Comedy	AA	2- 6-61	±	±		±	±	+		5+4−
2527	◎Dr. Blood's Coffin (92)		Ho.	UA	5-22-61	−	±	−	+		±	±	4+5−
	—E—												
2490	◎Exodus (212) Super-Panavision 70		Drama	UA	12-26-60	#	#	#	#	#	#	#	14+
2562	Explosive Generation, The	(90)	Dr.	UA	9-18-61	+	+		+	#	±		6+1−
	—F—												
2520	Fabulous World of Jules Verne, The	(81)	Novelty Adv.	WB	5- 1-61	#	+	+	+	+	#	#	10+
2542	◎Fanny (133)		Com. Dr.	20th-Fox	7- 3-61	#	#	#	#	#	#	#	14+
2557	Fast Set, The (84)		Comedy	Audubon-SR	9- 4-61	±							1+1−
2526	◎Ferry to Hong Kong (103)		© Adventure Drama	20th-Fox	5-15-61	+	−	+		−	+		3+2−
2516	◎Fiercest Heart, The (91) ©		Outdoor Drama	20th-Fox	4- 3-61	+	±	±	+	±	+	+	7+3−
2531	Five Golden Hours (90)		Comedy	Col	6- 5-61	+	−	±	+	±	±		5+4−
2507	Five Guns to Tombstone (71)		W'n	UA	3- 6-61	±	±	±	±	+	±		6+5−
2563	Flight That Disappeared, The	(72)	Science-F'n	UA	9-25-61	+	±	±	±	#		±	7+4−
2538	Follow a Star (102)		Comedy	Zenith	6-19-61	±	−				+	±	3+3−
2498	Foxhole in Cairo (68)		Dr.	Para	1-30-61	+	#	−	+	±	±	±	7+4−
2548	◎Francis of Assisi (105) ©		Religious Drama	20th-Fox	7-24-61	#	±	+	#	+	+	#	10+1−
2495	French Mistress, A (91)		Com.	F-A-W	1-23-61	±	+	+	+		+		5+1−
2507	Frontier Uprising (68)		W'n	UA	3- 6-61	+	+	±	±	+	±		6+3−
	—G—												
2523	Gambler Wore a Gun, The (67)		W'n	UA	5-15-61	±	±		±		±		4+4−
2531	Get Outta Town (65)		My.	Sterling W'ld	6- 5-61	±							1+1−
2533	◎Gidget Goes Hawaiian (102)		C/M.	Col	6-12-61	+	−	+	+	#	#	+	8+1−
2542	◎Girl in Room 13, The (79)			Astor	7- 3-61	+							1+
2563	Girls on the Run (64)		Mys.	Astor	9-25-61	±							1+1−
2495	◎Go Naked in the World	(103) ©	Drama	MGM	1-23-61	+	#	+	#	±	+	±	9+2−
2544	Goodbye Again (120)		Dr.	UA	7-10-61	+	+	#	#	+	±	#	10+1−
2498	◎Gorgo (76) ©		Adv. Dr.	MGM	1-30-61	#	±	+	+	+	#	±	9+2−
2481	Great Impostor, The (112)		Or.	U-I	11-28-60	#	#	+	#	#	#	+	12+
2560	Great War, The (118)		Drama	Lopert	9-11-61	+	±		#	+		#	7+1−
2540	Green Helmet, The (88)		Ac.	MGM	6-26-61	+	−	+	±	±	+	±	6+4−
2556	◎Greyfriars Bobby (91)		Orama	BV	8-28-61	#	+	#	+	#			8+
2529	Gun Fight (62)		Western	UA	5-29-61	±	±		+	+	−		4+3−
2533	◎Guns of Navarone, The (157)		© War Adventure	Col	6-12-61	#	#	#	#	#	#	#	14+
	—H—												
2515	Hand, The (61)		Melodrama	AIP	4-17-61	+							1+
2488	Hand in Hand (75)		Dr.	Col	12-19-60	+	#	#	#	#	#	#	13+
2487	◎Herod the Great (93) Ⓣ		Costume Spectacle	AA	12-19-60	+		±	+	±	+	±	6+3−
2513	◎Hippodrome (96)	(English-dubbed)	Action,	Cont'l	3-27-61	+	+		+		+		4+
2535	Hitler's Executioners (78)		Documentary	Vitalite	6-12-61	±		#					3+1−
2539	Homicidal (87)		Mys.	Col	6-26-61	+	#	+	+	#	+	+	9+
2546	◎Honeymoon Machine (87)		© Comedy	MGM	7-17-61	#	+	+	#	#	#	+	11+
2506	Hoodlum Priest, The (101)		Dr.	UA	2-27-61	#	#	+	#	#	+		10+
2530	◎House of Fright (80)		C Ho.	AIP	5-29-61	+	±	±	+		±		5+3−
2565	Hustler, The (134) ©		Drama	20th-Fox	10- 2-61	+	+	+		#		#	7+
	—I—												
2556	Invasion Quartet (87)		Com-Dr.	MGM	8-28-61	±	±	+	+	+	+		6+2−
	—J—												
2481	Jazz Boat (96) ©		Dr/Music	Col	11-28-60	+	±	±		+			4+2−
	—K—												
2540	King of the Roaring 20's	(106)	Cr. Orama	AA	6-26-61	+	+	±	#	+	+	+	8+1−
2536	◎King in Shadow (78)		Historical Dr.	Exclusive	6-12-61	+							1+
2507	◎Konga (90)		Horror Orama	AIP	3- 6-61	#	+	±	+	#		±	8+2−
	—L—												
2533	◎Ladies Man, The (106)		Com.	Para	6-12-61	#	±	+	+	#	+	±	9+2−
2561	◎Last Rebel, The (83)		Adv. Dr.	Sterling World	9-18-61	+							1+
2532	◎Last Sunset, The (112)		W'n.	U-I	6- 5-61	#	±	±	#	+	+	+	9+2−
2529	Last Time I Saw Archie, The	(98)	Comedy	UA	5-29-61	+	+	±	#	+	+		7+1−
2505	League of Gentlemen, The (113)		Comedy-Drama	Kingsley	2-27-61	#	#	#		#	#	+	11+
2563	Lisette (83)		Action	Medallion	9-25-61	−							1−
2465	Little Shop of Horrors, The (70)		Horror Comedy	Filmgroup	10- 3-60	+		+					2+
2502	Long Rope, The (61) ©		W'n.	20th-Fox	2-13-61	+	#	±	±	+	+		7+2−
2513	Look in Any Window (87)		Dr.	AA	3-27-61	+	−	−	±	±	±	−	4+6−
2549	◎Loss of Innocence (99)		Dr.	Col	8- 7-61	#	+	+	#	+	#		9+
2534	◎Love in a Goldfish Bowl (87)		Comedy/Songs	MGM	6-12-61	+	±	±	+	−	±	+	6+4−
	—M—												
2524	Mad Dog Coll (88)		Ac Dr.	Col	5-15-61	+	+	±	+	+	±	±	7+3−
2552	◎Magic Boy (75)		Cartoon Feature	MGM	8-14-61	#	+	+	+	#			7+
2512	Mailbag Robbery (70)		Ac.	Tudor	3-20-61	+							1+
2541	Man in the Moon (98)		Com.	Trans-Lux	7- 3-61	+	+	+	+		+	#	7+
2562	Man-Trap (93)		Ac Dr.	Para	9-18-61	+	±		+				3+1−

REVIEW DIGEST

AND ALPHABETICAL INDEX

In the summary ⧺ is rated 2 pluses, = as 2 minuses. ⧺ Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Magazine Parents'	New York Daily News	Summary
2545	⊙Marines, Let's Go (104) ©		Service comedy	20th-Fox	8-21-61	±	±	±	+	±		±	6+5−
2546	Mary Had a Little (83)		Comedy	UA	7-17-61	±	±	−	+	−			3+4−
252S	⊙Master of the World (104)		Science-Fiction Drama	AIP	5-15-61	⧺	⧺	±	⧺	⧺	⧺	+	12+1−
2532	Matter of Morals, A (90)		Drama	UA	6- 5-61	+	+	+	+	+	+	±	7+1−
2518	Mein Kampf (121)		Documentary	Col	4-24-61	+	⧺		+	+	⧺	⧺	9+
2504	⊙Mighty Crusaders, The (87) ©		Spectacle	Falcon-SR	2-20-61	±		−					1+2−
2523	⊙Minotaur, The (92) ©		Adv.	UA	5-15-61	+	±	±	+		−		4+3−
2537	⊙Misty (92) ©		Youth Classic	20th-Fox	6-19-61	⧺	+	+	⧺	⧺	⧺	⧺	12+
253S	⊙Morgan the Pirate (93) ©		Adv.	MGM	6-12-61	+	+	+	±	±	±		7+3−
2538	Most Dangerous Man Alive (82) 5F			Col	6-19-61	+	−	−		±	−	−	2+5−
	—N—												
2543	Naked Edge, The (102) 5usp.		Dr.	UA	7-10-61	⧺	±	+	⧺	+	⧺	⧺	11+1−
254S	Naked Road, The (74)		Melo...	Zison Ent	7-17-61	−							1−
2519	⊙Nature Girl and the Slaver (70)		Adv.	UPRO	5- 1-61	±							1+1−
2553	Never Take Candy From a Stranger (82)		Psychological Dr.	Omat	8-21-61	+							1+
2536	⊙Nikki, Wild Dog of the North (73)		Outdoor Drama	BV	6-12-61	+	+	+	+	⧺	⧺	+	9+
	—O—												
2527	⊙On the Double (92)		Panavision Comedy	Para	5-22-61	⧺	±	+	⧺	⧺	⧺	⧺	12+1−
2514	⊙One-Eyed Jacks (141) Ⓥ		Dr...	Para	3-27-61	⧺	⧺	⧺	⧺	⧺	+	⧺	13+
2555	One Plus One (114)		Dr.	SR	8-28-61	±	±		+	+	±		5+3−
2510	⊙Operation Bottleneck (78)		Ac.	UA	3-13-61	+	±		±	+	−		4+3−
2554	Operation Camel (74)		Serv. Comedy..	AIP	8-21-61	±							1+1−
2509	Operation Eichmann (92)		Drama	AA	3-13-61	⧺	+	−	⧺	±	+	+	8+2−
	—P—												
2523	⊙Parent Trap, The (124)		Comedy	BV	5-15-61	⧺	⧺	+	⧺	⧺	⧺	⧺	13+
2566	Paris Blues (98)		Drama/Jazz	UA	10- 2-61	⧺	+	+		+			5+
2510	⊙Parrish (137)		Drama	WB	3-13-61	⧺	⧺	±	+	⧺	+	⧺	11+1−
2509	Passport to China (75)		Ac.	Col	3-13-61	+	±		+		±	±	5+3−
2520	⊙Pharaoh's Woman, The (88) ©		Costume Drama	U-I	5- 1-61	±	±	±	+		−		4+4−
2559	⊙Pirate and the Slave Girl, The (87)		Adv.	Crest-SR	9-11-61	+							1+
2567	⊙Pirates of Tortuga (97) ©		Adv	20-Fox	10- 9-61	+		±					2+1−
2552	⊙Pit and the Pendulum, The (85) ©		Horror Drama	AIP	8-14-61	+	+	+	+	⧺		±	7+1−
2519	⊙Pleasure of His Company, The (114)		Comedy	Para	5- 1-61	⧺	+	+	⧺	⧺	⧺	+	11+
2501	Police Dog Story (61)			UA	2-13-61	+	±	±	±	±	−	±	6+6−
251S	Portrait of a Mobster (108)		Crime Drama	WB	4- 3-61	⧺	⧺	+	⧺	+	±	+	10+1−
2522	Portrait of a Sinner (96)		Dr.	AIP	5- 8-61	⧺		+					3+
2511	⊙Posse From Hell (89)		W'n	U-I	3-20-61	±	+	+	+	⧺	±		7+2−
2530	⊙Primitive Paradise (66)		Documentary	Excelsior	5-29-61	⧺	+		⧺		⧺		7+
2508	⊙Prisoners of the Congo (90)		Adventure Drama	Atlantis	3- 6-61	±							1+1−
	—Q—												
2561	Queen of the Pirates (80)		Ⓢ Sea Adv. (Eng-dubbed)	Col	9-18-61	+					±	±	3+2−
2516	Question 7 (110)		Dr.	DeRochemont	4- 3-61	⧺		±	⧺		⧺	⧺	9+1−
	—R—												
2516	Raisin in the Sun, A (128)		Dr.	Col	4- 3-61	⧺	⧺	⧺	⧺	⧺		⧺	12+
2551	Rebellion in Cuba (80)		Doc Dr.	IFD	8-14-61	±					+		2+1−
2564	Respectful Prostitute, The (74)		Dr. (Eng-dubbed)	Times	9-25-61	±		±					2+2−
2522	⊙Return to Peyton Place (122) ©		Drama	20th-Fox	5- 8-61	⧺	+	+	⧺	⧺	−	+	9+1−
2529	⊙Revolt of the Slaves (100) ©		Action Spectacle	UA	5-29-61	+	±		+		±		4+2−
2526	Right Approach, The (92) ©		Drama/Music	20th-Fox	5-15-61	+	−	±	+	−	±	±	5+5−
2519	⊙Ring of Fire (91)		Outdoor Action	MGM	5- 1-61	+	⧺	+	⧺	+	±	±	9+2−
2568	Risk, The (81)		Drama	Kingsley	10- 9-61	+			+			+	3+
2511	Rocket Attack, U.S.A. (66)		Melodrama	Exploit-Brenner	3-20-61	±							1+1−
2524	⊙Romanoff and Juliet (112)		Com...	U-I	S-15-61	⧺	+	+	⧺	⧺	+	⧺	11+
2557	Rommel's Treasure (85)		Ac...	Medallion	9- 4-61	+							1+
2564	Ruffians, The (86)		Susp. Dr. (Eng-dubbed)	Ellis	9-25-61	+							1+
	—S—												
2506	Sanctuary (90) ©		Drama	20th-Fox	2-27-61	+	+	+	⧺	+	+	+	8+
2558	Sand Castle, The (70)		True-Life Fantasy	DeRochemont	9- 4-61	⧺					⧺	+	5+
251S	Saturday Night and Sunday Morning (90)		Drama	Cont'l	4-17-61	+	⧺			⧺	⧺	⧺	9+
2464	⊙Savage Innocents, The (89) Ⓣ		Adv. Dr.	Para	9-26-60	⧺	⧺	+	⧺	⧺	+	±	11+1−
2551	Scream of Fear (81)		5usp. Dr.	Col	8-14-61	+	+	+	+	+	⧺	+	8+
2567	Secret of Deep Harbor (70)		Dr...	UA	10- 9-61	±		−	±	±		−	3+5−
2550	⊙Secret of Monte Cristo, The (80) ©		Adv. Dr.	MGM	8- 7-61	+	+	±		±	±		5+3−
2511	Secret Partner, The (91)		My...	MGM	3-20-61	+	+	±	⧺	±	⧺	+	9+2−
2513	Secret Ways, The (112)		Dr.	U-I	3-27-61	+	+	−	+	+	+	+	6+1−
2522	⊙Serengeti (84)		Documentary Adventure	AA	5- 8-61	⧺	⧺				⧺		6+
2561	Sergeant Was a Lady, The (72)		Service Comedy	U-I	9-18-61	+	±		±	±			4+3−
2516	Shadows (87)		Drama	Lion Int'l	4-17-61	+	+	⧺	+	+	+	⧺	9+
2521	Shadow of the Cat, The (79)		Horror Drama	U-I	S- 8-61	+		±	+		+	±	5+2−
2539	Silent Call, The (63) C		Dr.	20th-Fox	6-26-61	±		+		+	+		4+1−
2547	⊙Sins of Mona Kent, The (75)		Drama	Astor	7-24-61	+							1+
2505	⊙Sins of Rachel Cade, The (123)		Drama	WB	2-27-61	⧺	+	+	⧺	±	⧺	+	10+1
2504	Sins of Youth (82)		Dr.	Janus	2-20-61	±						−	1+2−
2528	5nake Woman, The (68)		Horror	UA	5-22-61	±	±	−	±	±	−	±	5+7−
2502	Sniper's Ridge (61) ©		Dr.	20th-Fox	2-13-61	−	+	+	±	±	±		5+4−
2530	⊙5now White and the Three 5tooges (107) ©		Fant'y	20th-Fox	5-29-61	⧺	±	−	⧺	+	+	+	8+2−
2650	⊙Splendor in the Grass (124)		Dr...	WB	9-11-61	⧺	⧺	⧺	⧺	⧺			10+
2S2S	⊙Steel Claw, The (96)		Ac.	WB	5-15-61	±	+	−	+	±	±	±	6+5−
2536	Stop Me Before I Kill! (93)		Suspense Dr.	Col	6-12-61	+	+	+		±	+	+	6+1−
2558	⊙Sun Lovers Holiday (65) ©		Novelty	Astor	9- 4-61	±							1+1−
2568	⊙5usan Slade (116)		Drama	WB	10- 9-61	±	+	±	+	+			5+2−
	—T—												
2539	⊙Tammy Tell Me True (97)		Com. Dr.	U-I	6-26-61	+	±	+	⧺	+	⧺	±	9+2−
2515	Teacher and the Miracle, The (88)		Religious Drama	President	4-17-61	+			±		±	+	4+2−
2555	Teenage Millionaire (84)		Musical (some color is used)	UA	8-28-61	+	±	±	±	+			5+3−
2514	Terror of the Tongs, The (80)		Ac.	Col	3-27-61	+	±		+		+	±	5+2−
2543	⊙Thief of Baghdad (90) ©		Ad. Fantasy	MGM	7-10-61	+	+	±	+	±	+	+	7+2−
2534	Three Blondes in His Life (73)		Mystery	Cinema Assoc	6-12-61	±		−		±			2+3−
25S9	Three on a 5pree (83)		Comedy	UA	9-11-61	+	±		+		−	±	4+3−
2557	⊙Thunder of Drums, A (97) ©		Outdoor Drama	MGM	9- 4-61	+	+	±	+	+	⧺	⧺	9+1−
2542	Time Bomb (92)		5uspense Dr.	AA	7- 3-61	+					±		2+1−
2498	⊙Tomboy and the Champ (92)		Comedy-Drama	U-I	1-30-16	+	±		+		+		4+1−
2510	⊙Trapp Family, The (106)		Comedy-Drama	20th-Fox	3-13-61	+	+	±	+	±	+	±	7+3−
2541	Trouble in the Sky (76)		Action-Dr...	U-I	7- 3-61	±					+		2+1−
2548	Truth, The (Le Verite) (127)		Dr., Eng.-dubbed	Kingsley	7-24-61	⧺	+		⧺			⧺	7+
2544	20,000 Eyes (61) ©		Dr.	20th-Fox	7-10-61	+		±	+	+	±		5+2−
252S	⊙Two Loves (100) ©		Drama	MGM	5-15-61	⧺	⧺	+	⧺	+	⧺	+	11+
2538	⊙Two Rode Together (109)		Dr.	Col	6-19-61	⧺	+	±	⧺	±	⧺	+	10+2−
2501	Two-Way Stretch (87)		Com.	Showcorp	2-13-61	+	⧺	⧺		⧺	+	+	9+
2565	Two Women (105) Dr. (Eng dubbed) Also with titles			Embassy	10- 2-61	⧺	⧺	⧺	⧺		⧺	⧺	12+
	—U—												
2505	Underworld, U. S. A. (98)		Cr.	Col	2-27-61	+	±	+	+	+	±	±	7+3−
2545	⊙Upstairs and Downstairs (100)		Comedy	20th-Fox	7-17-61	⧺	⧺	+			+	+	7+
2553	Unstoppable Man, The (68)		5uspense Drama	5utton	8-21-61	+							1+
	—V—												
2540	⊙Voyage to the Bottom of the Sea (105) ©		Ad.	20th-Fox	6-26-61	+	+	+	⧺	+	±	+	8+1−
	—W—												
2527	⊙Warrior Empress, The (87) ©		Action-Adventure	Col	5-22-61	±	±	±	+	+	±	±	7+5
2515	Watch Your Stern (88)		Com.	Magna	4- 3-61	+	±	⧺	⧺				6+1−
2567	⊙West Side Story (115) Panavision, Musical		Dr.	UA	10- 9-61	⧺	⧺	⧺	⧺	⧺			10+
2532	When the Clock 5trikes (72)		Mystery	UA	6- 5-61	±	−	±	+	±	−		4+5−
2484	⊙Where the Boys Are (99) ©		Com.	MGM	12- 5-60	⧺	⧺	⧺	⧺	⧺	+	⧺	13+
2537	⊙Wild in the Country (114) ©		Drama/Songs	20th-Fox	6-19-61	+	±	±	+	±	±	+	7+4−
2565	Wild Youth (73)		Dr.	Cinema Assoc	10- 2-61	−							1−
2508	⊙Wings of Chance (76) ©		Outdoor Drama	U-I	3- 6-61	±	−			+	+		3+2−
2553	⊙World by Night (103)		A survey of world night spots...	WB	8-21-61	+	+	±	+	±			5+2−
	—XYZ—												
2547	You Have to Run Fast (73)		Suspense Drama	UA	7-24-61	±	±		±	±	−		4+5−
2555	Young Doctors, The (102)		Dr.	UA	8-28-61	⧺	⧺	⧺	⧺	⧺	⧺	±	13+1−
2518	Young Love (80)		Drama	Exclusive	4-24-61	+							1+
2517	Young 5avages, The (103)		Dr.	UA	4-24-61	⧺	⧺	+	⧺	⧺	+	+	11+

Feature productions by company in order of release. Running time is in parentheses. © is for CinemoScope; Ⓥ Vistavision; Ⓢ Superscope; Ⓝ Naturama; Ⓡ Regalscope; Ⓣ Technirama. Symbol ✪ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. Letters and combinations thereof indicate story type—(Complete key on next page.) For review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS	AMERICAN INT'L	COLUMBIA	M-G-M	PARAMOUNT
FEBRUARY		Portrait of a Sinner (96) ....D..507 Nadja Tiller, Tony Britton, William Bendix Black Sunday (84) ....Ho..602 Barbara Steele, John Richardson	Hand in Hand (75) ....D..523 John Gregson, Sybil Thorndike Passport to China (75)....Ac..527 Richard Basehart, Lisa Gastoni ◎Carthage in Flames (93) Ⓣ ....Ad..528 Anne Heywood, Jose Suarez	Village of the Damned (77) Ho..109 George Sanders, Barbara Shelley ◎Gorgo (76) ....Ad..105 Bill Travers, Vincent Winter	◎World of Suzie Wong (126) ....D..6008 William Holden, Nancy Kwan, Sylvia Syms ◎The Savage Innocents (89) Ⓣ ....D..6004 Anthony Quinn, Yoko Tani, Anna May Wong
MARCH	Dondi (80) ....C..6102 David Janssen, Patti Page, David Korey Operation Eichmann (92) D..6103 Werner Klemperer, Ruta Lee, Donald Buka, John Bonner	The Hand (61) ....Ho..601 Derek Bond, Ronald Lee Hunt ◎Konga (90) © ....Ho..603 Michael Gough, Jess Conrad, Margo Johns	◎Cry for Happy (110) © CD..529 G. Ford, Miiko Taka, D. O'Connor Underworld, U.S.A. (99) Cr..525 Cliff Robertson, Dolores Dorn ◎Pepe (157) © ....C/M..520 Cantinflas, D. Dailey, Shirley Jones	◎Cimarron (147) © ....D..108 Glenn Ford, Maria Schell The Secret Partner (91) ..D..115 Stewart Granger, Haya Hararect	
APRIL	Time Bomb (92) ....D..6104 Curt Jurgens, Mylene Demongeot	Beware of Children (80)..C..606 Leslie Phillips, Geraldine McEwan, Julia Lockwood	A Raisin in the Sun (128)..D..533 Sidney Poitier, Claudia McNeil The Terror of the Tongs (80) ....Ac..530 Geoffrey Toone, Christoper Lee		◎All in a Night's Work (94) ....C..6010 Shirley MacLaine, Dean Martin, Cliff Robertson
MAY	Angel Baby (97) ....D..6105 Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens ◎David and Goliath (93) © ....Bib D..6106 Orson Welles, Ivo Payer, Pierre Cressoy	◎House of Fright (80) ..Ho..604 Paul Massie, Dawn Addams Operation Camel (74) ....C..605 Nora Hayden, Louise Renard	Mad Dog Coll (88) ....Cr..534 K. Donbleday, B. Hayward Five Golden Hours (90)....D..539 Ernie Kovacs, Cyd Charisse Stop Me Before I Kill (93) © ....D..535 Claude Dauphine, Diane Cilento Mein Kampf (121) ....Doc..538 ◎Warrior Empress (87) © ....Ad..524 Kerwin Mathews, Tina Louise	◎Atlantis, the Lost Continent (90) ....Ad..113 Joyce Taylor, Anthony Hall ◎Two Loves (100) © ..D..117 Shirley MacLaine, Laurence Harvey, Jack Hawkins	◎One-Eyed Jacks (141) OD..6014 Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer
JUNE	King of the Roaring 20's (106) ....Cr..6107 David Janssen, Diane Foster, Jack Carson, Diana Dors, Mickey Rooney Brainwashed (78) ....D..6108 Curt Jurgens, Claire Bloom	◎Master of the World (104) ....SF..607 Vincent Price, Charles Bronson, Henry Hull, Mary Webster	Homicidal (87) ....Ho..540 Glenn Corbett, Patricia Breslin Most Dangerous Man Alive (82) ....Ac..541 Ron Randell, Debra Paget, Elaine Stewart	◎Ring of Fire (91) © Ac..119 David Janssen, Joyce Taylor, Frank Gorshin The Green Helmet (88) ..Ac..116 Bill Travers, Ed Begley, Nancy Walters	◎Love in a Goldfish Bowl (88) © ....C/M..6018 Tommy Sands, Fabian, Jan Sterling
JULY	Armored Command (99)..Ac..6109 Howard Keel, Tina Louise	◎Alakazam the Great (84) An..608 Cartoon feature, with voices of Frankie Avalon and others	JULY-AUGUST ◎Gidget Goes Hawaiian (102) © ....D..603 James Darren, Deborah Walley, Michael Callan, Vicki Trickett ◎The Guns of Navarone (157) © ....D..603 Gregory Peck, David Niven ◎Two Rode Together (109) ....OD..602 James Stewart, Richard Widmark, Shirley Jones, Linda Cristal	◎Morgan the Pirate (93) © ....Ad..120 Steve Reeves, Valerie Lagrange ◎The Honeymoon Machine (87) © ....C..122 Steve McQueen, Paula Prentiss, Brigid Bazlen, Jim Hutton ◎Magic Boy (75) ....An..107 Feature-length cartoon ◎The Secret of Monte Cristo (80) © ....Ad..121 Rory Calhoun, Patricia Bredin	JUNE-JULY-AUGUST ◎◎The Pleasure of His Company (115) ....CD..6017 Fred Astaire, Debbie Reynolds ◎The Ladies Man (106)..C..6015 Jerry Lewis, Helen Traubel ◎On the Double (92) Ⓣ C..6016 Danny Kaye, Dana Wynter
AUGUST		◎The Pit and the Pendulum (85) Panavision ....Ho..609 Vincent Price, John Kerr, Barbara Steele, Luana Anders		◎Ada (108) © ....D..124 Susan Hayward, Dean Martin, Ralph Meeker ◎Thief of Baghdad (90) © Ad..123 Steve Reeves, Georgia Moll	
SEPTEMBER	Twenty Plus Two (102)..My..6110 David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead		Scream of Fear (81) ....D..605 Susan Strasberg, Ronald Lewis The Trunk (72) ....D..606 Phil Carey, Julia Arnall	◎A Thunder of Drums (97) © ....OD..201 Richard Boone, George Hamilton, Luana Patten	◎Blood and Roses (74) Ⓣ D..6101 Mel Ferrer, Annette Vadim, Elsa Martinelli Man-Trap (93) ....D..6102 Jeffrey Hunter, Stella Stevens, David Janssen
OCTOBER	Too Hot to Handle (..) D.. Jayne Mansfield, Leo Genn		◎The Devil at 4 O'Clock (127) ....D..607 Spencer Tracy, Frank Sinatra ◎Loss of Innocence (99)..D..608 K. More, D. Darrieux, S. York Weekend With Lulu (91)....C..609 Leslie Phillips, Rob't Monkhouse Queen of the Pirates (80) Ⓢ ....Ad..604 Gianna Maria Canale, M. Serato	Bridge to the Sun (112) ..D..12 Carroll Baker, James Shigeta Invasion Quartet (87)....CD..203 Bill Travers, Spike Milligan	◎Breakfast at Tiffany's (115) ....CD..6103 Audrey Hepburn, George Peppard
NOVEMBER		◎Guns of the Black Witch (..) © ....Ad..610 Don Megowan, Silvana Pampanini ◎Lost Battalion (..) ....Ac..611 Leopold Salcedo, Diane Jergens	Mr. Sardonicus (90) ....611 Oscar Homolka, Guy Rolfe Valley of the Dragons (79)....612 Sean McClory Everything's Ducky (80) ....610 Mickey Rooney, Buddy Hackett	◎Colossus of Rhodes (..) Ⓢ ....Ad..204 Rory Calhoun, Lea Massari ◎Bachelor in Paradise (..) © ....C..205 Bob Hope, Lana Turner, Janis Paige, Jim Hutton, Paula Prentiss	◎Blue Hawaii (101) Ⓣ C/M..6105 Elvis Presley, Joan Blackman, Angela Lansbury

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Force-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

FEBRUARY

20TH-FOX

- ⊙The Millionairess (90) © C..104 — Sophia Loren, Peter Sellers
- Circle of Deception (100) © D..111 — Bradford Dillman, Suzy Parker
- ⊙Upstairs and Downstairs (100) ....C..125 — Michael Craig, Mylene Demongeot
- ⊙The Canadians (85) © OD..105 — Robert Ryan, John Dehner

UNITED ARTISTS

- The Misfits (124) .....D..6105 — Clark Gable, Marilyn Monroe, Montgomery Clift
- Operation Bottleneck (78)...6106 — Ron Foster, Miiko Taka

UNIVERSAL-INT'L

- The Great Impostor (112) CD..6104 — Tony Curtis, Joan Blackman
- The Shakedown (90)....Cr..6105 — Hazel Court, Terence Morgan

WARNER BROS.

- Gold of the Seven Saints (88) .....OD..009 — Clint Walker, Letieia Roman (Filmed in sepia)

MARCH

20TH-FOX

- Sanctuary (90) © .....D..115 — L. Remick, Y. Montand, B. Dillman
- Days of Thrills & Laughter (93) Compilation .....C..114
- ⊙⊙The Trapp Family (106) D..117 — Ruth Leuwerik, Hans Holt
- Sniper's Ridge (61).....Ac..116 — Jack Ging, Stanley Clements

UNITED ARTISTS

- ⊙The Alamo (162) Todd-AO .....Hi..6028 — John Wayne, Laurence Harvey, Richard Widmark, Richard Boone
- The Hoodlum Priest (101) D..6107 — Don Murray, Cindi Wood, Larry Gates
- Frontier Uprising (68)..W..6103 — Jim Davis, Nancy Hadley

UNIVERSAL-INT'L

- ⊙Wings of Chance (76)..OD..6111 — James Brown, Frances Rafferty

WARNER BROS.

- ⊙The White Warrior (86) Ad..010 — Steve Reeves, Georgia Moll

APRIL

20TH-FOX

- ⊙All Hands on Deck (98) © .....M..112 — Pat Boone, Barbara Eden, Buddy Hackett
- ⊙Ferry to Hong Kong (103) © .....Ad..110 — Orson Welles, Curt Jurgens, Sylvia Syms
- ⊙The Fiercest Heart (91) © .....OD..120 — Stuart Whitman, Juliet Prowse

UNITED ARTISTS

- ⊙The Minotaur (92) ©..Ad..6115 — Bob Mathias, Rosanna Schiaffino
- A Matter of Morals (90)..D..6108 — Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlbeck

UNIVERSAL-INT'L

- ⊙Tomboy and the Champ (92) .....OD..6110 — Candy Moore, Ben Johnson, Rex Allen
- The Secret Ways (112) ..D..6109 — Richard Widmark, Sonja Ziemann

WARNER BROS.

- ⊙The Sins of Rachel Cade (123) .....D..003 — Angie Dickinson, Peter Finch, Roger Moore
- Portrait of a Mobster (108) .....Ac..011 — Vic Morrow, Ray Danton

MAY

20TH-FOX

- ⊙Return to Peyton Place (122) © .....D..126 — Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld
- The Right Approach (92) © .....D/M..127 — Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby
- ⊙The Big Show (113) © Ad..123 — Esther Williams, Cliff Robertson, David Nelson

UNITED ARTISTS

- The Young Savages (103)..D..6114 — Burt Lancaster, Shelley Winters, Dina Merrill
- The Gambler Wore a Gun (67) .....W..6109 — Jim Davis, Merry Anders
- Gun Fight (62) .....W..6113 — James Brown, Joan Staley

UNIVERSAL-INT'L

- ⊙Posse From Hell (89)..W..6112 — Audie Murphy, John Saxon, Zohra Lampert
- ⊙The Pharaoh's Woman (88) © .....Ad..6113 — Linda Cristal, John Drew Barrymore
- ⊙Ole Rex (40) Featurette..6114 — Rex (dog star), Billy Hughes, William Foster

WARNER BROS.

- ⊙The Steel Claw (96) ....Ac..012 — George Montgomery, Charito Luna

JUNE

20TH-FOX

- Battle at Bloody Beach (80) © .....Ac..128 — A. Murphy, G. Crosby, D. Michaels
- ⊙Wild in the Country (114) © .....D/M..129 — E. Presley, H. Lange, T. Weld
- ⊙Snow White and the Three Stooges (107) © .....C..130 — Carol Heiss, Stooges

UNITED ARTISTS

- Snake Woman (68) ....Ho..6112 — John McCarthy, Susan Travers
- ⊙Dr. Blood's Coffin (92) Ho..6111 — Kieron Moore, Hazel Court
- ⊙Revolt of the Slaves (100) © .....Ad..6117 — Rhonda Fleming, Lang Jeffries

UNIVERSAL-INT'L

- ⊙Romanoff and Juliet (112) .....C..6106 — P. Ustinov, S. Dee, J. Gavin
- ⊙Curse of the Werewolf (91) .....Ho..6115 — Clifford Evans, Yvonne Romain
- The Shadow of the Cat (79) .....Ho..6116 — Barbara Shelley, Andre Morell
- ⊙The Last Sunset (112) OD..6117 — Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten

WARNER BROS.

- The Fabulous World of Jules Verne (81) ....Ad..013 — Ernest Revere, Louis Locke
- ⊙Bimbo the Great (81) ..Ad..014 — Charles Holm, Mary Ann Shields

JULY

20TH-FOX

- ⊙Misty (92) © .....OD..131 — David Ladd, Arthur O'Connell
- ⊙Voyage to the Bottom of the Sea (105) © ....Ad..133 — Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon
- The Silent Call (63) .....D..119 — Roger Mobley, David McLean, Gail Russell

UNITED ARTISTS

- ⊙By Love Possessed (116) Panavision .....D..6119 — Lana Turner, Efrem Zimbalist jr.
- The Last Time I Saw Archie (98) .....C..6118 — Robert Mitchum, Jack Webb
- When the Clock Strikes (72) .....My..6116 — James Brown, Merry Anders

UNIVERSAL-INT'L

- Trouble in the Sky (76)..Ac..6118 — Michael Craig, Elizabeth Seal
- ⊙⊙Tammy Tell Me True (97) .....CD..6119 — Sandra Dee, John Gavin

WARNER BROS.

- ⊙Parrish (137) .....D/M..015 — Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens

AUGUST

20TH-FOX

- ⊙Marines, Let's Go (104) © C..137 — David Hedison, Tom Tryon, Linda Hutchins
- ⊙The Big Gamble (100) © D..134 — Stephen Boyd, Juliette Greco, David Wayne

UNITED ARTISTS

- The Naked Edge (102) My..6120 — Gary Cooper, Deborah Kerr
- Goodbye Again (120) ...D..6125 — Ingrid Bergman, Yves Montand, Anthony Perkins
- The Cat Burglar (65) ..Ac..6121 — Gregg Palmer, June Kenney
- Teenage Millionaire (84) (partly in color)....C/M..6126 — Jimmy Clanton, Zasu Pitts, Rocky Graziano

UNIVERSAL-INT'L

- Blast of Silence (77) ..D..6120 — Allen Baron, Molly McCarthy

WARNER BROS.

- ⊙Fanny (133) .....D/M..016 — Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz

SEPTEMBER

20TH-FOX

- ⊙Francis of Assisi (105) © D..132 — Bradford Dillman, Dolores Hart, Stuart Whitman
- ⊙September Storm (90)..Ad..139 — Joanne Dru, Mark Stevens (35mm release)

UNITED ARTISTS

- You Have to Run Fast (73) .....Ac..6122 — Craig Hill, Elaine Edwards
- Three on a Spree (83)...C..6122 — Jack Watling, Carole Lesley
- The Young Doctors (102)..D..6128 — Fredric March, Ben Gazzara, Ina Balin, Dick Clark

UNIVERSAL-INT'L

- ⊙Come September (112) © .....C..6121 — Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin

WARNER BROS.

- ⊙World by Night (103) .....Doc..151 — A tour of world-famed night spots
- Claudelle Inglish (99) ....D..155 — Diane McBain, Arthur Kennedy, Will Hutchins, Constance Ford

OCTOBER

20TH-FOX

- The Hustler (134) © ....D..136 — P. Newman, P. Laurie, J. Gleason
- Seven Women From Hell (88) © .....Ac..140 — Patricia Owens, Denise Dareel, Cesar Romero, John Kerr
- ⊙Pirates of Tortuga (97) © .....Ad..135 — Ken Scott, Leticia Roman

UNITED ARTISTS

- The Flight That Disappeared (72) .....SF..6129
- Boy Who Caught a Crook (72) .....D..6127 — Craig Hill, Paula Raymond
- Town Without Pity (105)..D..6135 — Kirk Douglas, Christine Kaufman
- Secret of Deep Harbor (70) .....Ac..6130
- Explosive Generation (90) D..6134
- Season of Passion (92) ..D..6133 — A. Baxter, E. Borgnine, J. Mills

UNIVERSAL-INT'L

- ⊙Back Street (107) ....C..6201 — Susan Hayward, John Gavin

WARNER BROS.

- ⊙Splendor in the Grass (124) .....D..154 — Natalie Wood, Warren Beatty, Pat Hingle, Audrey Christie

NOVEMBER

20TH-FOX

- ⊙The Comancheros (..) © .....OD..141 — John Wayne, Stuart Whitman
- ⊙The Purple Hills (60) © Ac..142 — Gene Nelson, Joanna Barnes, Kent Taylor

UNITED ARTISTS

- Paris Blues (98) .....D..6131 — Paul Newman, Joanne Woodward
- Bird Man of Alcatraz (..) D.. — Burt Lancaster, Karl Malden
- Dead to the World
- ⊙X-15 (..) Panavision .... — Charles Bronson, Brad Dexter

UNIVERSAL-INT'L

WARNER BROS.

- ⊙Susan Slade (116) .....D..157 — Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan
- The Mask (83) .....D..156 — Depth-Dimension — Paul Stevens, Claudette Nevins

COMING

ALLIED ARTISTS

- The Big Wave .....Ad.. — Sessue Hayakawa
- Billy Budd .....D.. — Peter Ustinov, Robert Ryan
- ⊙El Cid Ⓣ .....D.. — Charlton Heston, Sophia Loren
- The George Raft Story .....D.. — Ray Danton, Jayne Mansfield

AMERICAN-INT'L

- ⊙Rertilicus .....SF.. — Bodil Miller
- ⊙Journey to the 7th Planet..SF.. — John Agar, Greta Thyssen
- Lost Battalion .....D.. — Leopold Salcedo, Diane Jergens

COLUMBIA

- ⊙Mysterious Island.....Ad.. (Super-Dynamation) — Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill
- ⊙Barabbas Ⓣ .....D.. — Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine
- Walk on the Wild Side .....D.. — Laurence Harvey, Capucine, Anne Baxter, Jane Fonda
- 13 West Street .....D.. — Alan Ladd, Rod Steiger
- Sail a Crooked Ship .....C.. — Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs
- The Notorious Landlady .....C.. — Jack Lemmon, Kim Novak, Fred Astaire

MGM

- ⊙Four Horsemen of the Apocalypse © .....D.. — Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb
- ⊙Mutiny on the Bounty (Ultra Panavision-70) ....Ad.. — Marlon Brando, Trevor Howard, Hugh Griffith, Tarita
- A Light in the Piazza.....D.. — Rossano Brazzi, Olivia de Havilland, George Hamilton, Yvette Mimieux
- ⊙King of Kings Ⓣ ....Bib D.. — Jeffrey Hunter, Siobhan McKenna
- ⊙The Wonders of Aladdin ©..... — Donald O'Connor, Vittorio De Sica

PARAMOUNNT

- ⊙Escape From Zahrain .....D.. — Yul Brynner, Madlyn Rhue
- ⊙Summer and Smoke (118) Ⓣ .....D..6107 — Laurence Harvey, Geraldine Page
- ⊙Hatari! .....Ad.. — John Wayne, Red Buttons
- Hell Is for Heroes .....D.. — Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart
- ⊙My Geisha .....C.. — Shirley MacLaine, Yves Montand, Rob't Cummings, Edw. G. Robinson
- The Errand Boy .....C.. — Jerry Lewis

20TH-FOX

- Madison Avenue © .....D.. — Dana Andrews, Eleanor Parker
- 20,000 Eyes (61) © .....D.. — Gene Nelson, Merry Anders
- ⊙It Happened in Athens © ..Ad.. — Jayne Mansfield, Nico Minardos
- ⊙Tender Is the Night ©....D.. — Jennifer Jones, Jason Robards jr. Joan Fontaine, Jill St. John
- The Innocents © .....D..138 — Deborah Kerr, Michael Redgrave

UNITED ARTISTS

- ⊙Exodus (212) Panavision 70 .....D..6101 (Special release)..Paul Newman, Eva Marie Saint, Peter Lawford
- Something Wild .....D.. — Carroll Baker, Ralph Meeker
- The Magic Sword ..... — Basil Rathbone, Estelle Winwood
- Judgment at Nuremberg .....D.. — S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland

UNIVERSAL-INT'L

- ⊙Cape Fear .....D.. — Gregory Peck, Polly Bergen
- The Outsider .....D.. — Tony Curtis, Jas. Franciscus
- ⊙Flower Drum Song .....M.. — Nancy Kwan, James Shigeta, Miyoshi Umeki, Juanita Hall

WARNER BROS.

- ⊙Merrill's Marauders .....Ac.. — Jeff Chandler, Ty Hardin
- ⊙The Music Man Ⓣ .....M.. — Robert Preston, Shirley Jones
- ⊙A Majority of One .....C.. — Rosalind Russell, Alec Guinness
- ⊙Lad, a Dog .....D.. — Peter Breck, Peggy McCay

FEATURE CHART

MISCELLANEOUS

BUENA VISTA

©One Hundred and One Dalmatians (80) ..An..Mar 61

©The Absent-Minded Professor (97) .....C..May 61
Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk

©The Parent Trap (123) .....C..Jul 61
Maureen O'Hara, Brian Keith,

©Nikki, Wild Dog of the North (73) .....Ad..Jul 61
Jean Coutu, Nikki (dog star)

©Greyfriars Bobby (91) CD..Oct 61
Donald Crisp, Kay Walsh

CONTINENTAL

Make Mine Mink (101) C..Dec 60
Terry-Thomas, Athene Seyler

©Hippodrome (96) ..Ac..Mar 61
(Eng-dubbed)..Gerhard Reidmann, Margit Nanke

Saturday Night and Sunday Morning (90) .....D..Apr 61
Albert Finney, Shirley Ann Field

The Long and the Short and the Tall (102) .....D..Sep 61
Laurence Harvey, Richard Todd

The Pure Hell of St. Trinian's (94) .....C..Oct 61
Joyce Grenfell, Cecil Parker, George Cole

CREST FILMS

Code of Silence (75)..Cr..Feb 61
Terry Becker, Elisa Loti

©Pirate and the Slave Girl (87) © .....Ad..Aug 61
Lex Barker, Chelo Alonso

FILMS-AROUND-THE-WORLD

A French Mistress (91)C..Dec 60
Cecil Parker, Jas. H. Justice

FILMGROUP

Little Shop of Horrors (70) .....Ho..Sep 60
Jonathan Haze, Jackie Joseph

High School Caesar (72) D..Nov 60
John Ashley, Gary Vinson

Oate Bait (71) .....D..Nov 60
Gary Clark, Marlo Ryan

©Atlas (84) VitaScope Spec. May 61
Michael Forest, Frank Wolf, Barboura Morris

©The Pirate of the Black Hawk (93) Ⓢ ....Ad..Sep 61
Mijanou Bardot, Jerrard Eaton

Creature From the Haunted Sea (60) HoC..Sep 61
Antony Carbone, Betsy Jones-Moreland

The Devil's Partner (75) Ac Sep 61
Ed Nelson, Jean Allison, Edgar Buchanan

GOVERNOR

Carry On, Nurse (89) .....C..
Kenneth Connor, Shirley Eaton

Carry On, Constable (86) C..Feb 61
Ken Connor, Leslie Phillips

KINGSLEY-UNION

The League of Gentlemen (113) .....CD..Feb 61
Jack Hawkins, Nigel Patrick

Risk, The (81) ...0. ..Oct 61
Tony Britton, Peter Cushing

K. GORDON MURRAY

©Santa Claus (94) ...F..Nov 60
Narrated by Ken Smith

©Little Angel (90) ..CD..Jan 61
Maria Gracia, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91)..C..Nov 60
Melina Mercouri, Jules Dassin

©Tunes of Glory (106)..D..Jan 61
Alec Guinness, John Mills

LOUIS DE ROCHEMONT

The Sand Castle (70) ..F..Sep 61
Barry and Laurie Cardwell

PATHE-AMERICA

©The Deadly Companions (90) Panavision ....W..Jul 61
Maureen O'Hara, Brian Keith, Steve Cochran, Chill Wills

RCIP

The Devil's Commandment (71) © .....Ho..Jan 61
Gianna Maria Canale, Carlo D'Angelo, Charles Fawcett

Mark of the Devil (73) D..Jan 61
Maria Felix, Crox Alvarado

SHOWCORPORATION

Home Is the Hero (83) D..Feb 61
Arthur Kennedy, Walter Macken

Two-Way Stretch (87) C..Apr 61
Peter Sellers, Wilfrid Hyde White

UNITED PRODUCERS (UPRO)

Black Pit of Dr. M. (72) .....Ho..Mar 61
Ralph Bertrand, Gaston Santos

Siege of Sidney Street (93) .....Ad..Mar 61
Peter Wyngarde, Donald Sinden

©Nature Girl and the Slaver (70) .....Ad..May 61
Marian Michael, Adrian Hoven

VALIANT-VITALITE

The Angry Silence (95)..0..Jan 61
R. Attenborough, Pier Angeli

The Young One (103)..0..Feb 61
Zachary Scott, Bernie Hamilton

Mania (85) .....Ho..Feb 61
Peter Cushing, June Laverick

It Takes a Thief (94)..D..Feb 61
Jayne Mansfield, Anthony Quayle

Hitler's Executioners (78) .....Doc..Jun 61

WOOLNER BROS.

©Flight of the Lost Balloon (..) .....Ad..Oct 61
Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE

Breathless (89) 3- 6-61
Jean-Paul Belmondo, Jean Seberg

Beau Serge (87) 9-25-61
(UMPO)..Gerard Blain, Jean-Claude Brialy

Frantic (90) 8-28-61
(Times)..Jeanne Moreau, M. Ronet

Love Game, The (85) 2-13-61
(F-A-W)..Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury

Modigliani of Montparnasse (110) 3- 6-61
(Cont'l)..Gerard Phillipe, Lilli Palmer, Anouk Aimee, L. Padovani

Rules of the Game (104) 4-17-61
(Janus)..Jean Renoir, Pauline Llubost

Rue de Paris (90) 12-12-60
(Lopert)..Jean Gabin

GERMANY

Glass Tower, The (104)..10- 3-60
(Ellis)..Lilli Palmer

The Girl of the Moors (87) 9- 4-61
(Casino)..Claus Holm, Maria Emo

Three-Penny Opera, The (113) 11-21-60
(Brandon) Lotte Lenya, Rudolph Forster

GREECE

Antigone (93) 9-25-61
(Norma)..Irene Papas

Counterfeit Coin (120)..10- 3-60
(Atlantis)..K. Logothedtides

Moussitsa (75) 6- 5-61
(Greek Pictures)..A. Vouyouklaki

288 Stournara St. (90) .. 2-27-61
(Atlantic)..Orestis Makris, Sophia Vembo

ITALY

Big Deal on Madonna St., The (91) 1-30-61
(UMPO)..V. Gassman, Toto

Holiday Island (105)....11-14-60
(Brandon)..Vittorio de Sica

La Dolce Vita (175).... 4-24-61
(Astor)..Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Alain Cuny

L'Avventura (145) 6- 5-61
(Janus..Monica Vitti, Gabriel Ferzeti, Lea Massari

Rocco and His Brothers (175) 7-17-61
(Astor) Alain Delon, Annie Girardot

Two Women (105) 6-19-61
(Embassy)..Sophia Loren, Jean-Paul Belmondo

Wild Love (86) 5- 1-61
(Ellis)..Franko Interlenghi

JAPAN

©Rikisha Man, The (105) 5- 8-61
(Cory)..Toshira Mifune

Road to Eternity (181) .. 2-27-61
(Beverly)..Tatsuya Nakadai

Rice (118) 9-18-61
(SR)..Yuko Moshizuki

POLAND

Ashes and Diamonds (105) 9- 4-61
(Janus) Z. Cybulski, E. Krzyzewska

SWEDEN

Secrets of Women (114).. 9-18-61
(Janus)..Eva Dahlbeck, Gunnar Bjornstrand, Maj-Britt Nilsson

Unmarried Mothers (79) .. 3-13-61
(President)..E. Ettiberg, B. Logart

Virgin Spring, The (88)..12-12-60
(Janus)..Max von Sydow, Birgitta Petterson

U.S.S.R.

Ballad of a Soldier (89).. 1-31 61
(Kingsley)..Vladimir Ivashov, Shanna Prokhorenko (also Eng-dubbed)

Fate of a Man (100) .. 8-28-61
(UA)..Sergei Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is notional release month. Color and process as specified.

Prod. No. — Rel. Date

COLUMBIA

ASSORTEO & COMEDY FAVORITES
(Reissues)

5425 Should Husbands Marry? (17) .....Apr 61
5435 Aim, Fire, Shoot (16)..Mar 61
5426 He Flew the Shrew (16½) .....May 61
5436 Man or Mouse (18)..Jun 61
6421 Hot Heir (16½) ....Sep 61
6431 Caught on the Bounce (15½) .....Oct 61

CANDID MICROPHONE
(Reissues)

5554 No. 4, Series 2 (10½) Feb 61
5555 No. 5, Ser. 2 (11)..Mar 61
5556 No. 6, Ser. 2 (10½)..Jul 61
6551 No. 1, Series 3 (11) Sep 61

COLOR SPECIALS

5501 Polygamus Polonius (9) Nov 60
5502 Rooftops of New York (10) .....May 61

COLOR FAVORITES
(Technicolor Reissues)

5667 Babie Boogie (6) ....Jan 61
5608 Pickled Puss (6½)...Jan 61
5609 Christopher Crumpet's Playmate (6½) .....Feb 61
5610 Swiss Tease (6) .....Mar 61
5611 The Rise of Duton Lang (6½) .....Mar 61
5612 Coo-Coo Bird Oog (6) Apr 61
5613 The Jaywalker (6½) May 61
5614 Topsy Turkey (6½) ..Jun 61
5615 Punchy de Leon (6½)..Jul 61
6601 Red Riding Hood Rides Again (7) .....Sep 61
6602 The Music Fluke (7) Sep 61
6603 Imagination (6½)....Oct 61

FILM NOVELTIES
(Reissues)

5852 Push Back the Edge (10) .....Dec 60
5835 Community Sings No. 1, Ser. 13 (10)....Mar 61
5854 Yukon Canada (10)...Apr 61

LOOPY de LOOP
(Color Cartoons)

5704 Happy Go Loopy (6½) Mar 61
5705 Two-Faced Wolf (6½) Apr 61
5706 This Is My Ducky Day (6½) .....May 61
5707 Fee Fie Foes (6½) Jun 61
5708 Zoo Is Company (6½) Jul-61
6701 Catch Meow (6½)....Sep 61
6702 Kooky Loopy (7)....Oct 61

MR. MAGOO REISSUES
(Technicolor)

5756 Magoo's Canine Mutiny (Both © and standard) ..Apr 61
5757 Capt. Outrageous (7) May 61
5758 Magoo Goes West (6)..Jul 61
6751 Safety Spln (7).....Sep 61
6752 Calling Dr. Magoo (6½) .....Oct 61

SPECIAL COLOR FEATURETTES

5442 Splendors of Paris (19) .....May 61
5443 Wonderful Greece (19) Jun-61
6441 Images of Luangua (18) .. ..Oct 61

SERIALS
(15 Chapter-Reissues)

4160 King of the Congo ..Jun 60
5120 Son of Geronimo ....Nov 60
5140 The Great Adventures of Captain Kidd .....Mar 61
5160 Cody of the Pony Express .....Aug 61

STOOGE COMEDIES
(Reissues)

5404 Pals and Gals (16)..Jan 61
5405 Knutsy Knights (17½) .....Feb 61
5406 Shot in the Frontier (16) .....Apr 61
5407 Scotched in Scotland (15½) .....May 61
5408 Fling in the Ring (16) .....Jul 61
6401 Quiz Whiz (15½)....Sep 61
6402 Fifi Blows Her Top (16½) .....Oct 61

THRILLS OF MUSIC
(Reissues)

5952 Shorty Sherlock & His Orchestra (8½) .....Dec 60
5953 Skitch Henderson & His Orchestra (10) .....Feb 61
5954 Boyd Raeburn & His Orchestra (11) .....May 61

WORLD OF SPORTS

5802 Hip Shooters (9½) ..Feb 61
5803 Water-Sports Champs (10) .....Apr 61
5804 Dogs Afield (10½)....Jun 61
6801 Aqua Ski-Birds (..) ..Oct 61

M-G-M

GOLD MEDAL REPRINTS
(Technicolor Reissues)
All 1.75-1 Ratio

Tom and Jerrys

W261 Pet Peeve (7) .....Sep 60
W262 Mice Follies (7) ....Sep 60
W263 Touche Pussy Cat (7) Sep 60
W265 Southbound Duckling (7) .....Sep 60
W266 Neopolitan Mouse (7) Sep 60
W267 Pup on a Picnic (7) Sep 60
W269 Downhearted Duckling (7) .....Sep 60
W272 Mouse for Sale (7)..Sep 60
W273 Cat Fishin' (8) ....Sep 60
W274 Part Time Pal (8)..Sep 60
W275 Cat Concerto (7) ....Sep 60
W276 Dr. Jekyl and Mr. Mouse (7) .....Sep 60

Tex Averys

W264 Farm of Tomorrow (7) Sep 60
W268 The Flea Circus (7) Sep 60
W270 Oixieland Oroopie (8) Sep 60

PARAMOUNT

COLOR SPECIALS
(2 Reels)

B20-1 Carnival in Quebec (16) .....Sep 60
B20-2 Boats a-Poppin' (18) (Anamorphic) .....Sep 60
B20-3 Lifeline to Hong Kong (17) Anamorphic .....Apr 61
B21-1 Spring in Scandinavia (..) .....Nov 61
B21-2 Fireaway, Story of a Trotter (..) .....Nov 61

MODERN MADCAPS
(Technicolor)

M20-4 Phantom Moustacher (6) .....Jan 61
M20-5 Kid From Mars (6) Mar 61
M20-6 Mighty Termite (6) Jun 61
M21-1 Plot Sickens (..)....Oct 61
M21-2 Crumley Cogwheel (..) Oct 61
M21-3 Popcorn & Politics (..) .....Nov 61

NOVELTOON
(Technicolor)

P20-3 The Lion's Busy (6)..Mar 61
P20-4 Goodie the Gremlin (6) .....Apr 61
P20-5 Alvin's Solo Flight (7) Apr 61
P20-6 Hound About That)6) Jun 61
621-1 Munro (9) .....Sep 61
P21-2 Turtle Scoup ...)....Sep 61
P21-3 Kozmo Goes to School (..) .....Nov 61

POPEYE CHAMPIONS

E21-1 Fireman's Brawl (..) Sep 61
E21-2 Toreadorable (..) ..Sep 61
E21-3 Popeye, the Ace of Space (..) .....Sep 61
E21-4 Shaving Muggs (..) Sep 61
E21-4 Taxi Turvey (..) ..Sep 61
E21-6 Floor Flusher (..) Sep 61

SPORTS ILLUSTRATED
(Anamorphic—Color—1 Reel)

D20-4 Ten Pin Tour (9)....Apr 61
D20-5 Speedway (10)..... May 61

CARTOON SPECIAL

A-21 Abner the Baseball 2 Reel (12½) .....Sep 61

TRAVELRAMA
(Anamorphic-Color-1 Reel)

T20-1 Porpoise Posse (10)..Mar 61

20th CENTURY-FOX

MOVIETONE CINEMASCOPES
(Color)

7101 Australian Water Sports (9) .....Jan 61
7102 Assignment Mexico (10) Feb 61
7105 Algonquin Holiday (9) .....Mar 61
7103 Adventure in Rhythm (9) .....Apr 61
7104 Assignment Egypt (9) May 61
7106 Assignment Singapore & Malaya (10) .. ..Jun 61
7107 Hills of Assisi (10)....Jul 61
7108 Assignment Pakistan (9) Aug 61
7109 Ski New Horizons (10) Sep 61
7110 Assignment India (9) Oct 61
7111 Assignment South Africa (10) .. ..Nov 61
7112 Sound of Arizona (10) Dec 61

TERRYTOON 2-D's
All Ratios—Color

5121 The Mysterious Package (6) .....Jan 61
5122 Cat Alarm (6) .....Feb 61
5123 Drum Roll (7) .....Mar 61
5124 Railroaded to Fame (7) .....May 61
5125 The First Fast Mail (6) .....May 61
5126 Sappy New Year (7) Dec 61

TERRYTOON CINEMASCOPES

5107 Unsung Hero (6) .....Jul 61
5108 Banana Binge (6) ..Jul 61
5109 Meat, Drink and Be Merry (6) .. ...Aug 61
5110 Really Big Act (6) ...Sep 61
5111 Clown Jewels (6) ..Oct 61
5112 Tree Spree (6) ..Nov 61

TERRYTOONS
(Color-CinemaScope)

5101 Night Life in Tokyo (6) .....Feb 61
5102 So-Sorry, Pussycat (6) Mar 61
5103 Son of Hashimoto (7) Apr 61
5104 Strange Companion (6) Apr 61
5105 Honorable Cat Story (6) Jun 61
5106 Crossing the Delaware (6) .....Jun 61

UNIVERSAL-INT'L

COLOR PARADE

4171 Valley of the Mekong (9) .....Nov 60
4172 The Lion City (9)..Dec 60
4173 Treasure of Istanbul (9) Jan 61
4174 Down Jamaica Way (9) Feb 61
5175 Sidetracked (9) © ..Mar 61
4176 Puerto Rican Playland (8) .....Apr 61

WALTER LANTZ CARTUNES
(Technicolor..Can be projected in the Aanmorphic process, 2.35-1)
(All run between 6 and 7 miin.)

4111 Southern Fried Hospitality (Woody Woodpecker) ....Nov 60
4112 Fowled Up Falcon (Woody Woodpecker) ....Dec 60
4113 Poop Deck Pirate (Woody Woodpecker) ....Jan 61
4114 Rough and Tumble-Weed Jan 61
4115 Eggnapper .....Feb 61
4116 The Bird Who Came to Dinner (W. Woodpecker) Mar 61
4117 Gabby's Diner (Woody Woodpecker) .....Mar 61
4118 Papoose on the Loose..Apr 61
4119 Clash and Carry ....Apr 61

WALTER LANTZ REISSUES
(Color Cartunes..Can be projected in the Anamorphic process, 2.35-1)

4131 Helter Shelter (6) ....Nov 60
4132 Witch Crafty (6)....Dec 60
4133 Private Eye Pooch (6) Jan 61
4134 Bedtime Bedlam (6)..Feb 61
4135 Squareshootin' Square (6) .....Mar 61
4136 Bronco Busters (6)....Apr 61

SPECIAL

4104 Football Highlights of 1960 (10) .....Dec 60

2-REEL COLOR SPECIALS

4101 Pacific Paradise (14) Nov 60

WARNER BROS.

BLUE RIBBON HIT PARADE
(Technicolor Reissues—7 min.)

8301 Room and Bird.....Sep 60
8302 Crocked Quack .....Oct 60
8303 His Hare-raising Tale Oct 60
8304 Gift Wrapped .....Nov 60
8305 Little Beau Pepe ....Dec 60
8306 Tweet Tweet Tweety..Dec 60
8307 Bunny Hugged.....Jan 61
8308 Wearing of the Grin..Feb 61
8309 Beep Deep .....Mar 61
8310 Rabbit Fire.....Apr 61
8311 Feed the Kitty.....Apr 61
8312 The Lion's Busy.....May 61
8313 Thumb Fun.....Jun 61
8314 Corn Plastered.....Jul 61
8315 Kiddin' the Kitty.....Aug 61
8316 Ballot Box Bunny ...Aug 61

BUGS BUNNY SPECIALS
(Technicolor—7 min.)

8721 From Hare to Heir....Sep 60
8722 Lighter Than Hare....Dec 60
8723 The Abominable Snow Rabbit .....May 61
8724 Compressed Hare.....Jul 61

MERRIE MELODIES LOONEY TOONS
(Technicolor—7 min.)

8701 The Dixie Fryer.....Sep 60
8702 Hopa'ong Casualty.....Oct 60
8703 Trip for Tat .....Oct 60
8704 Doggone People.....Nov 60
8705 High Note .....Dec 60
8706 Cannery Woe.....Jan 61
8707 Zip 'n Snort.....Jan 61
8708 Hoppy Daze.....Feb 61
8709 Mouse on 57th St....Feb 61
8710 Strangled Eggs .....Mar 61
8711 Birds of a Father ....Apr 61
8712 D'Fightin' Ones .....Apr 61
8713 Lickety-Splat .....Jun 61
8714 A Scent of the Matterhorn .....Jun 61
8715 Rebel Without C'aws..Jul 61
8716 The Pied Piper of Guadalupe .....Aug 61

WORLD-WIDE ADVENTURE SPECIALS
(Color Reissues)
(Two-Reel)

8001 Enchanted Is. (20)....Oct 60
8002 The Man From New Orleans (20) .....Mar 61
8003 Winter Wonders (18)..Jul 61
(One Reel)
8501 Riviera Days (10)....Nov 60
8502 Alpine Champions (10) Feb 61
8403 Kings of the Rockies (10) .....Apr 61
8404 Grandad of Races (10) May 61
8505 Snow Frolics (9)....Jun 61
8506 Hawaiian Sports (9)..Aug 61

THE EXHIBITOR HAS HIS SAY ABOUT PICTURES

Recommends 'Usher' For Weekend Date

"House of Usher" from AIP has good color and photography, excellent acting by all—especially Vincent Price—and exceptional lighting and special effects. If you haven't played it yet, book it for your weekend change, as it will make money. We played it Sunday through Wednesday.

LARRY THOMAS

Fayette Theatre,
Fayetteville, W. Va.

COLUMBIA

Hond in Hond (Col)—John Gregson, Sybil Thorndike, Loretta Parry. A programmer—no draw. Yes it is a wonderful picture that pleased the few who saw it. But I still am in this business to make money and not to please a few. Watch your booking on this. Played Sun., Mon. Weather: Foir.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

Pleose Turn Over (Col)—Ted Ray, Jean Kent, Leslie Phillips, Julie Lockwood. Very good. Don't pass this up. Find a ploce for it. I single billed it, but pershaps should have used on double-bill because of all-English cast. It's good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Strangers When We Meet (Col)—Kirk Douglas, Kim Novak, Barbara Rush. Nice little show that will do extro business, if bought right. Played Sun.-Tues.—Leo A. Backer, Valley Theatre, Browns Valley, Minn. Pop. 1,170.

METRO-GOLDWYN-MAYER

Cimorron (MGM)—Glenn Ford, Maria Schell, Anne Baxter. Now here's a picture that has simply everything—romance, humor, spectacle, color, tears, the works. Man, you simply must play it. Schell and Ford are simply great. Business was better than average. Play it. Played Sun. through Wed.—Paul Fournier, Acadia Theatre, St. Leonord, N. B. Pop. 2,150.

Gone With the Wind (MGM, reissue)—Clark Gable, Vivien Leigh, Leslie Howard. This brought out all the oldtimers, in fact, some I had never seen before and I have been in this town four yeors. Above average business on this one and played it five doys with advonced admission.—Frank Patterson, Mansfield Theotre, Mansfield, La. Pop. 6,000.

Two Loves (MGM)—Shirley MacLaine, Laurence Harvey, Jack Hawkins. One of MGM's poorest pictures ever made. Why did they waste their money on such trash? Rotten business. Played Sun., Mon., Tues. Weather: Cold.—Kenn Spaulding, assistant manager, Bijou Theatre, Morrisville, Vt. Pop. 3,450.

PARAMOUNT

Blood ond Roses (Para)—Mel Ferrer, Annette Vadim, Elsa Martinelli. WOW! This one did big. The second night was double the first. It's a good show in color. Played Tues., Wed., Thurs. Weather: Clear and cool.—Bill Rau, Texas Theatre, Burnet, Tex. Pop. 2,712.

One-Eyed Jocks (Para)—Marlon Brando, Karl Malden, Katy Jurado. Good picture, and our folks liked it. Weather: Nice.—Carl W. Veseth, Villo Theatre, Malta, Mont. Pop. 2,100.

Sovoge Innocents, The (Para)—Anthony Quinn, Yoko Tani, Anna May Wong. An unusual picture in brilliant color and photography, but too sickening in spots to appeal. Many saw the trailer and said, "Not for me." Your women patrons say no, so no boxoffice. Below average. Played Fri., Sat. Weather: Cool to rain.—Ken Christianson, Roxy Theotre, Washburn, N.D. Pop. 968.

20th CENTURY-FOX

Coptoin's Toble, The (20th-Fox)—John Gregson, Peggy Cummins, Donald Sinden. Here is a real sleeper. Of course, it didn't do much anywhere, but those who come reolly hod a boll and so did we. As o lower half, it con't be beot. A British film, but it hos comedy, good-looking girls, slapstick and some of the best color ever. Good poper on this. Ploy up the girlie angle ond the boys will love it, and pop will like the sexy situations the captoin gets into.—Al Zarzona, Ray Boriski, Boulevard Theatre (subrun), Houston, Tex.

Circle of Deception (20th-Fox)—Bradford Dillman, Suzy Parker, Horry Andrews. This could have been ever so much better. It lacked tension and excitement. Finishes up as just another fairly good spy drama. A long shot away from films like "The Mon Who Never Was" and "Five Fingers." However, with the acute shortage of good films around, you might give this serious consideration. Played Wed. through Sat.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Pop. 13,000.

Freckles (20th-Fox)—Martin West, Carol Christensen, Ken Curtis. The first family picture of late that "hit" average business here. A programmer, sold right. A budget picture that showed as same, but we must play and have this type of picture. Played Fri., Sat. Weother: Fair.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

Gift of Love, The (20th-Fox)—Lauren Bacall, Robert Stack, Evelyn Rudie. It is a real treat to get away from all the rough stuff and get a nice little fomily picture. The women especially liked this and told me so. I didn't lose anything on this one. Played Fri., Sat.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

North to Alosko (20th-Fox)—John Wayne, Capucine, Fobian. It hos all been said before many times—"It's wonderful"—wish I had one like this just once o month and I would be a hoppy exhibitor as this picture pleoses ond word-of-mouth sells. It's terrific! Played Sun., Mon., Tues.—Ken Christianson, Roxy Theotre, Washburn, N. D.

Return to Peyton Place (20th-Fox)—Jeff Chandler, Carol Lynley, Tuesday Weld. Not so good as "Peyton Place." We had a lot of disappointed patrons. If you can't find anything better, then book it. Played Sun.-Wed. to fair crowds.—Kenn Spaulding, assistant manager, Bijou Theatre, Morrisville, Vt. Pop. 3,450.

Sonctuory (20th-Fox)—Lee Remick, Yves Montand, Brodford Dillman. Good drama, but very disappointing at boxoffice. Our small town not interested in drama lotely. Played Sun., Mon.—C. W. Rowell, Idle Hour Theatre, Hardwick, Vt. Pop. 1,696.

Wild in the Country (20th-Fox)—Elvis Presley, Hope Lange, Tuesday Weld. This boy had a great potential for crowing in wholesome musical-comedy-drama, but now look what they've done. Played Sun., Mon. Weather: Good.—Elaine S. George, Star Theatre, Heppner, Ore. Pop. 1,100.

UNITED ARTISTS

Alomo, The (UA)—John Wayne, Richard Widmark, Laurence Harvey. Any picture with John Wayne will bring them in. Buy it and make some money. Terms: percentage. Ployed Sun.-Tues. Weather: Hot.—Leo A. Backer, Valley Theatre, Browns Valley, Minn. Pop. 1,170.

Indion Fighter, The (UA, reissue)—Kirk Douglas, Elsa Martinelli, Walter Abel. Like-um Indian movie, make-um wampum at boxoffice. A reissue that's worthy. It played against pre-holiday activities and heat wave to best weekend for some time.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

Misfits, The (UA)—Clark Gable, Marilyn Monroe, Montgomery Clift. This did only average business. Gable was good in this. I'm glad it had the age limit on its advertising because some portions of this would not hove been understood by the younger set. Opinions toward the treatment of the horses in the picture were mixed. Played Sun., through Fri. Weother: Good.—B. L. Brown jr., Arcade Theatre, Sandersville, Ga. Pop. 5,424.

Studs Lonigon (UA)—Christopher Knight, Frank Gorshin, Venetia Stevenson. This picture was not as bad as some people made it out to be. Well-made picture with new foces. We double-billed it to overage business. Played Fri., Sat. Weather: Warm.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

UNIVERSAL-INTERNATIONAL

Lowless Breed (U-I, reissue)—Rock Hudson, Julie Adams, Mary Castle. This is an excellent reissue Played Fri., Sat. Weather: Good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

S.O.S. Pacific (U-I)—Pier Angeli, Eddie Constontine, Eva Bortok. S.O.S. Hollywood! Played Tues., Wed. Weather: Fine.—Dave S. Klein, Vega Theatre, Bancroft, N. Rhodesia, Africa. Pop. 3,000.

WARNER BROS.

Boy ond the Loughing Dog, The (WB, reissue)—Brandon de Wilde, Walter Brennan, Phil Harris. A new title doesn't fool the kids, and the oldsters had seen the program before, so they were not interested. This film and "I Aim at the Stars" from Columbia, played during the same week, gave us our lowest grosses in five years. Played Tues., Wed.

Likes 'Goldfish'— Cusses Credits

"Love in o Goldfish Bowl" from Poromount is one thot oppealed to the teenagers—on all-oround nice show with good color, comedy ond o few songs. One big gripe common to all feotures: we exhibitors ond the potrons ore sick of the extended, drown-out credits that meon obsalutely nothing to anyone. Generolly they toke up two to five minutes of completely wosted time for everybody. Title, cost, director and producer is oll thot is necessory.

LEONARD J. LEISE

Roxy Theatre,
Randolph, Neb.

FOREIGN LANGUAGE FEATURE REVIEWS

Girl With a Suitcase A Ratio: 1.85-1 Drama

Ellis Films 108 Minutes **Rel. Oct. '61**

The highly-publicized Italian starlet, Claudia Cardinale, seen here recently in a minor role in "Rocco and His Brothers," has the looks and earthy charm to attract America's males but not to the extent that made Marilyn Monroe or France's Brigitte Bardot identically-initialed household terms. She shows herself to be a flashy and volatile performer in this Titanus production directed by Valerio Zurlini which was named "best national selection" in the 1961 Cannes Film Festival. Claudia's magazine publicity and well-displayed form can be exploited to attract business to the art spots but it is the sensitive and moving portrayal of 15-year-old Jacques Perrin that will win audience praise. As the study of a footloose, amoral female, it's best suited to adult tastes. Zurlini was one of five Italian writers of the screenplay, which starts off realistically, if somewhat enigmatically, with Claudia being ditched by her latest lover, a selfish rich fellow who later persuades his teenage brother to get rid of her. The latter, played by young Perrin, is intrigued and then fascinated by the girl's determination and he falls genuinely in love with her. This makes for some poignant moments between the naive youth and the slightly-older, vastly more-experienced girl. In the end he gives her some money and she continues her footloose career, leaving the boy desolate. Renato Baldini, Carlo Hinterman and Riccardo Garrone also do well as the various men in Claudia's life. The partly jazz, partly melodic score by Mario Nascimbene is well-suited to the picture's varied moods. The photography is also first rate. Produced by Maurizio Lodi Fe'.

Claudia Cardinale, Jacques Perrin, Romolo Valli, Renato Baldini, Corrado Pani.

Weather: Fair.—Carl W. Veseth, Villa Theatre, Malta, Mont. Pop. 2,100.

High and the Mighty, The (WB, reissue)—John Wayne, Robert Stack, Jan Sterling. Our first mid-week picture this year and was a complete flop. The trailer had no scenes from the picture to let the people know what it was about, and that hurt. If you do business with reissues, this one should hold its own. Played Wed., Thurs. Weather: Warm.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000. (Editor's note: This picture has been released for television in some areas.)

MISCELLANEOUS

Buffolo Gun (Globe Ent.)—Marty Robbins, Webb Pierce, Carl Smith. We booked this one for the sole reason that the majority of our patrons go for mosterpieces such as this. It had Marty Robbins and Webb Pierce, but the plot—fill in stock shots—was just an excuse for the cowboy stars to sing a few songs. In its hour and 12 minutes of unreeling we did find out that it was the Buffalo Gun that won the west. Horrible acting, but believe it or not one mon drove his Cadillac from the swanky part of town to see ole Marty and Webb,.—Albert Zarzana, Ray Boriski; Venus Theatre, Houston, Tex.

Every Girl Should Be Morried (RKO through Realart)—Cary Grant, Franchot Tone, Betsy Drake. This was a nice little comedy that pleased all who came. Good print for such an old picture (1948). Played with another oldie, "Texas Lady," also RKO, for average gross. Played Fri., Sat. Weather: Nice.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

'Apartment' Drew the Gals

We played UA's "The Apartment" late and after the owords hod been onnounced. Business was above average. This is o picture that brought out the adults who seldom attend the theatre. I was particularly surprised at the number of women who turned out for this.

MEL DANNER

Circle Theatre,
Woynoko, Oklo.

Symbol ⓒ denotes color; © CinemaScope; Ⓥ Vistavision; Ⓢ Superscope; Ⓝ Naturama; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

Back Street

F | Ratio: 2-1 | Drama ⓒ

Univ.-Int'l (6201) | **107 Minutes** | **Rel. Oct. '61**

From its third sashay before the cameras of Hollywood, Fanny Hurst's tear-stimulating hardy perennial emerges in colorful, slick, new wrappings that have dollar marks stamped all over them. There can be little doubt that the picture is headed for highly remunerative returns in all its bookings. Older ticket buyers familiar with the 30-year-old best-seller and its two earlier film versions will flock to see it for comparison purposes, while the younger generation will be attracted by the mounting popularity of John Gavin. Regardless, all distaff side moviegoers will insist on seeing the film because of the built-in opportunity it affords for a workout of their lachrymal glands and the drooling that is certain to be awakened by the women's clothes the picture displays. For the sake of internationalization, modernization, glamorizing and the most effective application of Eastman Color to stunning interiors and historic backgrounds, scripters Eleanore Griffin and William Ludwig take some liberties with the original. But it is still the old-as-time story about the extra woman in a man's life. Under the deft and discerning direction of David Miller, performances are excellent. Ross Hunter's production is of expectedly high caliber.

Susan Hayward, John Gavin, Vera Miles, Charles Drake, Virginia Grey, Reginald Gardiner, Tammy Marihugh.

Seven Women From Hell

F | Ratio: 2.55-1 | Drama ©

20th-Fox (140) | **88 Minutes** | **Rel. Oct. '61**

A grim and often exciting picture, "Seven Women From Hell" is the story of women in a Japanese prisoner of war camp in New Guinea, their mistreatment and their harrowing adventures during their escape through the jungles. In its effort to achieve realism, the film at times becomes overly melodramatic but it has enough suspense and action, plus a very slight romantic angle, to please most fans. Cesar Romero's name is perhaps the best known, although John Kerr, Patricia Owens, Denise Darcel and Margia Dean have appeared in a number of pictures. It is an exploitable picture and one that may need heavy promotion to achieve the desired results. The desperation of life in a Japanese detention camp is presented vividly and with no punches pulled in depicting brutality. Romero gives a surprise twist. The girls find refuge, after their escape, at his plantation and it appears that he will help them but it turns out that he really is an ally of the Japanese. Performances are good. Harry Spalding produced and Robert Webb directed from an original screenplay by Jesse Lasky jr. and Pat Silver.

Patricia Owens, Denise Darcel, Cesar Romero, Margia Dean, John Kerr, Yvonne Craig, Pilar Seurat.

The Pure Hell of St. Trinian's

F | Ratio: 1.85-1 | Farce-Comedy

Continental Distributing | **94 Minutes** | **Rel. Sept. '61**

The British filmmakers have recently scored a "bull's-eye" in the U.S. with their hokum-filled farce comedies of the "Carry On, Nurse" genre, so it follows that this third of a series inspired by Ronald Searle's cartoons about "little fiends in human form" will be a natural for art house regulars. To these patrons the "St. Trinian's" title, the toothy Joyce Grenfell and Cecil Parker and George Cole will have marquee lure. Most regular moviegoers will find scant humor in the outrageous goings-on of the stringy-haired little schoolgirls, the lack of inventiveness in the nonsensical plot and the broadly caricatured portrayals of most of the players. Produced by Sidney Gilliat and Frank Launder, who collaborated on the screenplay, with Launder directing, the series started with "The Belles of St. Trinian's" in 1955, which was hilarious, but this latest hits a comedy low—excepting to those addicts of British humor who delight in this horseplay. Miss Grenfell is always an expert comedienne and Irene Handl, Raymond Huntley and Lloyd Lamble make the most of their feeble comic moments. Such players as Parker, Dennis Price and Thorley Walters are trapped in ridiculous portrayals. A Vale Film Production.

Cecil Parker, Joyce Grenfell, George Cole, Eric Barker, Irene Handl, Dennis Price, Thorley Walters, Liz Fraser.

Mr. Sardonicus

F | Ratio: 1.85-1 | Horror Drama

Columbia (611) | **89 Minutes** | **Rel. Nov. '61**

William Castle again relies on an audience "gimmick" this time a "punishment poll," to attract attention and sell tickets to his latest horror thriller, which should be a box-office hit, as were his "Homicidal," "The Tingler," et al. His new shudder drama is a period piece, set in a mid-European castle, as were "Dracula" and others of that ilk, and Castle has wisely employed two British stars, the handsome Ronald Lewis and the properly sardonic Guy Rolfe, plus the evil-looking Oscar Homolka, to give credence to Ray Russell's eerie tale dealing with a baron with a hideously contorted smile who wears a rubber mask to hide his disfigurement. There are several chilling moments, one showing a pretty servant's face covered with leeches, another when a corpse is dug out of the grave and a third when the baron's face is revealed—all guaranteed to draw shrieks from nervous patrons. Near the end, Castle addresses the audience and asks patrons to vote for a "thumbs up" or "thumbs down" verdict for the wicked baron, followed by the tragic finale. Rolfe is ideally cast as the baron, Homolka is also excellent as another facially disfigured character and Audrey Dalton is attractively frightened as the romantic foil for Lewis. Castle directed as well as produced.

Guy Rolfe, Oscar Homolka, Audrey Dalton, Ronald Lewis, Erika Peters, Vladimir Sokoloff, Lorna Hanson.

Season of Passion

A | Ratio: 1.85-1 | Drama

United Artists (6133) | **92 Minutes** | **Rel. Oct. '61**

An extremely colorful and realistic drama of Australia's migratory workers and their part-time girl friends, this Leslie Norman production will appeal to key city audiences more than to neighborhood or small town patrons even though Anne Baxter and Ernest Borgnine are good marquee names. Based on Ray Lawler's play, "Summer of the 17th Doll," was a big London hit but less successful on Broadway because of the thick Australian accents, which take some getting-used-to. Miss Baxter's accent is perhaps too authentic but her warm portrayal of a long-time girl friend is outstanding, while John Mills has rarely been better as a cocky little cane-cutter and Borgnine wins audience sympathy as a belligerent cane boss. The two men's 17-year summer lay-off affair, with never a thought of marriage, makes this adult rather than family fare. But the picture has been splendidly directed by Norman and is replete with human interest touches, both comic and tragic, in which the three stars emerge as likable people, and Angela Lansbury and Ethel Gabriel also contribute strong portrayals. Vincent Ball and Janette Craig make an attactive pair of lovers who do wind up at the altar, in contrast to the other characters' continuing affair. Paul Beeson's photography is noteworthy.

Anne Baxter, Ernest Borgnine, John Mills, Angela Lansbury, Vincent Ball, Ethel Gabriel, Janette Craig.

Badjao

F | Ratio: 1.85-1 | Drama

Parallel Film Distributors | **100 Minutes** | **Rel. ————**

If nothing else this import from the islands establishes that the Philippines' growing-but-still-groping film industry can produce pictures other than those treating with guerrilla warfare against the invading Japanese. This is a Romeo and Juliet-ish yarn that carries a message of tolerance and understanding. Because it is made in the native Tagalog tongue (with English subtitles) the photoplay will find a dominant percentage of its bookings in art houses. In fact, that is the market at which its distributors are aiming it. An occasional conventional theatre, in quick need of a supporting feature on an unimportant program, can book it, however, without fear of spectators reacting unfavorably. Like most films from the Philippines, on obviously limited budgets, most of the footage is exposed out of doors against natural —and often scenically exciting—backgrounds, and what few sets were required were cheaply constructed, mostly out of bullrushes. Performances, under the direction of Lamberto V. Avellana, are acceptable. The topliners are filled by Rosa Rosal and Tony Santos, whose names are becoming somewhat known to American audiences. The photoplay has garnered recognition at several film festivals. Produced by Manuel de Leon at the L.V.N. Studios, Manila.

Rosa Rosal, Tony Santos, Leroy Salvador, Joseph de Cordova, Vic Silayan, Oscar Keesee, Pedro Faustino.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, packet-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

THE STORY: **"Mr. Sardonicus" (Col)**

Ronald Lewis, who is pioneering in new medical techniques in a London hospital, is summoned by Audrey Dalton, a former girl friend now married to the wealthy Guy Rolfe, to her medieval castle in Bohemia. There Lewis meets Rolfe, who wears a rubber mask to hide his features, which became contorted when he was forced to dig up his father's body to recover a winning lottery ticket. Lewis is asked by Rolfe to try his massage treatments on his face because his frightened wife is repelled by his looks. Lewis soon becomes aware that Rolfe also employs a one-eyed doctor, Oscar Homolka, to try torture experiments on his servant girls. On threat of disfiguring the helpless Audrey, Lewis administers a dangerous toxic poison on Rolfe and the latter then agrees to relinquish his wife to him. Although Rolfe's face is back to normal, his punishment is that his jaw has locked tight.

EXPLOITIPS:

As in Castle's other audience "gimmicks" for "The Tingler," etc., stress his latest, a "punishment poll" which asks the audience to decide the fate of "Mr. Sardonicus" a few minutes before the picture's finale is shown.

CATCHLINES:

A Man of Evil With a Face That Could Stop a Heart . . . The Only Picture With a "Punishment Poll" for Audiences to Decide the Baron's Screen Fate . . . Another Frightening "First" From the Screen's No. 1 Shock-Maker.

THE STORY: **"Season of Passion" (UA)**

For 16 years, Ernest Borgnine and John Mills, Australian cane-cutters, have been spending their annual summer layoffs with their loyal girl friends. But, when they return for their 17th summer, Mills finds that his girl has married and he relies on Borgnine's girl, Anne Baxter, to find him a new sleeping partner. Anne persuades Angela Lansbury to take over with Mills but this 17th summer is not the same. Borgnine had been laid off and is broke and Angela refuses to join in their regular pleasures. Borgnine refuses to play up to the new cane-cutting boss, Vincent Ball, and, too proud to accept money from Anne. He has a falling out with her. Mills has a quarrel with Angela and heads north, but Borgnine finally patches things up with Anne and they decide to get married.

EXPLOITIPS:

Although the title has been changed, key city patrons should be told that the film is based on "Summer of the 17th Doll," which was a London stage hit and had a briefer Broadway run. Anne Baxter, recently in "Cimarron," Borgnine, the star of "Marty" and Mills recently starred in Disney's "Swiss Family Robinson." A lobby display of kewpie dolls, which are important in the plot, will attract attention.

CATCHLINES:

A Few Months of Love Every Summer—These Men Took It. These Women Gave It . . . The Savage Storm of Summer Is Coming.

THE STORY: **"Badjao" (Parallel)**

The Badjao tribesmen are sea dwellers who live on crude boats. Their rivals, the Moros, are land dwellers and Moslems, who look down on the Badjaos as more primitive. Tony Santos, a Badjao, and Rosa Rosal, a Moro, fall in love. Tony is taken into her tribe because he is willing to foreswear his own people, but principally because he is a distinguished pearl diver and can retrieve the expensive blue pearls that keep the Moros prosperous. The lovers marry and have a baby. Tony quarrels with Rosa's uncle, the Moros' chief, and refuses to do any more diving. His house is burned down. He rescues his endangered wife and baby and the three return to his people where they are made welcome after the baby is subjected to a barbaric tribal custom.

EXPLOITIPS:

Decorate lobby with American and Philippine flags and travel posters depicting Manila and other Philippine islands. Tout the film as winner of several film festivals. Advertise English subtitles.

CATCHLINES:

A Heartwarming Tale of Tolerance and Understanding . . . Made in the Philippines, With Exciting Scenic Backgrounds . . . See the Film Recognized by So Many Film Festivals as Outstanding.

THE STORY: **"Back Street" (U-I)**

Susan Hayward, a talented and ambitious designer of clothes, meets and falls in love with John Gavin, scion of a wealthy department store family. After the initial affair she discovers that he is married and has two children. She determines to give him up, and to get away from her torch and in pursuit of her career she goes to Europe where she is phenomenally successful. Gavin's wife, Vera Miles, is a conniving alcoholic who refuses to give him a divorce so that he can marry Susan, whose path he crosses constantly. Susan stops fighting her love for him and happily becomes his backstreet woman. Comes the inevitable denouement, the tragic death of John and Vera, leaving heartbroken Susan alone with only her memories.

EXPLOITIPS:

Ask film-goers who remember the previous "Back Street" movies to write in a critical review comparing them with the current production; award free tickets or suitable prize to winner. Ask bookstores and libraries to cooperate with displays of Fanny Hurst's novel, accompanied by stills from picture and theatre data. Tout Susan Hayward and John Gavin.

CATCHLINES:

She Loved Him, But He Couldn't Marry Her . . . The Haunting Story of a Woman's Undying Love for a Man She Couldn't Call Her Own.

THE STORY: **"Seven Women From Hell" (20th-Fox)**

When the Japanese invade New Guinea in 1942, the women prisoners are placed in a temporary compound. Patricia Owens, Denise Darcel, Margia Dean, Yvonne Craig, Pilar Seurat, Sylvia Daneel and Evadne Baker, each of a different nationality, share the same prison house. They plot to make their escape and finally get a Japanese doctor to help them reach a cruiser. But the plot is foiled. Miss Darcel is captured but the other girls escape into the jungle and start their long trek to possible freedom. They befriend John Kerr, a shot-down American flyer, but he does not recover from his injuries. They find a haven at the plantation of Cesar Romero only to learn that he is an enemy. On board a small boat, the remaining girls are rescued by a platoon of American soldiers.

EXPLOITIPS:

Arrange newspaper or radio interviews with men or women who were in Japanese prison camps during the last war. Enclose a portion of the lobby with barbed wire and have a girl within pass out heralds or other ad material to patrons prior to opening day. Use the available TV trailers and realistic radio spots.

CATCHLINES:

Now It Can Be Told—The Truth About "Those" Camps and the Barbed Wire Nightmares! . . . A Bristling Drama of Pounding Realism . . . They Had But One Choice—Surrender Their Bodies or Die.

THE STORY: **"The Pure Hell of St. Trinian's" (Cont'l)**

The horrific little girl students of St. Trinian's are on trial in England for burning down the school. Their sentence of guilty is set aside when Cecil Parker, a man of questionable degree from the University of Bagdad, and his crack-brained assistant, Irene Handl, plead that they can rehabilitate the mayhem-bent children in a new school site. The veteran teachers are dismayed by this turn of events and the local police, Lloyd Lamble and his long-time fiancee, Joyce Grenfell, are again forced to postpone their wedding plans. Parker, who is fronting for an eastern potentate who is seeking wives for his various sons, sends the children, including a few lovely teenagers, on a luxury cruise with Joyce stowing away to relay information to the British police. Havoc reigns, the children are set adrift and numerous other silly adventures take place before they get back to England. Then the "little monsters" set the school afire again.

EXPLOITIPS:

For devotees of British comedies, play up the "St. Trinian's" part of the title by using caricatures of the "little fiends in human form" on the theatre front, modeled on Ronald Searle's famous cartoons.

CATCHLINES:

Those "Little Monsters" of St. Trinian's Are on the Loose Again . . . The Belles of St. Trinian's Are on the Warpath—to Make You Howl With Laughter.

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Cover Feature:

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Pages 20-21

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in fairness to you and to these magnificent Displays...we respectfully request you to *see* them at your nearest NSS Exchange...*or*...call your NSS Salesman and let him show you the finest Displays that ever carried your

Season's Greetings

Burton E. Robbins

President

LEARN WHAT WILL HAPPEN IF ANOTHER GLOBAL WAR BREAKS OUT!

"THE LAST WAR"

READY FOR RELEASE SOON

TOHO COMPANY, LIMITED, TOKYO

AN ELECTRIFYING MOTION PICTURE VIVIDLY DEPICTING THE SELF-ANNIHILATION OF MANKIND!

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PERSPECTA STEREOPHONIC SOUND

THE LAST WAR

TOHOSCOPE EASTMANCOLOR

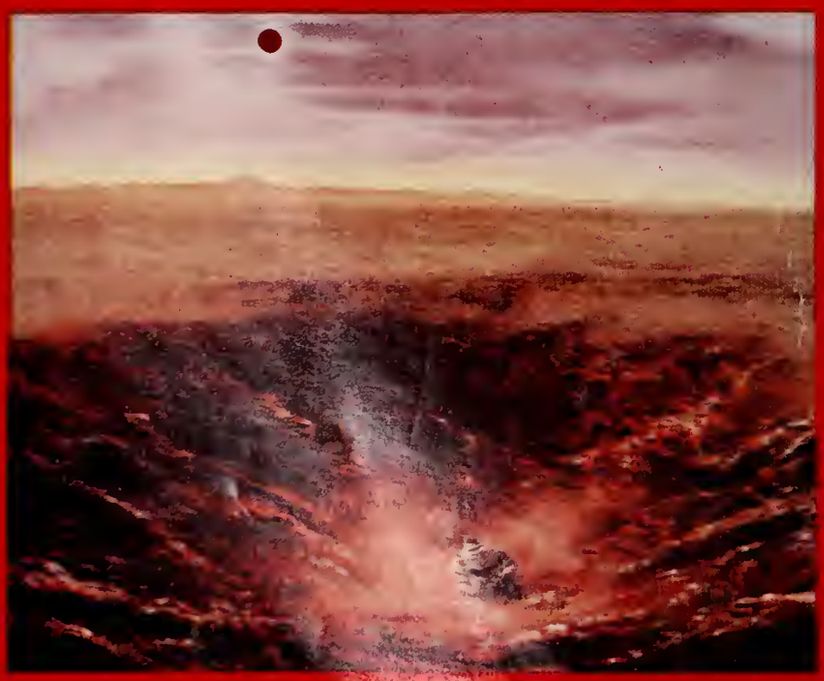
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TOMOYUKI TANAKA
SCREENPLAY BY . . . . . TOSHIO YAZUMI
TAKESHI KIMURA

DIRECTED BY . . . . . SHUE MATSUBAYASHI
DIRECTOR OF SPECIAL EFFECTS . . . . EIJI TSUBURAYA
PHOTOGRAPHY BY . . . . . ROKURO NISHIGAKI
MUSIC BY . . . . . IKUMA DAN







"THE LAST WAR"

A statement by M. Shimizu, President, Toho Co., Ltd., Tokyo

The time has come for us to make this picture . . .

Newspapers, radio commentators, scholars, common men—all speak of a dread hovering ominously over the entire world every second of every day. If—we repeat—if this dread should descend upon us, it will result in the destruction of mankind and, perhaps, life itself.

Men of intelligence are taking great pains to avert it. This is indeed commendable; there can never be too much effort exercised toward this end. But still we live in fear that a great war, the Last War may come.

We the Japanese are in a better position than people of any other nation to make a film such as this. We side with no one; we are inimical to no one. "The Last War" is presented as our appeal to the world.

We of the Toho Company are employing every vestige of our technical skill to represent as realistically and appealingly as possible exactly what will happen if this colossal horror befalls us.

It is our sincere hope that by producing and exhibiting this film we can serve the cause of peace.

東宝 TOHO

TOHO COMPANY, LIMITED

14, 1-CHOME, YURAKU-CHO
CHIYODA-KU, TOKYO, JAPAN

Birth of a Salesman

When a young usher grows up into a manager, in the good old American tradition, it is because he has somehow become a salesman. He learned early that pictures are a surprise package to the public and need good selling efforts. He has learned to think of his theatre and its services as WE instead of THEY. He would never say, "I only work here," for he also does a lot of thinking there. For much of his information he has constantly turned to BOXOFFICE, favorite tradepaper among thinkers and doers in the industry. It has been a friendly and authoritative counselor that always helps.

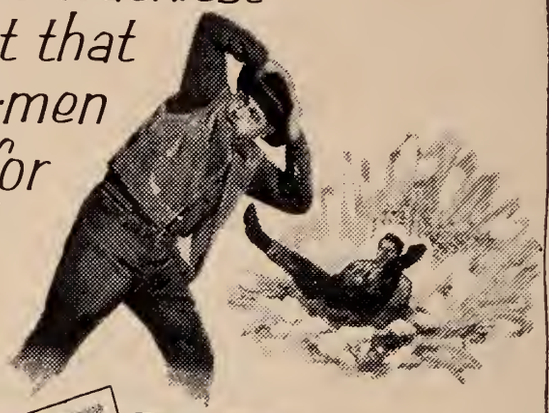
So today our rising young executive performs his new tasks easily and is unafraid. He knows what to do and how to do it—how to give and how to take — because he has a liberal education in know-how. He knows, almost personally, the active local and national leaders in the industry and will some day work congenially with them in his field, because he has come to know them so well through the informative and helpful pages of BOXOFFICE.



20th Century-Fox presents

DEBBIE REYNOLDS

DEBBIE's on the wackiest husband-hunt that ever sent he-men running for cover!



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FORREST
ANDY
GRIFFITH
JULIET
PROWSE
THELMA
RITTER
KEN
SCOTT

IN JACK CUMMINGS' PRODUCTION OF



"THE SECOND TIME AROUND"

DIRECTED BY
VINCENT SHERMAN

SCREENPLAY BY
OSCAR SAUL AND
CECIL DAN HANSEN

COLOR by DE LUXE
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The Happiest, Merriest, Cheeriest, Christmas Treat of the Year!

BOXOFFICE The Pulse of the Motion Picture Industry

THE NATIONAL FILM WEEKLY
Published in Nine Sectional Editions

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CHANGE FOR THE BETTER

NO GREAT decisions came out of the Theatre Owners of America convention in New Orleans. There were no earth-shaking resolutions and no so-called "fireworks." Yet, the delegates came away with a feeling that it was a very worthwhile conclave—perhaps the best since the organization's inception. This was indicated in many ways, but, primarily, by the enthusiastic comments heard over the serious attentions given to providing the attendants with information of practical use-value; with ideas that can be quickly applied for profit. And, not in the least, was the confidence this engendered in the future of the industry.

There was a time when no exhibitor convention was considered a success unless the distributors were blasted; unless there were threats of "calling the cops"—meaning the government; and unless there were fights from the floor. But TOA reached its objectives in New Orleans in a calm, statesmanlike manner and, in adopting the recommendations of its Legal Advisory Council, clarified several issues and let the industry know where the association stood on certain trade practices.

Still, there was no pussyfooting. Laurence A. Tisch, president of Loew's Theatres, Inc., plainly told the distributors that their policy of making their top backlog pictures available to prime-time television "just doesn't make sense," and warned that by so doing they were not only "consuming themselves, but were threatening the existence of exhibition as well." TOA accepted the Council's recommendation that exhibitors should sign no Warner Bros. contract, or one with any other company, that put restrictions on the operation of kiddie shows. The complaints in regard to blind-bidding resulted in a decision to make a nationwide survey of the situation to learn the extent to which this practice has been carried.

Conventions have changed over the years. They may still be a place for exhibitors to let their hair down, so to speak, but, as exemplified by TOA's conclaves over the past several years, they represent forums for the exchange of ideas on all phases of theatre operation. On many occasions, exhibitors have been heard to say that a single idea obtained at a convention has more than paid for the expense of the trip.

A wealth of information was given out in New Orleans by experts in the field of merchandising, concession sales, drive-in operation—you name it; it was plentiful.

Countless exhibitors said they were going home with valuable data, money-making ideas and storehouses of new approaches to various problems in every area of operating a theatre. It was apparent that almost every attending exhibitor went to New Orleans to learn something and none returned home empty-handed. And it was a great spot for the distributors to show and explain their wares so that showmen could become familiar with what to expect in product during the next six months; and for concessionaires, equipment manufacturers to demonstrate and sample the improvements made in their products.

Yes, conventions have changed—and all for the better.

★ ★

Goodwill and Understanding

Two noteworthy statements accompanied the announcement of 20th Century-Fox's rejoining the Motion Picture Ass'n of America. In his comment, Spyros P. Skouras, president of 20th-Fox, said that his company's decision "reconfirms our faith in the principles of the MPAA and our confidence that any differences can be resolved in an atmosphere of goodwill and understanding." That can be applied on a broad range throughout every level of intra-industry relationships. Whether the differences occur between exhibitors and distributors or between competitive exhibitors, they usually can be ironed out in an understanding and friendly atmosphere.

Eric Johnston, president of the MPAA, hailed the 20th-Fox return as coming "at a time when there are greater opportunities than ever to move the industry forward through cooperative joint efforts." And he added, "There is no limit to the future that this industry can make for itself through unified efforts."

Mr. Johnston and other industry leaders in every branch of the industry have made like observations from time to time in the past. But it is well to restate these convictions, particularly at this time, when the industry is entering a new period of resurgence, which "cooperative joint efforts" can make the greatest ever.

Great opportunities certainly are at hand. The public is more favorably inclined toward seeking out motion pictures as their favorite form of entertainment than has been the case for the past decade; and the industry is well stocked with a greater variety of good product than it has ever had. With all pulling together—in the same direction—new goals of progress will be the more quickly reached.

Ben Shlyen

Exhibitors Feel Confident Of More Films in 1962

NEW ORLEANS—A feeling of confidence that there will be more pictures forthcoming next year was expressed by exhibitors who attended Theatre Owners of America's 14th annual convention which ended here October 12. Although many exhibitors who were contacted by BOXOFFICE said that every business session was informative and constructive, it was the indication that there would be more product in 1962 that gave them the biggest lift.

TWO SOURCES GIVE HOPE

The reaction stemmed from two sources. One was that A. C. E. Films, Inc., was "off the ground" and on the way to becoming a reality; the other was that there was a tendency on the part of the major companies to increase their output next year. Several exhibitors said they had discussed the situation with film company executives and, while the distributors would not be pinned down as to actual numbers, they had given assurance that the schedules would be boosted.

The need for more pictures was expressed at almost every session of the convention and there was considerable criticism over the bunching of top product during the Thanksgiving and Christmas holidays. It was estimated that 12 important pictures would be available during those periods, whereas there would be a dearth of quality product in the interim. If A.C.E. can fill the gap and spread important pictures throughout the year, it will be well worth the investment, according to TOA leaders.

Another significant point was the evidence of genuine interest in developing and exposing new talent. New players, in person, were presented at both the Wednesday luncheon session and at the President's Banquet on the closing night. Application cards for kits containing photos, biographies, stills and other background material on the new faces were given out to and signed by hundreds of exhibitors who were asked to make the information in the kits available to their local press and radio and television stations. The exhibitors were told that only they could make these new performers "America's new stars."

DRIVE-IN FORUM HELD

A forum on drive-in operation on Thursday was the final business session of the convention. Alan V. Iselin, who operates three theatres in the Albany, N. Y., area, stressed the importance of close cooperation between booking and advertising. He said that as soon as bookings were set for a given week, he sat down with his ad man and mapped out the campaigns. He said they looked for two things: What angle should be sold and how it should be sold. He said the important factor was to get the title over to the public and the fact that it will play in his theatres. He said it was important that gimmicks, if needed, were in the ad, such as the fright break in "Homicidal."

Iselin gave an example of a lack of coordination. He said an exhibitor friend of his went to a great deal of trouble to book "Run Silent, Run Deep," a Clark Gable picture, shortly after Gable's death, on the premise that a picture with the late star would help his program. When the ads came out, they announced that the second feature would be "Run Silent, Run Deep," starring Burt Lancaster.

Walter Reade jr. addressed the delegates on the subject of specialized films and pointed out that this no longer meant foreign product for art houses. He said it now was difficult to tell whether a picture was made in Hollywood or abroad and that the improvement in dubbing eliminated much of the objection to the showing of foreign pictures in drive-ins. Not all foreign pictures have the accent on sex, he said, but many of them are not suitable for children and that fact should be brought out in the advertising.

GOOD PROGRAMMING URGED

Oscar Brotman, operator of the Oasis Drive-In Theatre near Chicago, emphasized the need for good programming, advising not to book cheap sex pictures which alienated most of the potential customers. He also stressed the importance of good light and sound, which, he said, the patrons expected, and the need for efficient staffs which can "make or break" a theatre. He advised exhibitors to buy only the best foods because the attempt to save a few pennies on an item can boomerang.

Tim Ferguson, Grand Prairie, Tex., discussed small drive-in situations and touched on some of the subjects detailed by Iselin.

Edwin C. Tobolowsky was the moderator of the session.

Allied Head Congratulates New President of TOA

DETROIT—Continuing the policy of offering top-level cooperation between the two national exhibitor groups, Allied States president Marshall Fine sent a telegram to John Stembler in New Orleans upon his election as president of TOA. Fine wired:

"My heartiest congratulations on your election and all best wishes for a most successful year for both you and your organization. Please do not hesitate to call on me for any matter in which, by cooperating with one another, we might further the cause of exhibition or aid in any way the great industry we both have the honor to represent."

When Fine took office eight months ago, he promptly invited Al Pickus, who preceded Stembler, to a luncheon conference in New York to work out a broad program of suitable cooperative effort.

Convention Sidelights

THE CONVENTION registration topped the 1,000 mark by 25. TOA delegates and wives were tabbed at 875 and the National Ass'n of Concessionaires accounted for 150. This was said to be a new attendance record for TOA and, perhaps, for any other exhibitor convention in recent years.

* * *

Samuel Pinanski rounded out a decade of service as TOA's only honorary officer at the convention. Pinanski, who was TOA's second president, was elected honorary chairman of the board in 1952 and has been reelected every year since then.

* * *

Rarely, if ever, did a banquet go off as smoothly as the windup gala of Charley Okun's Coca-Cola affair. With clockwork precision, each segment was right on time. And Bob Selig outdid himself as toastmaster. Hollywood's Leroy Prinz directed the program with skill.

* * *

Norm Wasser, Ed Finneran and their Pepsi-Cola crew staged a most novel party, cruising down the river on a five-deck Mississippi River steamboat on the third night of the convention. A steam calliope on the top deck welcomed the guests who were treated to cocktails, dancing and a buffet supper.

* * *

Paramount was the host on the convention's second night at a screening of "Blue Hawaii." After the screening, the guests were transported to an amusement park where they were served Oriental food and entertained by musicians flown in from Honolulu via United Airlines. Each lady was given a "muumuu," or Hawaiian robe, and each man received a bright Hawaiian sports shirt. Unless he or she were so attired, they were not admitted. The ducats were in the form of United Airlines plane tickets.

* * *

The ladies committee, headed by Mrs. Rodney D. Toups, guided more than 350 wives on tours, breakfasts and parties—the largest delegation of convention women in TOA history.

* * *

The presence of Trueman Rembusch and Charles Lochry, two former stalwarts of Allied States Ass'n, was a novel twist. They were there as guests of TOA and even sat in on the board sessions. But neither of the two Indiana ex-Allied men nor TOA toppers would comment on whether the Hoosiers would affiliate with TOA. "We didn't even discuss it," one TOA officer said.

* * *

As usual, Bill Cosby and his National Carbon boys were the gracious hosts in their hospitality room daily and nightly throughout the convention.

* * *

And APCO had banquet fare in its suite at almost any time of the day or night, with Mel Rapp the host. And Coca-Cola, Pepsi-Cola, Royal Crown Cola had the welcome mats out at their respective suites.

* * *

Rube Jackter, Columbia's vice-president and general sales manager, was the host at a cocktail party and screening Wednesday afternoon. The screening consisted of highlight scenes from some of Columbia's forthcoming pictures.

Weltner, Zukor Discuss Possible Roadshows

NEW YORK — Commenting on the fact that Paramount's 1961-62-and-beyond product announcement mentioned no pictures of the roadshow, "blockbuster" calibre, George Weltner, vice-president in charge of world sales, said that either "The Churchill Story," "Mistress of Mellyn," "The Mountain Is Young" (which was not listed in the announcement) or "Dear and Glorious Physician" could well turn out to be of roadshow potential.

Regarding "Dear and Glorious Physician," which was announced by Barney Balaban, president, at a press conference two years ago, Weltner turned the discussion to Adolph Zukor, chairman of the board, who is taking a great interest in the picturization of the Taylor Caldwell novel dealing with St. Luke.

Zukor mentioned that three story drafts of the novel have been submitted and have been found lacking and further work is going forward. "I persuaded the late Cecil B. DeMille to produce 'The Ten Commandments' before other projects he had in mind and the script took three years to complete," Zukor said.

"Exhibitors have been playing a tremendous part in making pictures interesting to the public," Zukor pointed out.

3 Allied Groups Move To Expand Activities

DETROIT—The newly organized Allied Theatres of New York, the reactivated North Central Allied affiliate and the West Virginia Allied unit have called meetings of exhibitors in their areas within the next several weeks to step up Allied States Ass'n membership program. Milton H. London, Allied's executive director, announced the revitalized activities this week.

The upper New York state affiliate will meet for a luncheon session Monday, October 30 at the Buffalo Variety Club, with exhibitors from the Buffalo and Albany exchange areas attending. A board of directors will be elected and trade problems will be discussed. Sidney Cohen of Buffalo is chairman of the committee making the meeting arrangements.

On the same day, the reactivated North Central unit will hold a luncheon meeting in the Minneapolis Variety Club to elect its board of directors and officers. This regional affiliate covers theatres in Minnesota, North and South Dakota. Exhibitors behind the move for reactivation, headed by Benjamin Berger, hope that the unit will regain the dominant role it played in National Allied for many years.

The West Virginia unit will meet Wednesday, November 1 in the dining room of Marvin's Midtown Motel in Charleston. Although this group has been active in recent years, it now hopes to enlarge its membership and introduce an expanded program of Allied services for exhibitors in the state. London said he and Marshall Fine, national president, will attend.

Round-the-World Meetings Are Told:

Only Top Quality Films In Paramount's Future

NEW YORK—Outlining a multi-million dollar production program that "knows no compromise," George Weltner, Paramount vice-president in charge of world sales, keynoted a global sales conference in five other cities throughout the world Friday (13). Simultaneous meetings on Paramount's "strongest product position ever" were held in Hollywood, London, Copenhagen, Tokyo and Sydney, Australia, Weltner pointed out.

Stressing the complete internationalization of the motion picture business in recent years, Weltner said that "our market has reached the highest selectivity since the inception of the industry. The 'halfway picture,' the 'almost picture,' regardless of whether the negative cost is in the stratosphere or is modest, no longer supplies the entertainment need of our vast world public."

STANDARD OF DEMAND UP

"The standard of demand has rocketed, particularly in the last two years, to a very high criteria demanding enormous artistic endeavor on the part of our studio. On every picture, their target must be the highest they have ever tried to reach," Weltner said.

Starting with "Breakfast at Tiffany's," the 1961-62 program will total about 20 pictures, 12 of these completed and awaiting release. One more is shooting and two more are scheduled to start within a month. Starting with October 1960 through September 1961, Paramount released a total of only 15 features.

In addition to these 15 for 1961-62, Paramount lists 27 additional productions in various stages of preparation, at least half of which are scheduled to go before the cameras within the next six months, Weltner reported.

Questioned on the total production cost of this program, Weltner mentioned that not one of the pictures would cost less than $1,000,000 and only two or three of the completed pictures cost "less than $2,000,000."

OTHER FILMS COMPLETED

The 12 completed pictures for 1961-62, in addition to "Breakfast at Tiffany's," are Hal Wallis' "Summer and Smoke," "Blue Hawaii," starring Elvis Presley; Jerry Lewis' "The Errand Boy," the Perlberg-Seaton "The Counterfeit Traitor," "My Geisha," Howard Hawks' "Hatari," "Too Late Blues," "Hell Is for Heroes," "Escape From Zahrain," the German-made "Forever My Love" and John Ford's "The Man Who Shot Liberty Valance," all described in the Paramount product announcement in the October 9 issue of BOXOFFICE.

"The Easter Dinner," starring Charlton Heston, is in production in Italy; "A Girl Named Tamiko," a Hal Wallis production, is about to start in Japan and "The Iron Men," starring Sidney Poitier and Claudia Cardinale, is about to start in Italy. "Siege of Syracuse," an Italian picture starring Rossano Brazzi and Tina Louise, is also completed.



Jerome Pickman George Weltner

Just announced for addition to the forthcoming program is "The Jackals," to be made in Europe, starring Ava Gardner, Louis Jourdan and Curt Jurgens. Other titles include: "Who's Got the Action," "Sylvia," "My Six Loves," "Roustabout," "Decision at Delphi," "The Hook," "No Bail for the Judge," "Night Without End," "Reunion," "I'm No Angel," "The Stepmother," "Carnet de Bal," "Affair in Arcady," "It's Murder," "Villa Mimosa," "It's Only Money," "The Long Pig," "Climate of Love" and "Come Blow Your Horn."

Weltner pointed out that simultaneous meetings were held October 13 by Jack Karp, studio vice-president, and Martin Rackin, executive in charge of production, in Hollywood; by James Perkins, president of Paramount International Films, in Copenhagen; by Svend Henriksen, Paramount division manager for Asia, in Tokyo; by Russell Hadley, assistant general manager in England, in London, and by Robert Graham, Australian division manager, in Sydney. Subsequent meetings will be held in Latin America and throughout Paramount's territories, he said.

"The word 'international' has not been used lightly," according to Weltner. "Traveling about the world for a good part of the year, which has been my custom for more years than I care to think about, I have been able to observe how increasingly important the word has become to our industry. We remember, a long time ago, when the foreign revenue was regarded as that portion of the business that gave us our profit margin. Today, were it not for the foreign income, we could not hope to meet our costs. By and large, the foreign income to the American motion picture more or less equals the domestic and Canadian income, and in most cases exceeds it," Weltner said.

Joining Weltner at the luncheon press conference Friday (13) were: Jerome Pickman, vice-president and general sales manager, who described the Paramount program at length; Adolph Zukor, chairman of the board; Russell Holman, eastern production manager, and Martin Davis, director of advertising, publicity and exploitation.

San Francisco Festival Entries Are Now In

SAN FRANCISCO—Irving M. Levin, director of the San Francisco International Film Festival, has announced completion of entries scheduled for the forthcoming competition here November 1-14. Sponsored by the Art Commission of the city of San Francisco, it is the only festival in the United States recognized by the International Federation of Film Producers Ass'n.



Irving M. Levin

"The White Dove," a lyrical poem written and directed by Frantisek Vlacil, is his first film and is reputed to be one of the most unusual and beautiful films to come from Czechoslovakia, starring Katherina Irmanova and Hans-Peter Reinicke. Miss Irmanova is the real-life daughter of the famous sculptor Vyaceslav Irmanov, who also plays a sculptor in the film.

FIRST SHOWING OUTSIDE INDIA

The showing of "Devi" (The Goddess) written and directed by Satyajit Ray, will mark the film's first exhibition to any audience outside India and has been requested at many of the world's international film festivals. It is reported to have the photographic beauty of his earlier "Apu Trilogy," with an added vehement indictment of superstition, still somewhat prevalent in parts of India. The San Francisco Festival has had excellent relations with the Indian government and with Ray himself, whose reputation is well established, Levin said.

A Greek entry will be the first film version of Sophocle's preclassical tragedy, "Antigone," directed by George Tzavellas. Though the director has not yet earned the reputation of Ray, his accomplishments in adapting the tragedy to the screen were highly praised at this year's Berlin Festival. Irene Papas, in the leading role, is considered one of Greece's top actresses, and is currently being seen on American screens in "The Guns of Navarone."

Toshiro Mifune, well known as Japan's leading actor, will star in his first Mexican film—"Animas Trujono" directed by Ismael Rodrigues with photography by Gabriel Figueroa. Figueroa is considered one of Mexico's outstanding photographers. His credits include last year's "Macario."

GERMAN-MADE FEATURE

Lilli Palmer is featured in the German entry, "Last of Mrs. Cheney." The story is of a gang of jewel thieves posing as British aristocracy in order to gain access to the homes of the wealthy. Miss Palmer plays the bogus British "Lady" and Carlos Thompson her butler.

Directed by Luis Bunel, "Viridiana" will be shown as the Spain entry, but will be screened out of competition. Winner of first prize at this year's Cannes International Film Festival, "Viridiana" is one of the most controversial films of recent years. For years, Bunel has been held as one of the world's greatest directors—among his most recent works are "Los Olvidados," "Le Chien d'Andalou," and "L'Age d'Or."

Three American films have been added to this year's schedule—"Exiles," "Of Stars and Men" and "The Glass Cage." Levin said they were all "highly individual expressions of young, tremendously alert directors."

The festival here, established as a nonprofit organization by the San Francisco Art Commission is headed by industrialist Harold Zellerbach. Direction each year has been by Irving M. Levin, San Francisco circuit head.

'Les Liasisons Dangereuses' For U. S. Distribution

LOS ANGELES—"Les Liasisons Dangereuses" will be released and distributed in the United States under the French title exclusively. Decision of producer Albert Salfiel was due to his belief that the title defies English translation. Neither "Dangerous Acquaintances" nor "Dangerous Affairs," as some critics have translated it, convey the precise meaning of the French title, the producer insists.

The controversial French motion picture, which was denied an export license for more than a year, finally has been given the go-ahead by the de Gaulle government and will reach American audiences around the first of the year.

Fine Is Hopeful After Home Office Meetings

New York — Eventual solutions to many exhibitor problems were foreseen here last week by Marshall Fine, president of Allied States Ass'n, who spent three days conferring with the general sales managers of the major companies.

Fine told BOXOFFICE that the subjects discussed were print shortages, delayed availabilities, "unrealistic" terms, blind bidding and 16mm competition. He said the discussions were on a friendly level and that in some instances specific relief was granted.

Some problems do not exist in every territory, Fine said, but the overall situations were probed and the groundwork laid for potential solutions.

Details and results of the sessions will be submitted to the Allied board of directors before being released to the tradepress, Fine said. Meetings were held with all companies except Paramount because of time complications.

Wilbur Snaper, executive of both national Allied and the New Jersey unit, accompanied Fine on a tour of home offices.

$3,500 Weekly Loss In Telemeter Test

NEW YORK—The Telemeter project in Etobicoke, Toronto suburb, is losing "about $3,500" a week before depreciation and "below $7,500" when amortization of the plant is added, Barney Balaban, president of Paramount Pictures Corp., declared.

The statement was made in a letter answering criticism of the subscription TV operation by Norman S. Robertson, chairman of the board of North American Life Assurance Co. of Toronto, in resigning as a director of Famous Players Canadian Corp., which operates the Etobicoke system. Famous Players Canadian, in turn, is 51 per cent owned by Paramount.

Robertson charged that the pay TV project was losing $11,000 a week and accused Paramount of "milking" the company. Since his public blast, it has been learned that Paramount had agreed early last summer "to bear all expense of the experiment" retroactive to last January 1.

Balaban said it was apparent to all those associated with the project that results at this early stage could not be judged in terms of profits or losses. "It costs money to make these tests and to maintain a proving ground for testing purposes." The losses, he said, will continue. He said the volume of programs will be increased substantially during the fall and winter months because "only in this way can an adequate test of public acceptance be achieved.

The Paramount president provided some data on program acceptance by the more than 5,000 subscribers. About 50 per cent paid $1 a home to see a motion picture after it had had its normal theatrical run, he said. About 15 per cent paid $2 to see the Toronto professional football team play, at the same time other football games were offered on free TV. When Carol Channing telecast her Broadway hit, "Showgirl," 35 per cent paid $1.50 for the program. The Toronto hockey games draw about 21 per cent of the homes at $1 a game, but it costs $8,000 to telecast a hockey game from New York to Toronto, so even if all 5,000 subscribers tuned in on every game, the program would still result in a loss, Balaban said.

The experience and technological developments of the Etobicoke experiment have resulted in reducing the capital cost and the operating cost per subscriber for a moderately sized Telemeter system to less than one-half of the present cost per subscriber, Balaban said.

Declaring that Paramount's confidence in pay television had not changed, Balaban said "We plan to move ahead in major television markets of the world."

AIP Acquires Capitol Films Releasing Corp.

HOLLYWOOD — American-International Pictures has acquired Capitol Films Releasing Corp. which has exchanges in Atlanta and Jacksonville. AIP will operate the exchanges as American-International Pictures of Atlanta with Jacksonville as a branch office. W. R. Richardson, formerly with Capitol, will be branch manager of the two offices. James H. Nicholson, AIP president, said his company now owns exchanges in seven key cities.

20th-Fox to Rejoin MPAA on Nov. 1

NEW YORK — Twentieth Century-Fox has rejoined the Motion Picture Ass'n of America, effective November 1. The company had withdrawn in June 1960 and the resignation became effective in June of this year, as per association bylaws.

The MPAA reported that 20th-Fox was returning to the MPAA without conditions and with the understanding that there would be continuing discussions on problems raised by the company with the association. Previously, Spyros P. Skouras, president of the film company, had announced that 20th-Fox would rejoin MPAA under certain conditions relating to changes in policy.

In announcing the company's decision to return to MPAA, Skouras said it had been 20th-Fox's desire to "do everything we can to make this a better industry for everybody." He said he felt this could be best accomplished when all segments worked together and that the decision reconfirmed its faith in the principles of the MPAA and 20th-Fox's confidence that any differences could be resolved in an atmosphere of goodwill and understanding.

Eric Johnston, MPAA president, said all member companies expressed pleasure in 20th-Fox's return and added that "in a sense, we feel that 20th Century-Fox has never left," stating that "most certainly 20th Century-Fox has never at any time departed from those principles and policies advocated and advanced by Spyros Skouras to benefit the entire industry.

"The decision comes at a time when there are greater opportunities than ever to move the industry forward through cooperative joint endeavors," Johnston said. "There is no limit to the future that this industry can make for itself through unified efforts."

Feature on McCarthy's '54 Hearings Ready in 1962

NEW YORK—"Point of Order," a feature for theatrical release based on 188 hours of the televised Army-McCarthy hearings of 1954, is being produced for Point Films, Inc., by Emile de Antonio and Daniel Talbot.

Paul Falkenberg, who has been associated with G. W. Pabst, Fritz Lang and Otto Preminger, has been editing the film to two-and-one-half hours length. The completed feature will be released early in 1962. De Antonio was the distributor of the independently made "Pull My Daisy" while Talbot, director of the New Yorker Theatre and former eastern story editor for Warner Bros., has been playing revivals of film classics at his uptown Broadway house. Other officers of Point Films are Eliot Pratt, publisher, and Henry Rosenberg, attorney and theatre chain owner.

To Repeat Royal Performances

HOLLYWOOD—Jack Benny and George Burns will play command performances before England's Queen Elizabeth on November 6 at the Prince of Wales Theatre in London. The performance marks the second for Benny, who was a "command" star in 1950.

One Censor Bill Down, Another Up in Columbus

Cost $2,800,000 to Keep British Films From TV

London—The Film Industry Defense Organzation, which was formed in August 1958 by the trade, to prevent British feature films being shown on television over here, announced last week that it had spent more than $2,800,000 (£1,000,000) on 665 features. By spending this money FIDO has thus secured something like a five to ten years veto against these pictures being screened by either the BBC or the commercial television companies.

FIDO was set up by a joint move of exhibitors and producers and later distributors to prevent the flooding of British television with old feature films. It is financed by a proportion of about one farthing of every cinema seat sold each week and its income since 1958 has been running at approximately £450,000 per year. This means that after spending £1,000,000 as compensation to producers and distributors who otherwise would have sold their product to British or Irish television, the fund has still £350,000 on hand.

Thus FIDO has done a fair-sized job of keeping film product in the industry's hands, for when a picture is bought by this organization the seller still retains his rights for cinema exhibition.

Court Rules for Theatre In Portland's 'Lovers' Case

PORTLAND, ORE.—If the state's new obscenity law is intended to apply to motion picture theatres, its language on that point is so unclear that it probably will take a state supreme court opinion to decide the issue.

Meanwhile, Judge Charles W. Redding of circuit court has ruled in favor of the Paramount Theatre which filed a demurrer to an indictment charging its operators with violating the new law by showing the French film, "The Lovers." His action, in effect, threw the case out of court. He agreed with operators of the theatre that the law was unclear on the question of whether motion picture theatres came under the provisions of the law.

The district attorney's office is as yet undecided as to an appeal, but it is likely that one will be taken. There is a strong element in the community, backed by Mayor Terry D. Schrunk, which is seeking a state obscenity law to include movie houses.

The Paramount management has now asked for return of the print which was confiscated when the indictment was returned, but the district attorney's office declined to do so, and a suit on this angle also is in the offing.

COLUMBUS, OHIO — Managers, ticket sellers and even parents would be liable to criminal prosecution for permitting minors to see certain films listed in an ordinance introduced in Columbus City Council by Councilman Ronald DeVore, Republican, chairman of the safety committee.

The council is expected to act on the measure at the October 23 session. Council also may consider an ordinance introduced by Councilman Robert Smith, Democrat, to set up a citizens' board of review. The board would view films and, if it is decided that the film is obscene, recommend prosecution under present anti-obscenity laws to the police department.

A censorship ordinance re-introduced by Mrs. Golda May Edmonston, Republican, at the October 16 meeting, was defeated for the second time within a month by identical 3-3 votes.

Managers and ticket sellers are specified in the ordinance introduced by DeVore. City Atty. Russell Leach, who drafted the bill, told theatremen attending the meeting that in his opinion parents or other adults purchasing tickets for minors could be prosecuted.

Police Chief George Scholer told council that policemen could not file charges on the sole basis of requests from a citizens' board. Police would have to view the movies and decide whether charges are justified, he said.

The DeVore ordinance, divided into 10 sections, forbids minors admission to films "which are in whole or in part unchaste, immoral, indecent, vulgar or profane or in which immoral, indecent, vulgar or profane language is used." It also forbids minors admission to "any picture which deals in whole or part with prostitution, incest, homosexuality, rape or adultery."

Banned for minors also are films which expose "private parts, buttocks or mammae" and in which "any person appears in a state of nudity or in an indecent or lewd dress in any scene." Also excluded are films "depicting acts of unusual cruelty or of mass or extreme brutality; advocating acts involving moral turpitude or which are provocative of corrupt morals, crime or juvenile delinquency."

These provisions do not apply to Biblical or historical subjects, said the ordinance.

Continental Explains Code Number on 'The Mark'

NEW YORK—Irving Wormser, president of Continental Distributing, cleared up the "mystery" of the Production Code number appearing on "The Mark," British-made film, although the company does not submit its product to the Motion Picture Association for code approval.

The number 19821 merely represents the temporary code number issued to 20th Century-Fox, which is distributing the film internationally, outside the U.S., Wormser said.

Tulsan Takes Bidding Problems to Public

TULSA—Tulsans got an eyeful of troubles which can beset an exhibitor in a highly competitive market these days when R. V. McGinnis, operator of the Majestic and Rialto theatres, took a two-column, ten-inch display advertisement in the Tulsa World to let the moviegoing public know just how tough the going can be. He also used the copy to seek support for the attractions he has booked for his theatres.

McGinnis made a frank appeal for patronage on the basis of the high competitive bids he has to make to gain top product. The ad copy, reproduced below,

Sans Bunk

You will be interested in whnt I lnve to say. . . . Because it affects you, as n motion picture movie goer and n eilizen ol Tulsa.

As owner and mnnnger of the Majestic nnd Rinlto Thentres in downtown Tulsa, an independent operntor, with limited capitnl and full knowledge ol my business. We opened the RIALTO five years ago nnd the MAJESTIC two yenrs ago.

There is a limited supply ol top motion picture product. In competing in Tulsa for the better pictures, we bid against 13 neighborhood and drive-in theatres. The Distributors sell to the highest bidder. There are two circuits, 2 large independents nnd the others. It is seldom known how much the award bid is. You only lnve the notice of WHO. Downtown Tteatres are a center of influence, while neighborhood nnd drive-in theatres control 90% of the motion pictures shown in Tulsa.

•Universal Film Exchnnge Inc., distribute Universal Pictures. Fannie Hurst's "BACK STREET" with Susan Hnyward nnd John Gavin is one that we have dated October 26th in the RIALTO THEATRE. Our bid was $10,000.00 with advnnce payment of $1,500.00 weekly. All to be paid before October 26th. To date we have experienced apening ol schools, the fair, world series and a deartli of below average releases. There is n balance of $8,500.00 due on "BACK STREET."

We have been successful, with BUTTERFIELD 8 which won Elizabelh Taylor nn Academy Award ns Best Actress ol the Year, POLLYANNA, Walt Disney's best hit, HUCKLEBERRY FINN, which wns well received.

We hope you will be interested in our elforts to keep these twa theatres open. Not another torn down RITZ, which is now a parking lot.

I am lully aware of my limitations and shortcomings. Yet, I like what I am doing and happy at the joh. Tulsa needs the MAJESTIC and RIALTO open and running. If you hnven't enjoyed n good motion picture on the big screen and in Technicolor we invite you to come and see each ol the two current attractions now.

Sincerely,

R. Vernon McGinnis

points out that he bid $10,000 for U-I's "Back Street," with advance payments of $1,500 a week; all to be paid by October 26. He still owes $8,500 on the deal.

Commenting further on the competitive situation in Tulsa, McGinnis said he recently has been forced to bid as high as $10,000 without seeing a picture and then was given three days before the playdate to cancel or continue after a print had been sent to him for screening and a big campaign already was under way. He grossed $6,000 on the picture in four weeks, so that with an operating expense of $1,700 weekly, he says loss for the engagement was $10,800.

2 of 11 Films Get Family Ratings by Green Sheet

NEW YORK—Only two pictures of 11 reviewed received family ratings in the October issue of the Green Sheet, monthly survey of current films issued by the Film Estimate Board of National Organizations. One film was placed in the adult-mature young people-young people bracket, four in the adult-young people class and four were listed strictly for adults.

Columbia's "Everything's Ducky" and Walt Disney's "Greyfriars Bobby" were the two selected for family audiences, with the latter tabbed as outstanding in its class and also suitable for very young children.

In the adult-mature young people-young people slot was MGM's "Bridge to the Sun," while United Artists' "Young Doctors," American-International's "Pit and the Pendulum," MGM's "Thunder of Drums" and Columbia's "Weekend With Lulu" were rated for adults and mature young people.

Billed as adult films were Universal's "Back Street," Warner Bros.' "Claudelle Inglish," United Artists' "Doctor Blood's Coffin" and Columbia's "The Trunk."

Jose Quintero's Company To Film McCuller's Book

NEW YORK—Jose Quintero, who recently formed his own producing company, J/Q Productions, Inc., has acquired the film rights to Carson McCuller's "The Heart Is a Lonely Hunter," as his first independent picture.

Quintero, who recently directed "The Roman Spring of Mrs. Stone," from Tennessee Williams' only novel, for Warner Bros., is now rehearsing the Broadway play, "Look! We've Come Through," which will open at the Hudson Theatre October 25. Quintero will direct the McCuller's picturization and Theodore Mann will produce the film entirely in southern locales early next summer. Gavin Lambert will adapt the novel to the screen.

No distribution deal has been set for "The Heart Is a Lonely Hunter."

Zoltan Korda Is Dead; Producer-Director

HOLLYWOOD—Producer-director Zoltan Korda, 66, brother of the late Sir Alexander Korda, died October 13 of a heart attack in his Beverly Hills home. He was associated in making films for London Films, Ltd., which his brother headed. His credits include "Elephant Boy," "Thief of Baghdad," "Cry the Beloved Country," "Four Feathers," "Counter Attack" and "Drums."

His wife, former actress Joan Gardner, two sons and a brother, Vincent, survive.

Special Trailer for 'Blues'

NEW YORK—Paramount will distribute a special trailer featuring director John Cassavetes in conjunction with the release of "Too Late Blues." The trailer, which heralds the film as Cassavetes first since his "Shadows," produced at a cost of only $40,000, was completed by Phil Pemberton, Paramount trailer head, and Lou Harris of National Screen Service.



WINNER AND RUNNERUP—Norman Wasser, left, Pepsi-Cola national sales manager, left, displays the winning entry in "Pepsi 'n Popcorn" contest for theatre concession managers while Phyllis Haeger, public relations director of Popcorn Institute, shows off the work of runnerup. Winner Ivan Ackery, manager of the Orpheum Theatre, Vancouver, B. C., Canada, won a trip to Europe for two and a cash award of $500. Robert L. White, manager of the Majestic Theatre, Dallas, finished second.

U Shifts Two Exchanges To Eastern Region

NEW YORK — Universal Pictures will shift the supervision of its Buffalo and Pittsburgh exchanges to Joseph B. Rosen's eastern region from P. F. Rosian's midwest region, starting October 29, according to Henry H. "Hi" Martin, vice-president and general sales manager. This move will provide its exhibitor customers with better service and establish a closer supervisory liaison with the regional sales executives and the home office sales cabinet, Martin said.

With the additions, Rosen's region will consist of the New York, Boston, Philadelphia, Pittsburgh, Buffalo, Washington, Albany and New Haven exchanges. With the shift, Rosian's exchanges will be Atlanta, Chicago, Detroit, Charlotte, Cincinnati, Cleveland, Indianapolis, Jacksonville and Milwaukee. Al Kolkmeyer is Pittsburgh sales manager and Ike Ehrlichman is Buffalo sales head.

ABSOLUTE AUCTION

Wednesday, November 1, 1961 10:30 a.m.

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Due to the death af a member of the carparatian, this Drive-In Theatre will be sald at obsolute auction.

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COLE-FREEMAN AUCTION CO.

431 S. BROADWAY, LEXINGTON, KENTUCKY

LETTERS

(Letters must be signed. Names withheld on request)

Cites a Paradoxical Situation

For quite some time now, the motion picture theatre has been the subject of much criticism. Church groups, women's clubs and various individuals have had their say as to the moral tone of certain motion pictures. Theatres have been asked to insert such lines as "adult entertainment" in their advertising copy. We have been chastised from the pulpit and ridiculed by the professional "do-gooders."

The Catholic church has its Legion of Decency ratings. Let a theatre in a certain parish advertise a class "B" movie and the wrath of heaven is brought down upon it.

I would now like to take my turn and do a little criticizing. The various groups which fight to raise the moral tones of certain movies are not fighting a bad cause. In most cases, their intentions are honest and forthright. It is only their aim which is bad.

Let a class "B" movie be shown in a theatre and the would-be censors are heard from every hill. Let the same movie be shown on TV and not a word is spoken.

As an example, I would like to cite a television program which is seen on Saturday night network television. It had its debut on September 23 and is called "Saturday Night at the Movies." On September 30, it presented "The Snows of Kilimanjaro," a 1951 release about which the Legion of Decency says, "Suggestive costuming, dialog and situations; tends to justify immoral actions." It has a rating of class "B." By looking at the list of pictures coming up on this program, many other class "Bs" can be seen. Will these same critics begin a siege on television? Will they campaign against movies shown on television?

More will see on television the parade of such movies than ever saw them in a theatre. People who would not dare let little Johnnie see these pictures in a theatre will not think twice when he tunes them in on TV.

If there is justice here, I can't see it.

(Miss) JANICE JUELL

Garden Theatre,
South Milwaukee, Wis.

Commends Editorial on Code

You are to be highly commended for your editorial entitled, "Weakening the Code," which appeared in the October 9 copy of BOXOFFICE Magazine.

Looking back over the 13 years that I have worked with the Texas Motion Picture Board of Review, it is clear to me that the system of self-regulation as has been exemplified by the Code, has served both the moviegoing public and the industry both faithfully and well. Also it has safeguarded the American film industry as a free institution, and has protected it from the encroachment of political censorship.

Therefore, I deplore weakening the Code to include such subjects as sex abberations. Such vulgar sensational subjects may draw audiences for a while, but in the long run I am afraid that movies will fall into disfavor, and with this situation the freedom of the screen will vanish.

The general trend of motion picture producers toward shocking movie patrons with the tawdry realities of life, may appeal to the sensation-seekers for a while. However, the average moviegoer is well aware of the hard realities of life, and as a rule, prefers to believe that life has some beautiful, joyful, hopeful, courageous moments.

Thank you for your editorial, Mr. Shlyen!

MRS. RODERIC B. THOMAS
Texas Motion Picture Board of Review,
Seven Nonesuch Road,
Dallas, Tex.

Prefers Films 'Suitable for Families'

I am spending a weekend at home in the midst of a national prerelease tour of Ross Hunter's "Back Street."

I was very pleased and surprised to find, upon my arrival, your very kind letter as well as the BOXOFFICE Blue Ribbon Award for the month of August 1961.

I am particularly happy about this since I certainly prefer to work in films that are suitable and proper entertainment for families. I believe that I have only once become involved in a film that was not, and I trust that that will certainly be the first and last time that ever happens.

Please convey my thanks to everyone connected with your fine organization. I wish you all increased and continued success in all your endeavors and I greatly appreciate the kind attention you have given me.

JOHN GAVIN

Universal-International Pictures
Universal City, Calif.

Stereophonic Sound a Big Asset

Let us not forget that as great a production as "Guns of Navarone" is, its four-track stereophonic sound helped make it great.

What a pity that exhibitors were talked into spending huge sums for stereophonic sound equipment and today seldom get a print in that medium, something you could at least offer as competition to television.

What happened to all those prints one big major company promised would be mag-optical? And why are not more prints being provided with magnetic track?

OLE TIMER

Library Offers Free 16mm Films

Sixteen millimeter has become a worse condition than TV in this town of 1,900.

About ten times as much 16mm comes at the local postoffice than 35mm used at the theatre. Everybody is running a 16mm show these days. The same people will not attend the theatre for the best of pictures. Good family pictures do the least business.

Recently, I repeated "The Glenn Miller Story," but was told it ran at the high school several months ago.

After supporting the public library for 25 years, the following clip appeared on the front page of the local newspaper:

"Educators' Guide to Free Films is now available at Red Bud Public Library, it was announced this week. The library said the guide lists 4,339 titles of 16mm films. A projector and screen can be borrowed from the library."

C. T. DUSINBERRE

Red Bud Theatre,
Red Bud, Ill.

National Screen Offers Six New Holiday Displays



National Screen Service has prepared six new holiday displays for the forthcoming Christmas-New Year's season, according to Joseph Bellfort, general sales manager, who calls them "undoubtedly the finest assortment of holiday promomotional material ever offered by our company."

All the displays have been prepared via the silk-screen process, in a wide assortment of color combinations, on heavy rollboard. They include a five-foot cutout standee, a reproduction of a Christmas tree; a 40 x60 Merry Christmas display of a Santa Claus with the holiday greeting across the bottom of the figure; a dignified 30x40 display dominated by a huge lighted candle, and a 40x50 display for a gala New Year's Eve show. These displays are now available to exhibitors at all NSS exchanges, Bellfort said.

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FEATURE REVIEW

'Judgment at Nuremberg'

United Artists

By FRANK LEYENDECKER

LIKE A STRIKING mosaic, made up of vari-colored pieces to form a brilliant and artistic whole, Stanley Kramer's production dealing with the important and provocative theme of the Nuremberg trials is made up of magnificent and stirring scenes each enacted by star performers who make notable contributions to the film. While the subject and Kramer's customary reliance on newsworthy themes such as "On the Beach," "The Defiant Ones," etc., will attract serious-minded moviegoers, it is the seven-star cast, including Judy Garland in her first screen role in seven years, which will draw the masses and turn this into a boxoffice hit of blockbuster proportions.

Kramer, who directed as well as produced, spent over a year with writer Abby Mann in preparing the screenplay and the result is a taut and absorbing film. But, in the final analysis, it is the individual scenes on the stand or in Nuremberg's streets and homes that hold the audience's rapt attention, mainly because of the memorable portrayals by outstanding players.

Of the seven star names, it is Montgomery Clift's harrowing performance as the victim of Nazi sterilization that stands out above all others and is likely to win audience applause, as it did at a New York preview showing. Also superb in the much-longer role of Judge Hayward, the presiding justice at the Nuremberg tribunal, is Spencer Tracy, who is almost certain to win Academy Award consideration, as will Clift. Clift's one scene which includes a hysterical breakdown on the stand, is of brief duration while Tracy sustains his difficult role over the picture's three-hour running time.

Perhaps the greatest audience interest will be in the picture's two feminine stars, Judy Garland and Marlene Dietrich. Miss Dietrich, now matronly but still the personification of glamor, has rarely been more suitably cast than as the widow of a German general hanged as a war criminal. Her scenes with Tracy take place during his brief periods of relaxation outside the Nuremberg courtroom and they supply the picture's only lighter moments (one is in a German beerhall-nightclub which permits a brief song in Miss Dietrich's familiar throaty style) and the suggestion of a middle-aged romance between the two. The last is handled in a most dignified fashion, to Kramer's credit, and never reaches fulfilment. As always, Miss Dietrich is one of the screen's great figures.



Spencer Tracy and Marlene Dietrich in a scene from Stanley Kramer's "Judgment at Nuremberg."

Miss Garland is extremely effective as a frightened little matron who is afraid to testify about her former intimacy with an aged Jew and she wins audience sympathy during her pitiless cross-examination by the German defense attorney. Miss Garland has come a long way since her MGM musicals and proves she can handle a straight dramatic role.



Richard Widmark questions Judy Garland in this scene.

Outstanding, too, and likely to attract the teenage public because of his rugged good looks, is Maximilian Schell as the relentless defense attorney Rolfe, who is forced to break down the witnesses called by the American prosecutor. The latter is splendidly played by Richard Widmark, who can always be relied upon to give a strong and convincing performance. Rounding out the seven stars is Burt Lancaster, who courageously elected to play an aging Nazi teacher who is one of the three Nazi aristocrats who framed the constitution of the Weimar Republic. Lancaster is effective enough in his many quiet moments but his final speech defending his actions before the tribunal lacks the electricity of the other stars' top moments.

Several others contribute telling bits to the lengthy film, notably Virginia Christine, as a German hausfrau who denies knowledge of the Nazi atrocities; Alan Baxter, as an American general who urges leniency for the prisoners; Kenneth MacKenna and Ray Teal, as Tracy's co-judges, and William Shatner, as Tracy's soldier-aide.

The depiction of the grim machinery of justice in the wake of World War II is necessarily a stern, forbidding theme but one that should be witnessed by all patrons interested in world events of the recent past. The fact that most Americans are inclined to minimize the average Nazi's part in the prison camp atrocities is proven by the picture's epilog statement that of the 99 men sentenced to prison by the time the Nuremberg trials ended in 1949, not one is still serving a sentence.

Ernest Laszlo's sharp black-and-white camera work, especially of the actual Nuremberg locations, and Ernest Gold's music rate special mention.

Stanley Kramer presents
'JUDGMENT AT NUREMBERG'
Released through United Artists
Ratio: 1.85-1
Running time: 189 minutes

CREDITS

Produced and directed by Stanley Kramer. A Roxlom Production released through United Artists. Philip Langner, associate producer. Abby Mann, screenplay. Ernest Laszlo, cinematographer. Fred Knudtson, editor. Ernest Gold, music. Ivan Volkman, assistant to the director. Rudolph Sternad, production designer. Joe King, wardrobe. Art Cole, property master. Clem Beauchamp, production manager.

THE CAST

Judge Dan Haywood.....Spencer Tracy
Ernst Janning.....Burt Lancaster
Col. Tad Lawson.....Richard Widmark
Mme. Bertholt.....Marlene Dietrich
Hans Rolfe.....Maximilian Schell
Irene Hoffman.....Judy Garland
Rudolph Peterson.....Montgomery Clift
Captain Byers.....William Shatner
Senator Burkette.....Edward Binns
Judge Kenneth Norris....Kenneth MacKenna
General Merrin.....Alan Baxter
Emil Hahn.....Werner Klemperer
Werner Lammpe.....Torben Meyer
Mr. Halbestadt.....Ben Wright
Mrs. Halbestadt.....Virginia Christine
Judge Curtis Ives.....Ray Teal
Mrs. Ives.....Sheila Bromley
Friedrich Hofstetter.....Martin Brandt
Dr. Wieck.....John Wengraf
Major Abe Radnitz.....Joseph Bernard
Wallner.....Howard Caine
Mrs. Lindnow.....Olga Fabian
and Otto Waldis, Karl Swenson, Jana Taylor, Bernard Kates, Paul Busch.

UA Changes Alignment Of Four Branches

NEW YORK — United Artists has changed the divisional alignment of four branches, according to James R. Velde, vice-president in charge of domestic sales.

St. Louis, formerly in the western division, has become part of the New York and southern division, managed by D. J. Edele, while Albany and New Haven, formerly in the eastern division, are now also in the New York and southern division.

Indianapolis, formerly in the central division, has been placed in the western division, managed by Al Fitter.

Reiman in UA Sales Post

NEW YORK—Arthur Reiman, formerly manager of United Artists' sales and contract department for the western division, has been promoted to the newly created post of manager of the domestic sales and contract department by James R. Velde, vice-president in charge of domestic sales.

Hollywood Report

By IVAN SPEAR

Lawrence Weingarten to Start 'Period of Adjustment'

Producer Lawrence Weingarten has returned from a seven-week promotional tour of Europe to start preproduction work on his next MGM project, "Period of Adjustment," scheduled to start early next year. The film will be the first Marten Production for Weingarten's new producing unit at the studio. He will follow "Period" with "The Travels of Jamie McPheeters," currently being scripted by John Gay. Isobel Lennart is near completion of the script for the filmization of Tennessee William's Broadway comedy on which casting is expected to start immediately . . . Michael Bergher, who recently bowed out of Columbia after 28 years, has formed B. F. Enterprises, Ltd. in Japan with Katsumi Furukawa to import and export pictures from all over the world. According to Bergher, who is president of the new outfit, B.F. will buy motion pictures but will not produce them . . . The end of this month will see Walt Disney's "Bon Voyage" completed on a $3,500,000 budget, following filming which started August 14 in New York and wound up for remaining interior shots at Disney Studios . . . The picture, starring Fred MacMurray, Jane Wyman and Deborah Walley, and directed by James Neilson, will be released next June. Bill Walsh scripted from a novel by Marijane and Joseph Hayes.

Nicholas Ray Schedules Five Films Next Year

Independent film production will welcome director Nicholas Ray to its ranks next year with five vehicles slated to go before the cameras. High on Ray's agenda is "The Children's Crusade," based on Henry Treece's novel, which will be shot on a $3,000,000 budget.

"The Road to the Snail," by William McGivern, is expected to be the director's initial film and is blueprinted as a big-budget production. Ray, who recently returned here for the premiere of MGM's "King of Kings," which he directed for Samuel Bronston, said all of his planned independent films will be shot in Europe.

The director also revealed that he is negotiating with Bronston to helm the latter's "The French Revolution," which would give him a slate of six pictures through the next three years. "Revolution" will be made in the $6,000,000 bracket.

Eight Scriveners at Work On Seven U-I Projects

Two writers, Larry Marcus and Alfred Hayes, have been signed by Universal-International, bringing to eight the total number of scriveners now working at the studio on seven different projects. Marcus will prepare a treatment on W. Somerset Maugham's novel, "Ashenden," for producer Robert Arthur, and Hayes will do a treatment on "Fiona" for producer Sy Bartlett, who penned the original yarn.

Other writers currently at U-I are Larry Markes and Michael Morris, who are scripting their own story, "Three on a Match" for Robert Arthur; Robert Pirosh, penning the screenplay on "A Man's Castle" for Bartlett; Alec Coppel, who is writing the screenplay on "The List of Adrian Messenger" for Kirk Douglas' Bryna Productions; Marion Hargrove, scripting "40 Pounds of Trouble" for Tony Curtis' Curtleigh Productions; and Ray Russell, who is writing "Soft Sell," also for Curtleigh.

Two 20th-Fox Films Monthly For First 1962 Quarter

Two features a month are called for in 20th Century-Fox's releasing plans for the first 1962 quarter, general sales manager Glenn Norris disclosed following a three-day sojourn at the studio.

Films for the quarter include "Madison Ave." and "Bachelor Flat" in January; "Tender Is the Night" and "Swingin' Along," February; "Satan Never Sleeps" and "Woman Hunt" in March. Set for Easter release is "State Fair."

Also set for release during the last two months of this year are "The Comancheros," and "Purple Hills" in November, and "Two Little Bears" and "Second Time Around" in December.

'Man on the End of the Rope' Is on Guy Green's Slate

In Hollywood for post-production work on MGM's "Light in the Piazza," British director Guy Green disclosed he is preparing "A Man on the End of the Rope," a novel by Evan Townsend, for future lensing in England. While here, he also expected to finalize negotiations with MGM for a remaining film commitment he has with the studio.

AIP Signs Peter Lorre To Star in Poe Trilogy

Peter Lorre has been signed to star in American-International's trilogy of Edgar Allan Poe stories, "Tales of Terror;" it was disclosed by James H. Nicholson and Samuel Z. Arkoff, AIP toppers.

Also starring in the suspense film are Vincent Price and Basil Rathbone. Richard Matheson's screenplay will be directed and produced for AIP by Roger Corman, with production slated to start November 28.

Johnny Green Will Direct Music for Oscar Show

Johnny Green, a three-time Oscar winner and ten-time nominee, has been named as musical director for the 34th annual Academy Awards show by producer Arthur Freed.

Green was the Academy's first vice-president for two years, its secretary for three, and assistant secretary for one term, and was voted a life membership in 1953 for services to the Academy. In 1949, Green served as general director of the Oscar show and was its producer-director in 1952.

Woodsman Keeps Record Of Films Seen Since '49

CHASE, B. C.—Pete Markin, a woodsman of this area, surprised Manager Ron G. Beatty, Whispering Pines Drive-In, recently by showing the theatre manager a book in which Markin had kept a complete record of all the motion pictures he and his family have attended since 1949. Markin had notes on where he had seen each picture and who accompanied him and the date. When Markin and his family attended the Whispering Pines Drive-In program Saturday night, August 26, it was his 501st recorded show.

Beatty was so pleased with Markin's interest in motion pictures and his remarkable record of 12 years attendance that he gave Markin, his wife and children free tickets to the next Saturday night's show.

Castings, Assignments, Miscellaneous Notes

Around Hollywood: Susanne Chilton Washburn, former administrative secretary for the Republican National Committee, will become executive assistant to Roger Corman following her assignment to work with Gene Corman, executive producer of "The Magic Voyage of Sinbad," Filmgroup release . . . Dodie Stevens has been cast in Allied Artists' "Reprieve," which Millard Kaufman and Ronald Lubin will produce next month toplining Ben Gazzara . . . Filming has resumed here on Billy Wilder's "One, Two, Three," Mirisch presentation which UA will release this December. Lensing was interrupted several weeks ago in Europe when star Horst Buchholz was injured . . . Eric Von Stroheim jr., son of the late director-actor, makes his acting debut in a top role with Kirk Douglas, Edward G. Robinson and Cyd Charisse in MGM's "Two Weeks in Another Town." Young Von Stroheim has served as an assistant director on a number of Hollywood films . . . Fred Clark has been set by producer Martin Ransohoff for a cameo star role in "Boys' Night Out" . . . Curt Jurgens has been inked for a key starring role in the Galatea production, "The Jackals," a Paramount release . . . Claire Griswold, termed one of the ten most beautiful girls in the world, has been signed by producer-director Blake Edwards to make her film bow as Glenn Ford's girlfriend in Columbia's "Experiment in Terror," starring Ford and Lee Remick.

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DISCEPOLO DEL DIAVOLO

HOW TO HANDLE EMPLOYE PROBLEMS

Whatever the Gripe, Take Action Immediately; Here Is How One Circuit Moves to Solve Complaints

What to Do About the—

- Hostile
- Shrinking Violet
- Slipshod
- Gold Brick
- Touchy
- No-Man
- Slowpoke
- Yes-Man
- Lazy Bones

The right to gripe, traditional privilege of employes in American business, is recognized as occupying an important position in employe-employer relationships by the Wometco Theatres circuit of Florida in one of its latest service manuals. Entitled, "Employe-Employer Relations," the manual is distributed to all supervisory employes of Wometco enterprises and deals not only with the solution of employe gripes, but also advises supervisors how to deal with nine types of difficult employes.



Robert Green

Written by Robert Green, personnel director for Wometco, the manual serves as a guide to good relations between employes, their supervisors and the general offices of the company. It proves a valuable adjunct to the personnel indoctrination "class" conducted since 1947 by Green's secretary, Ethyl Gubernick, for all new employes. Text of the manual is carried below.

This manual is another of several which Wometco distributes among personnel. The circuit's service manual describes duties and responsibilities of theatre employes, both drive-in and indoor, and outlines the personnel policies and benefits provided by the company.

Wometco's disposition toward proper introduction of new workers and detailed instruction in duties and responsibilities is probably one of the most important single factors in the circuit's constant and steady growth over the last 35 years.

Because an unsettled employe complaint is a basis for serious internal unrest, the importance of taking action promptly, whether the complaint is real or imagined, cannot be too strongly emphasized.

In addition, efforts should be made to ferret out the "gripes." They may be symptomatic of serious depressions of an otherwise healthy employe morale.

So long as employes grumble about things, management can find what is wrong and try to do something about it. If there are no gripes, conditions may go from bad to worse before management has an inkling of the situation. When grievances cease it is a danger signal. Either supervisors are giving too much away or are too hard to approach.

Most problems can and should be solved at the first level of supervision. The following suggestions will help you as a supervisor to carry out your responsibility.

• Be available to the person with a problem as soon as possible.

• Provide a confidential setting for the discussion. Keep notes.

• Let the employe speak first. Don't interrupt or explode.

• Get the whole story. Assemble all the facts. This may necessitate checking with others. Don't make snap decisions that can't be kept. If an immediate answer is impossible, tell your employe when an answer will be given and stick to this deadline.

• Weigh alternative solutions. Analyze each in terms of company and employe morale. If necessary, consult your supervisors, using the proper channels.

• Inform your employe of your answer and acknowledge the facts to support his case. Supply the facts about which he is ignorant or lacks understanding.

• End your interview on a pleasant note. If your employe is still dissatisfied inform him of his right to appeal the matter.

• After the interview and your decision, check up on your employe's progress and morale after the case has been closed.

• Carry out any promises involved in the solution.

Tell your subordinates, regardless of the echelon of their position, whenever they have a problem to go to their direct supervisor and discuss the matter with him privately. If he feels that the nature of his problem is such that he cannot discuss it with his supervisor then he should be told to go see the personnel director, who will be glad to help with the problem at this stage, or any later stage.

We now come to the supervisors' responsibility to the company.

It is equally important for us to recognize that the company also has rights, and it expects employes to perform their assigned duties in a satisfactory and agreeable manner.

We do not want to issue a list of "Do's and Don'ts" or severe rules and regulations.

Many supervisors interpret company policies differently.

Company policy concerning vacations, sick pay, holidays, lunch periods, work schedules and other miscellaneous benefits and requirements are issued either by top management or at local level whichever applies. Supervisory personnel should be thoroughly familiar with such policy. If you are responsible for the management of the performance of your subordinates you must fully inform yourselves concerning the rights and the obligations of employes.

The Supervisor's Function

1. Determine what people are to do.
2. Select the most qualified people to do it.
3. Appraise the results of their work.
4. Find methods by which they will do it better.

How to Handle a Problem

Step 1—Get the Facts.
- a. Talk with individual concerned.
- b. Get opinions and feelings.
- c. Review the record.
- d. Find out what rules and company customs apply.

Be sure you have the whole story. All the facts.

Step 2—Weigh and Decide.
- a. What possible actions are there?
- b. Consider the effect on individual, group, production, policies and practices.
- c. Decide what action to take.

Don't jump to conclusions.

Step 3—Take Action.
- a. Are you going to handle this yourself?
- b. Should you refer this to your supervisor?
- c. Watch the timing of your action.

Don't pass the buck.

Step 4—Check Results.
- a. What should you check for and how often?
- b. Watch for changes in attitudes and relationships.

Did your action solve the problem?

How to Deal With Difficult Types

HOSTILE: If properly handled, the chip-on-shoulder type can become a valuable employe.

1. Tactful firmness should be used to balance hostility.
2. A business-like request to perform a task produces better results with this type than a direct order.
3. Should be given plenty of work and responsibility, properly controlled. Semi-idleness provides him with the opportunity to hatch negatives, hostile ideas, plans.
4. Don't ever overpraise; never flatter this type.
5. Supervise this type quietly. Avoid arguing or losing temper.
6. This type is usually eager for authority; thus the hostile worker often proves to be the ideal person to show the way in any change to be made.

SLIPSHOD: Carelessness usually stems from either lack of genuine interest or from a wandering mind.

1. More than average supervision and in-

spection of workmanship are required with this type.
2. Most accident-prone employes are primarily careless employes. Assign or reassign to job involving minimum hazards.
3. The slipshod worker is not good on details and doesn't listen carefully to instructions. The supervisor should go out of his way to make sure that his instructions are heard, understood, and followed out.
4. If you are sure that lack of interest is the cause of careless workmanship, might not added responsibility stimulate greater job interest?
5. This type of employe is careless with tools and equipment assigned. Extra care should be exercised, therefore, in work assignments.

TOUCHY: Over-sensitiveness can result in hurt feelings, and is often a sign of mental immaturity.
1. Your reprimands should be carefully thought through in advance in the case of the thin-skinned person.
2. The usual good-natured kidding is probably repugnant to this type: group assignment might not be the proper spot for such an employe.
3. Suggestions and requests will bring better results than direct orders.
4. This type often magnifies petty discontents into major grievances.
5. The over-sensitive employe is probably good on details, thinks of good and practical suggestions, reacts most favorably to praise.

SLOWPOKE: The slow worker is probably slow for one of three reasons: Stubbornness, an extremely deliberate nature, or stupidity. The skilled supervisor overcomes the first motive, recognizes and makes the most of the second, and strives to elevate the employe from the third.
1. Patience is the first "must" in this case.
2. Instructions, orders, explanations should be expressed with more care, and more slowly and simply than with the average employe.
3. The backward employe is not backward in regard to one thing: Hints, digs or other things that suggest that he is backward. You will find him over-sensitive to such implications and resentful of them.
4. If the stupid workman is worth keeping, isn't he worth another chance before warnings or other disciplinary steps are taken?
5. Avoid issuing several orders or instructions to this type at one time. Let one idea sink in before a fresh thought is introduced. This plan will pay off, particularly if the individual is just deliberate, not stupid, but the plan should be used in either case. The deliberate worker might easily be the most dependable man in the department.

SHRINKING VIOLET: With proper training and handling, the timid employe can become an excellent and cooperative producer.
1. In training, in issuing instructions and in making requests, the supervisor will want to use great care in making himself clear. The timid employe, because of his timidity, probably won't ask you to repeat yourself for clarity.
2. The shy employe is shy on initiative, dislikes the responsibility of making decisions, and will require your encouragement and support in both these fields.
3. This kind of employe is slow to develop acquaintances and friendships; is an introvert, usually. Thus the supervisor should determine the best kind of work situation for such a person and either assign him to a one-man operation or seek to bring him out in order that he may work effectively in a group.
4. Any effort made by the supervisor to instill self-confidence in the shy employe will bear fruit.

GOLD BRICK: As in the case of the slow worker, the Gold Brick is probably activated by one or more of these quite well-defined motives: Stubbornness, show-offishness, fatigue, lack of interest.
1. Skilled leadership or disciplinary action or both are required on the supervisor's part if he wants to overcome either of the first two motives of the Gold Brick.
2. Fatigue might be genuine or put on. If genuine, there might be an underlying reason. Such matters as health, family, finances often induce fatigue. If indicated, the supervisor should counsel and assist. If the supervisor is convinced that the display of fatigue is nothing but loafing, other steps are clearly indicated.
3. If the supervisor feels that the gold-bricking is a result of lack of interest, perhaps he is the one responsible for the loafing. Arranging for a reassignment of duties or providing for additional responsibilities might prove effective. Often a man-to-man conversation might reveal the source of the employe's lack of interest and result in a new understanding, better morale, and more efficient and satisfactory performance.

NO-MAN: The chronic "aginner's" habitual opposition to almost everything suggested can be turned into constructive helpfulness and cooperation.
1. Arguing does more harm than good in such cases.
2. Throwing weight around, upon the part of the supervisor, merely arouses added resentment and increases opposition.
3. As in the case of the hostile worker, tactful firmness should be used to overbalance his hostility.
4. Many a potentially valuable No-Man has been won over by the display of genuine interest upon the part of the supervisor in outside interests, hobbies or goals possibly common to both. Often the supervisor can recruit the assistance of a fellow-employe to help him achieve the goal.
5. Chances are that the No-Man suffers an inferiority complex. Again, the addition of responsibilities, seeking his suggestions and ideas, talking over projects with him, etc., might help him throw off his handicap. This might aid in converting him into a constructively aggressive force for good departmental morale and resultant improved relations, satisfactions, and productivity.

YES-MAN: There still remain some supervisors, unfortunately, who welcome the presence of a person of this type in their department.
1. A carefully planned campaign to elevate the self-respect of this cringing type requires time and study.
2. Too many Yes-Men are eager to act as tattletales, stooges, and gossip-mongers. They can thus become hazards to the department's success, troublemakers, and generally undesirable employes. The experienced supervisor is quick to spot the type and takes steps to either change or eliminate such handicaps.

LAZY BONES: Like the Slowpoke, this type of difficult employe has motives that are distinctive and which can usually be recognized: Stubbornness, bad health habits, job dissatisfaction, or just good-for-nothingness.
1. If any of the first three items motivates this type, the understanding supervisor may be able to salvage a potentially valuable employe and thereby assist in converting a bad influence into a valuable employe.
2. If persistent stubbornness or job dissatisfaction appear to be the motives, might it not be worth while to assign such an individual to a group incentive team, where practical?
3. If the Lazy Bones is just plain good-for-nothing after fair and reasonable trial, then perhaps our interviewing and placement skills might well be revised.

So you learn the complaint gripe works both ways.

Allied Members to Get Light Bulbs At 40% Off Via Deal With GE

DETROIT—A new type of exhibitor service by a trade association slanted directly to benefit the pocketbook of the smaller theatre is being offered by Allied States Ass'n. This is in the form of a 40 per cent discount on electric light bulbs used by any Allied member theatre—a discount hitherto available on something like a graduated scale basis only to the larger chains.

"Electric light bulbs are a very big part of every theatre's maintenance budget," said Milton H. London, Allied executive director. "Thousands of the yellow-type bulbs are used on marquees. They burn out very rapidly because they are outside and are exposed." Allied has solved this problem through negotiation of an arrangement for the lamp purchases at a discount. General Electric's lamp catalog is being sent to every member with purchase order forms.

The conditions of the new Allied contract are:

1. The purchaser must be an active member of an Allied regional unit or an associated member of National Allied.

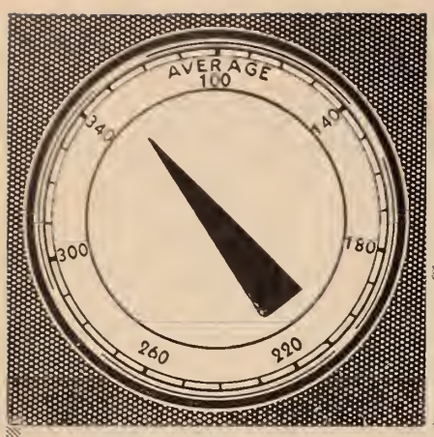
2. Purchases must be made through either the regional or national office of Allied.

3. A check payable to Allied States must accompany each order.

4. The purchaser may deduct 40 per cent flat from the list price on each order.

5. Lamps may be purchased in any quantity desired.

6. The lamps will be delivered without charge to the theatre.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Alakazam the Great (AIP)			85				150			140	65		150	140			200	135	130		133
Armored Command (AA)		100	125		80	90		110		100	65			130			110	100	80		99
Carry On, Constable (Governor)				170	120		200			310		165	240	100							186
Claudelle Inglish (WB)	125	100	105	170	80	75	80	115		140		100	100	100	95		105	110	80	90	104
Come September (U-I)	175	300	200	230	250	350	225		250		370	400	300	200		195	200	150	200		250
Dreams (Janus)	125	120		155		75			115					175	100	175	110				128
Fabulous World of Jules Verne (WB)	100	120	105				110	95		125		100		70	105		85		115		103
Fanny (WB)	220	250	140	255	250	135	125	155	150	325	350	200	200	200	135	225	125	150	200	150	197
Fiercest Heart, The (20th-Fox)		125			80	90		80	75		100	100	150		100				90		99
Five Golden Hours (Col)	120		75	155			100	120						90					100	100	108
Francis of Assisi (20th-Fox)	150	150	125	250	125	175	175	140	115		100	100	200	175	110	180	150	100	200	125	150
French Mistress, A (F-A-W)	130			110		90	100		110				150	90	100	150					114
Gambler Wore a Gun, The (UA)							100		100		100				90			100			98
Great War, The (Lopert)						90	100	115	100							170					115
Guns of Navarone, The (Col)	225	300	220	300	350	250	200		250	375	350	300	225	200	200	200	225	175	250	250	255
Honeymoon Machine, The (MGM)	125	250	105	215	95	130	80	100	135	180	125	150	150	125		120	140	120	120		137
Hustler, The (20th-Fox)		275	130	185	130	200			175						110	195					175
Incredible Petrified World (Governor)			85	170				100			65		100								104
Ivan the Terrible, Part 2 (Janus)	125			170									120	150	85	130					130
Love and the Frenchwoman (Kingsley)	125	150		175		75		125			185			90	115	190					137
Man-Trap (Para)						100	80	110	100	100		150							95		105
Master of the World (AIP)		175	85					105			150	75	200	190	80		135		130		133
Matter of Morals, A (UA)				130			80	100	100		100									100	102
Nikki, Wild Dog of the North (BV)	130			190		125	300	125	175	320	110	200	145	250	115		165	165	130	200	178
On the Double (Para)	130	260	110	170	80	100	125	115	115	95	135		125	80	85	175	110	135		110	125
Paris Blues (UA)	130	250	120	215	150	125		200			135	100	150	130			135		250	200	164
Portrait of a Sinner (AIP)		110	120			75		105		100			150	90					90		105
Question 7 (de Rochemont)							105						200	150		175	140	115		100	141
Romanoff and Juliet (U-I)	175	125		170	120	125	120	90	150	150	150	150		200	100	175		125	300	90	148
Sat. Night & Sun. Morning (Cont'l)		260	200	155	200	120		120	110		220	225	300	225	160	200			300	80	192
Scream of Fear (Col)	110	150	80	195	100	80		110	90	115	65			110			85	135	90	130	110
Secret of Monte Cristo, The (MGM)		115			75		100	100			100								75	75	91
Seven Women From Hell (20th-Fox)		130	135		110										85				90	125	113
Sword of Sherwood Forest (Col)				100			100	100		100	100		80		80			100			95
Tammy Tell Me True (U-I)	140	175	100	250		90	125			300	95	200	150	110	110	170	120	165	100	175	151
Terror of the Tongs, The (Col)				125			100								100			100	100		105
Thunder of Drums, A (MGM)	100	125		175		100	125	100	110	100		100		120		125	90	120	150	75	114
Trunk, The (Col)					100			100	90		65						85			100	90
Two-Way Stretch (Show Corp)	130	175		175	125		175		115		65		135	125		200					136
Two Women (Embassy)	150	225	105		150	500	150			150		100		200	125	195	105				180
World by Night (WB)			100		100		130			100	95	150		125					100		113
Young Doctors, The (UA)	140	275	100	125	130	100	150	110	125	180	255	100		110	110	165		125	200	120	146

TOP HITS — OF — THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. Paris Blues (UA)
   - San Francisco....350
   - Detroit....200
   - Seattle....200
2. Hustler, The (20th-Fox)
   - Boston....275
   - Cleveland....200
3. Back Street (U-I)
   - Chicago....225
4. Bridge to the Sun (MGM)
   - Chicago....200
5. Two Women (Embassy)
   - Minneapolis....200
6. Breakfast at Tiffany's (Para)
   - New York....190

Des Moines Council Views Film Quality

DES MOINES—The quality of motion pictures viewed by this city's children and teenagers was discussed by the Des Moines city council after councilwoman Florence Myers Wallace said she had received "a great deal of complaint about films shown here recently."

Mayor Reinhold Carlson suggested "Maybe something could be done through Gov. Norman Erbe about unsuitable movies." Councilman Charles Iles, a partner in the Iowa Film Delivery, commented that the films themselves are not as objectionable as the advertising. Iles suggested that the council might request the film industry to regulate itself.

Another member of the governing body, attorney Jens Grothe said he "would not hesitate to take drastic action if these films are unsuitable for youth to view." No action was taken.

Films being shown in Des Moines first-run theatres at the time were "Splendor in the Grass" at the Orpheum, "The Hustler" at the Des Moines, "Blood and Roses" at the Paramount, all downtown theatres. "Secrets of Women" was playing at the suburban Ingersoll and "Paris Blues" at the Capri. "Not Tonight Henry" was in its eighth week at the neighborhood Holiday Theatre, only indoor film house in South Des Moines. "The Immoral Mr. Teas" had just opened at the Pioneer, a southside drive-in.

Houghton Manager Fights Back on Legion Charge

HOUGHTON, MICH.—An effort to boycott a showing of "Spartacus" at the Pic Theatre here was made by two posts of the American Legion. The Legion took paid display space in the Daily Mining Gazette, warning that any one patronizing the picture would be "assisting in bringing communist infiltration in the motion picture industry." Rance Mason, manager for Copper Theatres, answered in a three-column ad the next day, pointing out that 17,000,000 Americans have seen the picture and that the boycott effort here was the first to be made in the United States.

The Legionnaires came back with a second ad to publish the American Legion convention resolution which criticized the use of Dalton Trumbo as author of the screenplay and quoted a laudatory review of the picture which appeared in the communist Daily Worker.

Mason then came back with his second ad to inquire why the Legion posts hadn't mentioned what happened after the Legion convention, when the film industry was commended for its fight to prevent infiltration of Communists. To offset the Daily Worker quotes, Mason used quotes from Time and Parents' magazine and pointed out that the Legion of Decency had given the picture an "A" rating.

To Distribute for Mantle

DES MOINES—Bill Feld has joined in a distribution deal to handle Mantle Pictures product in the Des Moines territory. First release of the company will be "Lost Boundaries." Mantle plans to release six pictures per year, Feld said.

Faith, Hard Work Give Merle Blair 38 Years of Success in Theatre

CEDAR FALLS, IOWA—When Merle R. Blair came here in 1923 to take over management of the Regent Theatre for M. R. Tournier of the Iowa Theatre Co. he had only one thought in his mind, and that was success. His formula, or method, then as now was to work hard and give the people his best.



Merle Blair

Tournier had taken over the Regent, originally the Cotton which had been constructed in 1910, after several financial failures. Blair's ambition to succeed with the Regent was no idle hope; it was a conviction. This was shown by the deal he made with Tournier: he insisted that he be allowed to buy stock in the theatre if he made the operation successful.

And the Regent did succeed right from the start, and it still is a definite success.

Completing his 38th year of operation and eventual ownership of the Regent, exhibitor Blair recently let contracts for a complete new decorating job to Dahlstrom & Weinberger Co., of Minneapolis. Installation of new lighting, new Heywood Wakefield Relax Recliner theatre chairs and repainting started September 11.

NEED MORE HUSTLE

"This business can be good to all involved if we have more men who will work for it," Blair confidently comments as he looks forward for many more years of success. He diagnoses much of the present industry troubles to "less action and more sitting . . . less hustle and more slow-down" on the part of people who run it.

Showman Blair sees to it that his theatre is no secret to people in the Cedar Falls territory. For example, the 38th anniversary of opening the Regent—this wasn't the time to sit back and go through a bit of sentimental recollection. Blair worked with the local newspaper aditor, and the result was a feature article extending over several columns on the Regent's history and its program of updating for the future, a total of nearly 100 inches of copy and 125 inches of illustrations!

"If theatre owners want new business then they should update their theatres wherever possible," he tersely comments.

In those early years following 1923 the Regent was a family affair with Blair and his wife putting their lives into it.

Blair could be seen during the daytime about town posting handbills which showed the Regent's coming attractions. In fact, the Regent's familiar pickup truck, with its sign board in the back, became a legendary fixture of the community. In the evenings Blair could be found at the theatre welcoming his patrons.

Believing wholeheartedly in his theatre, Blair never failed to advertise it to the hilt. Back in the beginning days when it wasn't "going so good" he hit upon the idea of using blotters to advertise his shows. They were distributed to the college and high school students. The idea was an immediate success as the flow of students suggested. Another gimmick he used with great success was the "dime coupon" which he ran in the Daily Record. The coupon was exchanged at the door for a ticket and as Blair says himself, "The crowds rolled in." In fact, some of the local drugstores used to order 200 and 300 extra papers on coupon nights. Blair didn't mind for he was interested in entertaining and getting the community in the moviegoing habit.

BANK NIGHTS SUCCESSFUL

Another crowd pleaser was the Wednesday bank night at which many local residents won great sums of money. Dairy shows for the kids have been a recent innovation and have enjoyed great success.

Innovations have always attracted Blair and he has been a leader through the years in the theatre business. When motion pictures began to talk, the Regent was one of the first theatres in Iowa to have sound equipment. Blair recalls how he spent an allnight session in the projection booth trying to get the sound, which came on phonograph records, synchronized with the movie.

From the beginning Blair meant to make his theatre mean something to the town. It has been available through the 38 years whenever a place was needed for a meeting or for a project. When the hospital auxiliary was organized, the first meeting was held at the Regent. There have been cooking schools—there have been many, many happy Christmas parties when children saw a movie and Santa Claus. The Easter bunny came, too.

When the local banks closed during the depression it was Blair, who was then president of the Chamber of Commerce, who opened the doors of the Regent for a mass meeting to explain the procedure to be followed by creditors.

"The thirties were tough years," Blair recalled. During the worst of the depression the Regent's patrons dwindled to a trickle, but Blair and his family held on, mostly through sheer work and determination.

WEATHERED TV STORM

And work and determination have been continued by the Blair family ever since. When television caused theatre revenues to sag considerably, the family again weathered the storm and the Regent is experiencing an attendance resurgence now that TV's novelty has worn off.

He listed films such as "Ben-Hur" and "The Ten Commandments" as forerunners of presentations to come.

With the community, the theatre has become an institution and with Blair, it has become a way of life. Never has a child come to the theatre and gone away without seeing the picture—even if he did not have the price of admission. Blair has seen many a boy clutch his dime in a little hand as he stood waiting to buy his ticket and has seen that same boy bring his best girl to see a picture. Later he has seen him bring his wife, and then his children, and even his grandchildren.

OMAHA

John Rentfle, who has the Rose Theatre at Audubon, is doing some redecorating . . . John Irwin, exhibitor at Elgin, now has CinemaScope . . . Fred Schuler, veteran theatreman at Humboldt, Neb., is also a successful strawberry raiser. The Schulers have just finished picking the last of the crop for the season and have cleaned up the beds for the winter . . . A. E. Thacker jr. was in Omaha on some civic projects for South Sioux City, where he operates conventional and drive-in theatres.

Howard Howells, mayor of Table Rock, Neb., and operator of the theatre, has returned from a trip to the Badlands . . . Dennis Emmons of Osceola, whose plight following long illness received wide recognition through theatreman Bill Zedicher's efforts, has found another benefactor. Unable to go to school, a special telephone has been installed which gives him direct connection with his class and allows him to participate in the daily school routine . . . Ken Moore of Logan has reopened the theatre at Dunlap, Iowa.

Ira Crain, mayor of Fairbury, Neb., and operator of the Monham Theatre, is being kept on the jump with his theatre business and the town's fall activities . . . Jack Klingel, city manager for Cooper Foundation Theatres, had as weekend guests his parents who were en route from Denver to Detroit, where Jack's sister lives . . . Mrs. George Mason of the Chief Theatre at Tecumseh has few idle moments. She is teaching at Cook, Neb., and also taking work at Peru State Teachers College toward obtaining her Master's Degree.

Omaha's United Artists office was thrilled to learn of the promotion of Carl Olson, formerly sales manager at Des Moines under the late Omaha Manager Don McLucas, as assistant in the general sales manager's office with headquarters in New York. Olson joined UA in 1954 as sales manager in Des Moines and later was promoted to manager at Minneapolis . . . Frank Larson, 20th-Fox manager here, and salesman Tony Goodman went to Des Moines last week for a sales meeting. Larson is area chairman for the Will Rogers Memorial Hospital fund program and reported that while contributions had not been exceptional, more industry people than ever before were participating in the effort to raise funds, particularly among the drive-ins.

Herman Gould, one of the owners of the Center Drive-In Theatres who is confined at Will Rogers Hospital, hasn't lost his sense of humor. He wrote the boys on Filmrow: "Sure was nice of Ed Cohen to send me a TV set?" Columbia salesman Cohen said he was glad Herman ended the note with a question mark, and that, while he wished it were true, Herman should have thrown in a few exclamation points . . . Forrest Wood, manager of Howard Kennedy's Bow Theatre at Broken Bow, was in Omaha on business . . . Margaret Smith, Universal secretary, was vacationing last week. Also on vacation was Ann Cummings, head inspector, with May Westerman filling in.

Exhibitors on the Row included Nebraskans Ben Juracek, Cedar Rapids and Albion; Don Campbell, Central City; Marvin Jones, Red Cloud; Art Sunde, Papillion; Howell Roberts, Wahoo; Phil Lannon, West Point; Clarence Frasier, Havelock; Jack March, Wayne; Frank Hollingsworth, Beatrice, and Iowans Arnold Johnson, Onawa; Frank Good, Red Oak; S. J. Backer, Harlan, and Byron Hopkins, Glenwood, Villisca and Council Bluffs.

John Dugan, United Artists office manager in Omaha, has had a busy road schedule. He attended a four-day UA convention in Chicago—where he saw "Judgment in Nuremberg," and was filled with high praise—and then visited his family still residing in Kansas City. From there he took off for a swing through the South Dakota territory . . . Dr. Ed Stimson, a leading Presbyterian minister in the Omaha area, told his congregation that "Question 7" dealing with life in East Germany, "should be a mandatory picture for all youth of America."



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Ex-TV Series Into Shorts

LOS ANGELES—M. and A. Alexander Productions has sold "By-Line Steve Wilson," a theatrical film based on the Big Town television series, for theatrical exhibition throughout the Union of South Africa. The 39 video segments will be shown as short subjects in South African theatres.

'Question 7' on Gain In Second Stanza

OMAHA—"Question 7" gained additional momentum the second week at the Dundee Theatre and doubled the average gate figures, Cooper Foundation city manager Jack Klingel indicated. The State slipped below, however, with the second week of "A Thunder of Drums." The Orpheum pushed above normal figures showing "The Hustler."

(Average Is 100)
Admiral—**Twenty Plus Two** (AA) 120
Cooper—**South Seas Adventure** (Cineromo), 12th wk. 120
Dundee—**Question 7** (de Rochemont), 2nd wk. ..200
Omaha—**Man-Trap** (Paro); **Blast of Silence** (U-I) 70
Orpheum—**The Hustler** (20th-Fox) 120
State—**A Thunder of Drums** (MGM), 2nd wk.... 80

'Splendor' Brings 225% To Minneapolis Mann

MINNEAPOLIS — "Splendor in the Grass," which opened at the Mann Theatre, did a big 225 per cent in its first week, one of the best ratings recorded recently. Among the holdovers, the best showing was made by the duo "Erotica" and "The French Line" in a third week at the Avalon Theatre with a rating of 180 per cent. Runnerup was "Two Women" in its second week at the St. Louis Park with a rating of 150 per cent.

Academy—**La Dolce Vita** (Astor), 11th wk. 80
Avalon—**Erotica** (Pod-Rom); **The French Line** (IFD), reissue, 3rd wk. 180
Century—**Windjammer** (Cinemiracle), reissue, 18th wk. 90
Gopher—**Francis of Assisi** (20th-Fox), 4th wk. .. 90
Lyric—**Greyfriars Bobby** (BV) 110
Monn—**Splendor in the Grass** (WB) 225
Orpheum—**Seven Women From Hell** (20th-Fox).. 90
St. Louis Park—**Two Women** (Embassy), 2nd wk. 150
State—**The Hustler** (20th-Fox) 120
Suburban World—**Make Mine a Double** (Ellis).... 90
Uptown—**A Cold Wind in August** (Aidart), 4th wk. 110
World—**Bridge to the Sun** (MGM) 90

'Romanoff' Is a Winner In Milwaukee Opening

MILWAUKEE—The week's grosses present a study in contrasts, with "Scream of Fear" and "A Thunder of Drums" doing less than average downtown, compared with "Romanoff and Juliet" at the Times —scoring a booming 275. "Seven Wonders of the World" closed at the Palace after 24 weeks of big grosses.

Downer—**Big Deal on Madonna St.** (UMPO) 100
Palace—**Seven Wonders of the World** (Cineromo), 24th wk. 250
Riverside—**Spartacus** (U-I), 3rd wk. 100
Strand—**World by Night** (WB) 200
Times—**Romanoff and Juliet** (U-I) 275
Towne—**A Thunder of Drums** (MGM), 2nd wk... 95
Warner—**Scream of Fear** (Col) 90
Wisconsin—**Paris Blues** (UA), 2nd wk. 150

Clair Huffaker Launches Triple-Threat Concept

HOLLYWOOD — An independent company, Lance Productions, is being formed by Clair Huffaker, noted novelist, to introduce a new concept of total planning in developing story properties. Huffaker will only develop properties with the triple potential of being first a novel published internationally, second, a motion picture, and third, a TV series.

The first property on Lance's schedule is Huffaker's latest tome, "Good Lord. You're Upside Down!" which is based on the adventures of a fashion photographer.

Other vehicles scheduled are "The Ship on Highway Seven," "The Silent Killers" and "The Day After Doomsday."

Abstract Mural Adds To Waterloo Strand

WATERLOO, IOWA—The Strand Theatre has undergone a $36,000 facelifting which included major remodeling and turned the inner walls of the theatre into one huge abstract painting.

The unusual interior art job, a far cry from familiar stencil-type theatre wall decoration, is the work of Minneapolis artist Gunnar F. Dahlstrom. The artist, who has been decorating theatres for 30 years, describes the Strand abstraction as "the farthest out job I've ever done."

Lavishly done in yellow, vermilion, charcoal and green on a soft aqua background, the painting has "a message." Dahlstrom says it is an attempt "to convey a feeling of action and to complement what the viewer will see on the screen."

During remodeling operations at the Strand, a new marquee and ceramic tile front were installed. The lobby, with an inner boxoffice, was enlarged and the entire theatre was recarpeted. Other major improvements include a larger screen, new sound and projection equipment, a new heating and cooling plant and new restrooms. The Strand, a Tri-States Theatre, was closed less than two weeks during the remodeling and redecorating program.

Volunteer Film Effort Will Aid Junior Blind

HOLLYWOOD—Made on weekends on a budget of $214, "Forbid Them Not," a documentary film conceived and produced by Norman Kaplan and written and directed by Robert L. Kimble, bids fair to become an Oscar contender in nominations for "best documentary" category.

Made for and about the Foundation for the Junior Blind, a nonprofit organization in Los Angeles which offers a recreation and social development program to all blind children from 6-21 years of age, the film was four years in production and was made possible through the cooperation and time donated by volunteer workers for the foundation, plus innumerable unions, guilds, personalities and business firms connected with the motion picture industry.

Young Michael Cole, blind from birth and a member of the foundation, was chosen for the lead, 20th-Fox actress Jean Gale was cast as his mother, and 20th-Fox writer Phillip Dunne wrote the narration which is spoken by producer-director Jose Ferrer.

It is estimated that had all labor, services, film, music, scripts, props, etc. been paid for the film would have cost $100,000.

Gilbert Gioia Promoted

WILLIMANTIC, CONN.—Stanley Warner has named Gilbert Gioia, 22, assistant manager at the Strand, New Britain, for the past 12 months, to his first managership, supervising the first-run Capitol, Willimantic, succeeding Gerard Bouchard, promoted to a similar post at the first-run Capitol, Springfield, Mass., replacing William Shepherd, resigned. Bouchard had been here for the past year.

MINNAPOLIS

Arthur King has taken over operation of the Arcadia Theatre at Hannah, N. D. The house formerly was operated by W. Pflaum . . . Jake Stadel has closed the Fox Theatre at Isabel, S. D., and Marvin Agotness closed the Towne Theatre at Northwood, N. D. . . . A. O. Iverson, who reopened the Harbor Theatre at Bayfield, Wis., September 1, has closed the house . . . J. M. Robinson has reopened the Home Theatre at Bridgewater, S. D. The house previously was operated by E. M. Marshall . . . Leonard E. Jorgensen has reopened the Regale Theatre at Salem, S. D.

Ben Marcus, Columbia midwest district manager, was in . . . Charlie Creamer of Minneapolis Theatre Supply made a swing through western Minnesota and North Dakota . . . Judy Gotvold is the new assistant cashier at Columbia . . . Roy Fleshbein, booker at National Screen Service, has been confined to St. Barnabas Hospital . . . Morrie Steinman of Morris W. Steinman & Associates is back from New York where he called on his film accounts to line up publicity assignments for the coming quarter.

The location crew of Hemingway's "Adventures of a Young Man," which has been filming the picture at Mellen, Wis., was plagued by bad weather. For two days it had 400 extras standing around waiting for the sun so a homecoming scene could be filmed. The cost was $4,000 a day plus the $15,000 a day it costs for the company and not a foot of film was shot. The first 20 days the crew was at Mellen it was able to shoot on only ten days . . . With the lowering of the social security eligibility age for men to 62 Minnesota Amusement Co. has likewise lowered the minimum age for its Golden Age Club at 62.

Cinerama's "South Seas Adventure" will open for a rerun November 6 at the Century Theatre, according to Bob Turner, manager. When the present attraction, "Windjammer," finishes, it will have run for 21 weeks, also on a rerun . . . Gale Mapes is the new assistant manager of the Lyric Theatre . . . Art Brown, shipper at Columbia, died of a heart attack October 15 while hospitalized.

Adela Rogers St. John Film Council Speaker

DETROIT—The Greater Detroit Motion Picture Council had the famed Adela Rogers St. John as guest speaker at the October 12 meeting, held at the Women's Club Building, according to announcement by Mrs. Dorothy Duncan, publicity chairman.

Helen Bower, who recently retired as longtime film and dramatic critic of the Detroit Free Press, is slated to take an active part in the activities of the council, with special status as an honorary member, according to Mrs. Duncan.

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DES MOINES

On Friday the 13th, midnight patrons at the Southeast 14th Drive-In's Black Cat show saw "The Blob" and "The Man Who Could Cheat Death"—both in "blood-curdling color." Folks accompanied by a black cat (there were several) were admitted free. Those courageous enough to stay for the entire show received free tickets to another film. A "coward's corner" was provided, where 'fraidy cats' could be revived with popcorn and cola, compliments of Manager Vernon Carr.

"The 400 Blows," Cannes award-winning French film, opened the Cinema 77 season at the Varsity here on the 11th. Cinema 77, a nonprofit local organization for presenting foreign films, will show eight movies, one a month, at the theatre. The films play for one night, with two performances. Admission is by season's subscription ($6) . . . The Royal Theatre at LeMars is showing the British "Man in a Cocked Hat" as the second in its fall series of three foreign films. The once-a-month showings run for three nights.

Mabel Magnusson, Universal secretary, returned from a vacation which included the WOMPI convention at Charlotte and a tour of the Ozarks . . . Dale Yaryan, shipper at Universal, enjoyed a weekend fishing trip . . . Norman Holt, Warners salesman, was back on the job after surgery . . . Mrs. Theo Anderson, MGM inspector, was back at work after an illness . . . Marion Whitlock, veteran projectionist at the Wayne Theatre, was in a hospital at Corydon.

Dick McCauley has taken over the Carlisle Theatre at Carlisle and plans to operate on Friday and Saturday nights, except when there is a local athletic event on Friday night. In such a case, a Saturday matinee will be held instead . . . The Oakland Theatre, operated in recent years by a corporation of Oakland businessmen, has put out a desperate plea in that community for funds. Corporation head Bill Swenson said that unless merchants, clubs and individuals donate, the theatre will be forced to close . . . The city of Fort Madison plans to raze the old Iowa Theatre, once an opera house, and use the site for a metered parking lot.

Al Forney of Council Bluffs, president of the projectionists Local 343, has been elected business representative of that group. Adolph Fell, vice-president, will step up until the December elections . . . The Knights of Columbus at Perry sponsored "Francis of Assisi" during its four-day run at the Perry Theatre . . . Joe Ancher, Warner manager, reports "The Mask" was "very well received" at the screening here . . . Frances Boys, formerly at Paramount, is now in the cashier department at Warners.

Hank Kaufman, Columbia exchange operation manager, was due in from New York. Other visitors from out-of-state included Pat Halloran, Buena Vista representative from Omaha; Don Smith of the Pioneer circuit, Minneapolis, and Russell Brehm of Center Drive-In Corp. . . . Iowa exhibitors on the Row were Bob Hutte, Leon; Bill Eddy, Indianola; Bud Nordhus, McGregor; G. Maxon, Jewell, and Dick Kuhl, Greenfield.

Leone Matthews, Tri-States; Joyce Brain, Paramount, Mabel Magnusson, Universal, and Florence Work, Central States, returned from the big WOMPI powwow at Charlotte . . . Visitors on Filmrow included Claude Moore of Kansas City in to book for Commonwealth, and Ade Meuting, Jack Bouma's successor at Pocahontas.

For $20.40, the whole family gets a season ticket to the Traer Theatre at Traer. The "season" began October 1, and runs through September 30, 1962! The community's Chamber of Commerce, which operates the theatre on a weekend schedule, also offers individual season tickets, priced at $10.20. These permit the holder to attend the 52 films scheduled for the year.



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MILWAUKEE

Former Milwaukeean Heinz Roemheld, who made good in the musical field and wound up in Hollywood to direct some of the industry's biggest movies, spent about ten days here visiting relatives and friends along Filmrow, the newspapers, and then lunched with Father Drabinowicz at the Milwaukee Press Club. Some years ago, Roemheld was the guest of honor at the club and signed a plaque as do other personalities. The Press Club is the oldest club of its type in the country and boasts signed plaques of practically every prominent personality since 1885.

Harold "Bud" Rose, former manager here for Allied Artists and upped to the Cleveland spot, has been flying back here on weekends to clean up a lot of loose ends and prepare for moving his furniture to Cleveland. On Friday (6), shortly after he returned here from Cleveland, he decided to go to the hospital, explaining that he hadn't felt well all day. Must have made the hospital just in time for the next day the hospital issued an announcement: "No phone calls and no visitors!" We are told he may be incapacitated for weeks.

Members of the press, theatre, radio disc jockeys and television folk will be honored guests at Rosemary Bischoff's annual Christmas party, to be held this year as usual on October 31 at the Phister Hotel in the Crystal ballroom. She needs the ballroom to accommodate the wholesale turnout for the festivities. The theatres are among her best customers, using her models quite frequently in plugging various pictures.

Sammy Madden, prominent orchestra leader here, has added a printing establishment to his interests and will headquarter at 5th and Greenfield. Madden is a product of Boys Town, and bends over backwards in an effort to help out the kids. Madden says he is now in a position to offer theatres as good a deal on printing as in entertaining . . . Frankie Avalon recently completed a successful engagement at the Holiday House here.

Laval Theatre Rumored As Site of Art Films

MONTREAL—A considerable stir developed here with the rumored taking over of the Laval Theatre on St. Denis street by the Ameri-Vision Group.

According to well-informed sources, the Laval will become a rendezvous for art film fans. It seems that the owners of the Laval, Georges Destounis and Salamis have rented the theatre to Ameri-Vision which will in a few weeks present French films "of a superior quality."

President of Ameri-Vision is Fernand Seguin of Montreal. Associated with him is J. Z. Leon Patenaude.

Seguin, who has made his mark in the film producing industry, is to receive the Archambault Medal at the annual congress of ACFAS to be held in Ottawa, October 27-29 which will be devoted especially this year to the audio-video techniques in teaching.

Inga Swenson will play the role of Brigham Anderson's wife in Otto Preminger's "Advise and Consent."

- ADLINES & EXPLOITIPS
- ALPHABETICAL INDEX
- EXHIBITOR HAS HIS SAY
- FEATURE RELEASE CHART
- FEATURE REVIEW DIGEST
- SHORTS RELEASE CHART
- SHORT SUBJECT REVIEWS
- REVIEWS OF FEATURES
- SHOWMANDISING IDEAS

BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Briton Acquires Mammoth News Space for 'Navarone'

Service Teams Compete To Capture Bren Guns And Build Interest



The three teoms from the Army, Navy and RAF who competed in "copturing" the hidden Bren guns as port of the promotion for "The Guns of Novorone," ore shown above ofter successfully completing their missions, ond returning to the Odeon.

Adaptation of the story line of "The Guns of Navarone" coupled with front-page making stunts and a space-grabbing tiein with local armed forces units netted 540 single column inches of free newspaper space for the Odeon Theatre, Bristol, England, and its engagement of the war drama.

Initiator of all this was Manager R. E. Gordon, who dreamed up some remarkable stunts in behalf of the picture, one of which, it is planned, will carry over into an annual event.

Gordon acquired three Bren guns, which he placed in three strategic spots in the city. Teams of six cadets from the Army, the Royal Navy and the RAF were taken to the three areas in which the guns were placed and were given the task of "capturing" the guns, then marching back through the town to the Odeon with them. The first team back with a Bren gun was given the Navarone Award, a silver cup donated by a local jeweler and which will become an annual award.

The teams were assisted by ordnance survey maps from the war office, their own initiative and shoe leather—just like the team in "The Guns of Navarone."

The trophy, awarded for initiative and endurance, was won by the Navy team who found the Bren gun after a three-mile march across country. This stunt netted considerable photo and news space in the local and area papers.

A month earlier, Gordon broke the front page of the Bristol Evening Post with a daring stunt of his own, in an article headed: "Cinema Man Scales Gorge." The article read, in part:

"A cinema manager who had never climbed anything higher than an apple tree before set out today to scale the Avon Gorge—and succeeded . . . Ron Gordon, the 46-year-old, 16-stone manager of the Odeon Cinema . . . did the 250-foot climb in about 40 minutes. He decided to climb the gorge after hearing that the film, 'The Guns of Navarone,' which includes some hair-raising, rock-climbing sequences, would soon be showing at the Odeon.

" 'I wanted to get the atmosphere of the film,' Gordon said. 'Sort of to get with it, as the rock 'n' rollers say. I felt a bit apprehensive at the beginning, but once it got started it wasn't too bad.' "

Gordon's news space on his cliff-climbing fete didn't end there. A month later, just prior to opening of the picture, the Bristol University Mountaineering Club handed over a 150-foot nylon rope to Gordon for his exploit, and again the theatre manager and "The Guns of Navarone" broke into print, with a review of the climb, a photo of the manager and publicity about the picture.



Members of the Bristol (Englond) University Mountaineering Club ore shown presenting a 150-foot nylon rope to Odeon Manager Ron Gordon, right, for his exploits in cliff-climbing in behalf of "The Guns of Novorone."

Newspaper photos of Gordon and his partner in the climb were used on handbills, distributed from door to door, with copy reading: "We're Climbing to Great Heights to See the Greatest High Adventure Story Ever Filmed—Carl Foreman's 'The Guns of Navarone' " and including theatre name and playdate.

Film critics from the Bristol papers and surrounding neighborhoods went all out in praising the picture, some with four-column massive heads on their entertainment pages. The nearby Clevedon Mercury, Clevedon, conducted a "Guns of Navarone" painting contest for children below 15 years of age and awarded prizes of five shillings to successful competitors. There were several happy winners.

The Bristol Observer conducted a "Test Your Screen Knowledge" contest, matching names of the stars of "The Guns of Navarone" with the titles of pictures in which they had previously been seen. Prizes of 10 shillings, six pence were awarded to the first correct entries opened.

Gordon even garnered publicity for "Guns" when his house manager was promoted to manager of the Odeon at Torquay. A newspaper photo showed Gordon presenting a farewell gift to W. Gay, his house manager for the last four years, with the theatre's head sales girl Mrs. S. Neal pictured in national Greek costume at a press preview of the film.

The Greek vice-consul was invited to the premiere and sent Gordon a letter highly recommending the film and stating that

(Continued on following page)

RADIO AND PAPER BEAR COSTS OF LOOK-ALIKE CONTEST

A look-alike contest, to find a double for Sandra Dee in Colorado Springs, proved highly effective, yet inexpensive, on "Tammy Tell Me True" at the Ute Theatre in a campaign executed by David P. Lynch and supervised by C. J. Kroll of Cooper Foundation Theatres.

Total cost to the theatre, for art work only, was less than $60 and the balance of the advertising on the picture was promoted from the Free Press newspaper and radio station KYSN, co-sponsors of the look-alike contest.

The contest ran for one week in advance of opening, with the newspaper running daily contest entry blanks and stories and photos. The radio station ran ten one-minute spots per day plugging the contest, the picture, playdates and the prizes.

Public announcement of the winner was made on the radio and in a front-page newspaper story and photo two days before the film's opening. Both advance publicity and subsequent news stories and photos emphasized the prizes which were offered in the contest. Among them was a screen test by Alexander Film Co., with studios located in Colorado Springs.

The screen test itself netted considerable news and photo space, with the Free Press devoting nearly one-half page of space to the test and contest winner 17-year-old Lee Cliffton.

Other prizes included a featured spot on a special float in the "Pike's Peak or Bust Rodeo Parade," interviews on radio and in the newspaper, dinner for two at the Antlers Hotel prior to attending the evening performance of "Tammy Tell Me True" at the Ute, a proclamation by the mayor proclaiming the "Official Tammy" of Colorado Springs and flowers from a local florist.

The Antlers Hotel provided a boost for the film when it placed this copy on its marquee on the night of the winner's arrival there for dinner: "Welcome Lee Cliffton, Tammy of Colorado Springs." The hotel carried a story in its publication, also.

Other contest entrants were sent letters inviting them as guests of the theatre at a performance of the picture.

"This promotion," said Lynch, "designed to impress upon potential patrons the coming of a wonderful movie which they would enjoy as wholesome entertainment, proved very effective, which we considered 100 per cent penetration. The first week's business justified the campaign."



"The Naked Edge" Chicago opening at the Oriental Theatre was heralded by two models with large signs on their backs featuring the now-famous flashing red light. Here, Oriental managing director Dick Beck gives the girls instructions on where to walk in the shopping and business areas.

Remodeling Sets Stage For 8-Page Tabloid

Proof that remodeling of a theatre provides ready-made opportunities for extra publicity and goodwill has been offered by R. N. "Bob" Hubbard, manager of the Capitol Theatre, Galt, Ont.

The theatre, a Twentieth Century Theatres circuit operation, recently underwent a $100,000 renovation, with new seats, air conditioning, canopy and marquee, paint throughout, drapes and a marble front.

The house was closed for some time for the completion of the work. The opening, Hubbard decided, deserved the top publicity he could give it.

Hubbard sold 20 local merchants on the idea of an eight-page tabloid insert in the daily newspaper, with merchants paying for their ad spaces. Most of the copy which appeared in the tabloid also was supplied by Hubbard from his theatre files and dealt with the history of films in Galt, the remodeling of the theatre, members of its staff and with Hollywood industry news and fan news of particular interest to readers.

The tabloid came out the day before opening and Hubbard said it did his theatre and the industry in general a great deal of good.

Midtown Center, Detroit, Revives Amateur Series

The Center Theatre, reopened recently as Detroit's only midtown business area house, is reviving amateur shows on an experimental basis starting September 9. The shows will be held at the Saturday matinees only at present, and restricted to children from 10 to 17. Contestants will be screened at Saturday morning tryouts.

The setup is planned for a four-week cycle, with Granville Ryan, television personality, as master of ceremonies. The first weekly prize was a transistor radio, with $10 and $5 cash prizes to the runners-up. Winners of the four weekly contests will appear at the Wednesday night show on October 4 for the finals, with a $300 radio-record player as the grand prize.

Mike Basso, president of the Center Theatre Co., explained: "This is not a new idea, of course, but to a whole generation it might as well be." The Center, formerly the Regent, was at one time one of the major vaudeville houses of Detroit.

Mammoth 'Navarone' Space



The Navarone Trophy was awarded to the armed forces team which successfully captured a hidden Bren gun in the Bristol area in behalf of the war picture. The trophy was presented by a local jeweler, John Bennett, and bore the inscription: "The Navarone Trophy for initiative and enterprise." It will become an annual award.

(Continued from preceding page)

they "would not hesitate to recommend it to anyone."

The day after opening the Bristol Evening World began a six-day serialization of the story of the picture, complete with still photos from the film.

In addition to these publicity facets, Gordon also used a variety of overpainted envelopes, bearing picture title, theatre and playdate. He distributed paper napkins to several restaurants bearing the inscription: "After an excellent meal, see an excellent film, 'The Guns of Navarone,' at the Odeon Bristol." Pages from the paperback edition of the book were overprinted in red with: "This is a page from the book of 'The Guns of Navarone.' Now see this tremendous film at the Odeon Bristol, etc." These pages were left in area public libraries.

Small keys bearing 2x4 tags were dropped from a car all over town. Tags on the keys were imprinted: "This may be your Lucky Number to see 'The Guns of Navarone' at the Odeon Bristol, if you return this key to the manager." The tag bore the number of the key.

Paper bags imprinted: "Finished your shopping? Then come and enjoy 'The Guns of Navarone,'" were distributed to shopkeepers. Window card displays were used throughout the area, in TV shops, florists shops, appliance stores and others and displays in and around the theatre played an important part in the publicity, utilizing maps of Navarone, clippings from newspapers and stills from the film. Fourteen book tieups were set up with book agents who had been supplied with the "Guns" showcard.

At Manchester, Conn., the Wonder Baking Co. provided free cupcakes for youngsters attending a summer vacation show consisting of "Kill the Umpire!" and cartoons, at the State Theatre.

CHILDREN'S FILM PROGRAM PROVES HIT

Long Island Showman Builds Parent Gratitude With Children's Film Foundation Series

Parents of pre-teenagers in Long Island communities near the Bar Harbour Theatre at Massapequa Park still are throwing bouquets at Manager Charles Stokes for his summer matinee series, featuring the J. Arthur Rank-Children's Film Foundation pictures, a package of eight films made especially to coincide with the interests and ideals of five to 12-year-olds.

Typical of the comments received was a letter from Mrs. William C. Thompson of Baldwin, L.I.:

"A note of appreciation for the films selected by the Children's Film Foundation. I brought a group of children for a birthday celebration and they all enjoyed the pictures tremendously."

EXCELLENT NEWS COVERAGE

Judicious use of the pictures and suitable short subjects, aided by a campaign to educate parents about the films, provided Stokes with excellent news coverage and personal contact during the summer as well as fine Tuesday kiddy matinee business.

Stokes scheduled the eight pictures, along with an eight-part serial, a Disney cartoon featurette and a travelog, for successive Tuesday afternoons.

The children who attended the series loved it, Stokes said, adding: "They really went for the serial, just like we used to when we were kids."

To sell the series, he scheduled a sneak preview of one of the features on a Saturday matinee. He sent letters to all clergymen, day camps, summer school teachers and to 300 housewives, inviting them to attend. The letter read:

"Because children of the sub-teenage level are most receptive to the ideas and ideals which will help develop them into the citizens of the future, the Children's Film Foundation came into being as an organization devoted solely to the purpose of producing motion pictures for youngsters between the ages of five and twelve.

"Now, for the first time, this large library of selected films originally produced in England, is being made available in the United States . . .

POINTS UP TV COMPLAINTS

"At this particular time of FCC investigations on the effects of certain television shows on the juvenile mind, and with many parents complaining about the quality of the films being offered at theatres for children, along comes this Children's Film Foundation package which is most unusual and worth 'shouting to the rooftops' about.

"The unique part about these films (and, unfortunately, they are not familiar titles that the children will be pestering to see) is that they all are stories about children—including an eight-chapter serial, 'Five Clues to Fortune'—an exciting tale dealing with the adventures of a small group of children and the search for a buried treasure in an ancient monastery.

"This Bar Harbour presentation is one of a series of experimental presentations throughout the country this summer, including Minneapolis, Omaha, New Haven, Baltimore and eastern Pennsylvania . . . We are having a sneak preview of one of the films, 'Clue of the Missing Ape,' in addition to our regular kiddy show. So that you can fully appreciate the films, it has been suggested that adults see it with children in the audience—thus, this preview is included along with our regular show. This letter will be your admission for two. If . . . you would like to bring your own young ones with you would you please call me so I can make arrangements.

"I sincerely hope you will not look upon these films lightly—and will give me an hour of your time next Saturday (that's the running time of the film) so that you can truly evaluate this new idea in children's entertainment."



Local businessmen and club leaders joined Manager Charles Stokes of the Bar Harbour Theatre, Massapequa Park, N.Y., in boosting his Children's Film Foundation matinee series. Left to right: Harvey Lebow, Lobel Youth Center; James Pinkerton, manager of the Roosevelt Savings Bank and the Massapequa Rotary Club; Stokes, and C. L. Buck, manager of Kresge's and Rotary past president.



A Far North welcome was given to a purebred malemute when he arrived as guest of honor at the opening of "Nikki, Wild Dog of the North" at the Roosevelt Theatre in Chicago. The "welcome mat" was a half ton of snow (from a refrigerated truck) in front of the theatre. Martha Cooper, clad in a bathing suit, was on hand to present the malemute a bouquet of pooch goodies. The dog named Arluk was obtained via a search of dog kennels.

OUTLINE EACH PROGRAM
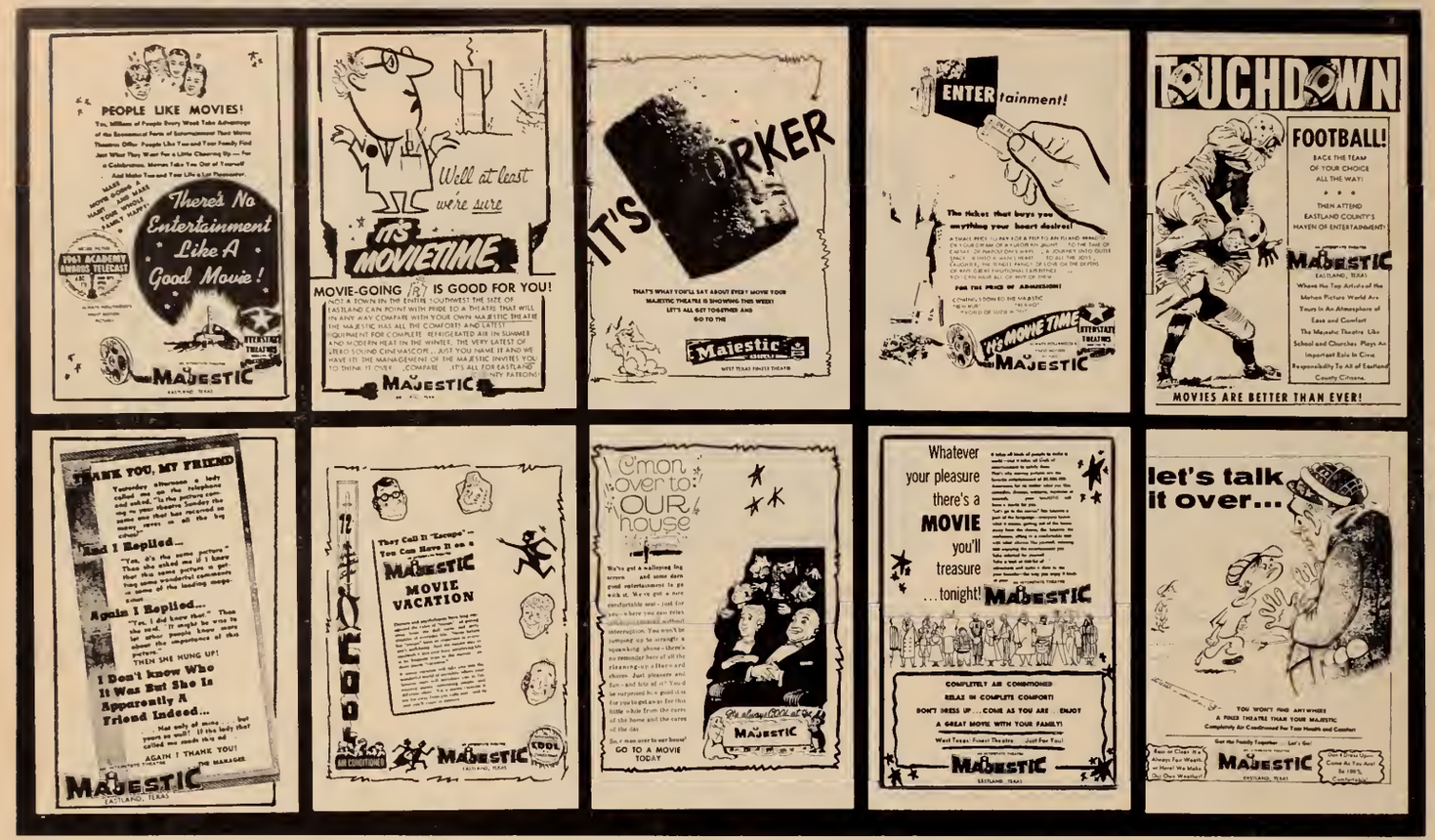
The letters included an outline of each of the pictures, "The Stolen Airliner," playing with "Peter and the Wolf" and "Switzerland," on the first program; "Heights of Danger," with "Paul Bunyan" and "Lapland"; "Circus Friends," with "Willie the Operatic Whale" and "Scotland"; "The Stolen Plans," with "Pecos Bill" and "Japan"; "The Dog and the Diamonds," with "Donald in Mathmagicland" and "Arizona Sheep Dog"; "Clue of the Missing Ape," with "Johnny Appleseed" and "Mysteries of the Deep"; "One Wish Too Many," with "Legend of Sleepy Hollow" and "Alaskan Sled Dog," and "John of the Fair," with "Noah's Ark" and "Grand Canyon."

The sneak preview met with instant approval of those attending and Stokes was doubly pleased when clergymen said they would recommend the series to the children in their Sunday school classes.

Ben Kubasik, film critic of Newsday, largest daily on Long Island, attended the preview and talked by transatlantic telephone to Mary Field, British developer of the Children's Film Foundation idea. He devoted an entire column to the Children's Film Foundation and urged parents to take advantage of the series at the Bar Harbour.

Special series tickets were printed, offering all eight shows for $2, giving children an 80-cent savings, since single show admission was 35 cents.

Heralds Reach High Effectiveness in Hands of Texas Exhibitor



Weekly heralds, the special talent of Bill Samuel, Interstate Theatres manager in Eastland, Tex., feature boosts for the industry in general and the Majestic Theatre in particular. For years, Samuel has utilized the herald to its fullest advantage. Attention is gained for each herald by effective use of type, by cartoons or drawings. In some instances Samuel sells the front page to local businesses.

Copy on the heralds ranges from listings of the advantages and comforts of movie attendance at the Majestic to this type copy, on the second from left, bottom row:

"They Call It 'Escape'—You Can Have It on a Majestic Movie Vacation. Doctors and psychologists have long recognized the value of 'escape'—of getting away from the dull cares and petty troubles of everyday life. Never before has 'escape' been so important to everyone's well-being. And the easiest way to sandwich it into your busy, perplexing life is by frequent trips to the movies—on short movie 'vacations.'

"A movie vacation will take you into the wonderful world of unreality, where your favorite stars will introduce you to fascinating places, interesting people, and different ideas. Yet a movie vacation is not far away from you right now—and its cost you'll count in pennies."

'Splendor' Special Fills Orleans RKO

Full-page ads in the New Orleans States-Item and the Times-Picayune proclaimed an innovation in distributor promotion of a major release in this Crescent City recently, namely, a special, paid-admission showing well in advance of regular release, at which the ticket-buyers were invited to act as their own critics of the picture.

The major release was "Splendor in the Grass," and the promotional innovation was arranged by Warner Bros., for a one-time showing at the RKO Orpheum here, and in other key cities over the nation. After seeing the picture, cards were passed out on which the viewers were asked to write down their opinions.

A capacity audience paid $1.50 to see "Splendor" at an 8:30 p.m. Friday showing and participate in the distributor survey. "Fanny," on the regular program, was shown up to 5 p.m., when the theatre was closed for the "Splendor" showing. No children under 16 were admitted unless accompanied by an adult.

Following the last run for the day of "Fanny," which started at 5:17, many of the viewers took their places at the far end of a line already formed to buy tickets to the 8:30 opening of "Splendor."

It was quite a job of ticket-selling and ushering to fill the big house in the brief time scheduled, but was efficiently handled by cashiers and ushers under direct supervision of Carl Cudia, assistant manager.

Extra Ad Space Enthuses Over 'Never on Sunday'

Nutmeg Theatre circuit partners Leonard Sampson, Robert Spodick and Norman Bialek reported one of the largest six-week grosses in the history of the Lincoln Theatre, New Haven, with "Never on Sunday."

Taking extra space in the dailies, the threesome publicly enthused:

"Only Once in a Blue Moon . . . rare, indeed, is the foreign film that comes along widely heralded and then proceeds to even exceed its advance reputation. Such a movie is our current tenant, the celebrated comedy, 'Never on Sunday.'

"During the past six weeks our little theatre has been crowded to capacity and continually rocked alternately with loud laughter and soft chuckles . . . The crowding has now eased. Seats are available without waiting. Why not see the film yourself?"

Anniversaries Help Keep Interest High

The celebration of his 35th anniversary in show business, 20 years in the Vogue Theatre, Wynyard, Sask., provided owner George Miller with an excellent opportunity to build good public relations.

Miller decided he wanted to do something for his patrons, yet not clog the house with children and freeloaders, so he instituted an anniversary week, admitting everyone for 25 cents. The Coca-Cola Co. cooperated by providing free drinks for all the patrons and the film companies gave some concessions on rentals, Miller reported.

Three program changes were offered during the week and local merchants joined in a co-op page ad in the newspaper. Each merchant who took space in the congratulatory ad was given four passes to the theatre.

Miller also provided goodwill in Wynyard during the community's 50th year Jubilee Celebration. Miller took 750 feet of 16mm colored film of the three-day celebration, then made a tape recording to run with the film. He ran the 20-minute film as an added attraction.

An interpretive analysis of lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓝ Naturama; Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST AND ALPHABETICAL INDEX

ǂ Very Good; + Good; ± Foir; − Poor; = Very Poor. In the summory ǂ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2506	◎Absent-Minded Professor, The	(97)	Comedy Drama	BV	2-27-61	ǂ	ǂ	ǂ	ǂ	ǂ	+	ǂ	13+
2550	◎Ada (108) ©		Drama	MGM	8- 7-61	+	+	+	+	+	+	+	7+
2552	After Mein Kampf	(74)	Semidoc'y	Brenner	8-14-61	±	±	−	+				3+3−
2546	◎Alakazam the Great	(84)	Cartoon Feature	AIP	7-17-61	+	ǂ	+	ǂ	+	ǂ		9+
2516	◎All Hands on Deck (98) ©		Farce-Comedy	20th-Fox	4-17-61	±	±	±	+	±	+		6+4−
2514	◎All in a Night's Work	(94)	Comedy	Para	3-27-61	ǂ	+	+	+	+	+	+	8+
2509	Amazing Mr. Callaghan, The (82)		Adventure Melodrama	Atlantis	3-13-61	±							1+1−
2562	Anatomy of a Psycho (75)		Dr.	SR	9-18-61	−							1−
2524	Angel Baby (97)		Drama	AA	5-15-61	ǂ		±	ǂ	+	±	+	8+2−
2548	Anna's Sin (86)		Drama	Atlantis	7-24-61	±					±		2+2−
2549	Armored Command (99)		War Dr.	AA	8- 7-61	+			+		+	±	4+1−
2518	◎Atlantis, The Lost Continent	(91)	Science-Fiction	MGM	4-24-61	ǂ	+	±	+	ǂ	+	+	9+1−
2541	◎Atlas (84) Spec. VitaScope			Filmgroup	7- 3-61	+							1+
	—B—												
2570	◎Back Street (107)		Drama	U-I	10-16-61	ǂ		+			+		4+
2569	Badjao (100)		Action Dr.	Parallel	10-16-61	±		+					2+1−
2545	Battle at Bloody Beach, The	(80) ©	War Drama	20th-Fox	7-17-61	+	±	±	+	+	±	±	7+4−
2517	Behind the Mask (85)		Dr.	Showcorp	4-24-61	+							1+
2517	Bernadette of Lourdes	(91)	Religious Drama	Janus	4-24-61	±			+				2+1−
2531	Beware of Children (80)		Com.	AIP	6- 5-61	+	+		+		±		4+1−
2526	◎Beyond All Limits (100)		Dr.	Omat	5-15-61	ǂ							2+
2556	◎Big Gamble, The (100) ©		Ad.	20-Fox	8-28-61	+	±	+	+	+	+	+	7+1−
2528	◎Big Show, The (113) ©		Dr.	20th-Fox	5-22-61	ǂ	+	±	ǂ	+	ǂ	ǂ	10+1−
2520	◎Bimbo the Great (87)		Circus Dr.	WB	5- 1-61	+	±	±	+	−	±	−	5+5−
2566	Black Pit of Dr. M (71)		Ho.	UPRO	8- 2-61	±							1+1−
2504	Black Sunday (84)		Horror Dr.	AIP	2-20-61	+	+	+	ǂ	ǂ	+	+	9+
2516	Blast of Silence (77)		Drama	U-I	4-17-61	+	±	±	ǂ	ǂ	±		7+3−
2560	◎Blood and Roses (74)	Ⓣ	Dr.	Para	9-11-61	±	±	±	+		±		5+4−
2566	Boy Who Caught a Crook (72)		Ac.	UA	10- 2-61	+					−		1+1−
2543	Brainwashed (78)		Dr.	AA	7-10-61	±		ǂ	ǂ	+	+		7+1−
2568	◎Breakfast at Tiffany's (115)		C'y	Para	10- 9-61	ǂ	+	ǂ	ǂ		+		8+
2554	Bridge to the Sun (112)		Drama	MGM	8-21-61	ǂ	+	+	ǂ	+	ǂ		9+
2534	◎By Love Possessed (116)		Drama	UA	6-12-61	+	±	±	ǂ	+	+	+	8+2−
	—C—												
2512	◎Canadians, The (85) ©		Dr.	20th-Fox	3-20-61	±	±	−	+	+	+	±	6+4−
2551	Cat Burglar, The (65)		Ac Dr.	UA	8-14-61	±					+		2+1−
2558	Claudelle Inglish (99)		Dr.	WB	9- 4-61	±	±	±	+	+	+	±	7+4−
2550	Cold Wind in August (80)		Dr.	Aidart	8- 7-61	+	±	+	+	±	±	+	7+3−
2544	◎Come September (112) ©		Com.	U-I	7-10-61	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2549	Creature From the Haunted Sea	(60)	Horror Spoof	Filmgroup	8- 7-61	+							1+
2521	Cry Freedom (90)		Dr.	Parallel	5- 8-61	±	+	+	+				4+1−
2521	◎Curse of the Werewolf, The	(91)	Horror Drama	U-I	5- 8-61	ǂ		ǂ	ǂ		+	+	8+
	—D—												
2528	◎David and Goliath (93) ©		Biblical Spectacle	AA	5-22-61	+	±	+	ǂ	+	±	±	8+3−
2559	Day the Sky Exploded, The	(80)	Science-Fiction	Excelsior	9-11-61	+							1+
2512	Days of Thrills and Laughter (93)		Comedy Compilation	20th-Fox	3-20-61	ǂ	+	+	ǂ	±	ǂ	+	10+1−
2515	◎Dead One, The (70)		Horror	SR	4- 3-61	±							1+1−
2535	◎Deadly Companions, The (90)		Panav'n, Western	Pathe-America	6-12-61	ǂ		+	ǂ	+	+		7+
2547	Dentist in the Chair (84)		Com.	Ajay	7-24-61	ǂ		+		ǂ	±		6+1−
2564	◎Devil at 4 O'Clock, The	(127)	Adv. Dr.	Col	9-25-61	ǂ		ǂ	ǂ	ǂ	+		9+
2508	◎Don Quixote (110)		Classic Dr.	MGM	3- 6-61	ǂ	ǂ		ǂ	−	ǂ	ǂ	10+1−
2499	Dondi (80)		Comedy	AA	2- 6-61	±	±		±	±	+		5+4−
2527	◎Dr. Blood's Coffin (92)		Ho.	UA	5-22-61	−	±	−	+		±	±	4+5−
	—E—												
2490	◎Exodus (212) Super-Panavision 70		Drama	UA	12-26-60	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2562	Explosive Generation, The	(90)	Dr.	UA	9-18-61	+	+		+	ǂ	±		6+1−
	—F—												
2520	Fabulous World of Jules Verne, The	(81)	Novelty Adv.	WB	5- 1-61	ǂ	+	+	+	+	ǂ	ǂ	10+
2542	◎Fanny (133)		Com. Dr.	20th-Fox	7- 3-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2557	Fast Set, The (84)		Comedy	Audubon-SR	9- 4-61	±							1+1−
2526	◎Ferry to Hong Kong (103)		© Adventure Drama	20th-Fox	5-15-61	+	−	+		−	+		3+2−
2516	◎Fiercest Heart, The (91) ©		Outdoor Drama	20th-Fox	4- 3-61	+	±	±	+	±	+	+	7+3−
2531	Five Golden Hours (90)		Comedy	Col	6- 5-61	+	−	±	+	±	±		5+4−
2507	Five Guns to Tombstone (71)		W'n	UA	3- 6-61	±	±	±	±	+	±		6+5−
2563	Flight That Disappeared, The	(72)	Science-F'n	UA	9-25-61	+	±	±	±	ǂ		±	7+4−
2538	Follow a Star (102)		Comedy	Zenith	6-19-61	±	−				+	±	3+3−
2548	◎Francis of Assisi (105) ©		Religious Drama	20th-Fox	7-24-61	ǂ	±	+	ǂ	+	+	ǂ	10+1−
2507	Frontier Uprising (68)		W'n	UA	3- 6-61	+	+	±	±	+	±		6+3−
	—G—												
2523	Gambler Wore a Gun, The (67)		W'n	UA	5-15-61	±	±		±		±		4+4−
2531	Get Outta Town (65)		My.	Sterling W'ld	6- 5-61	±							1+1−
2533	◎Gidget Goes Hawaiian (102)		C/M.	Col	6-12-61	+	−	+	+	ǂ	ǂ	+	8+1−
2542	◎Girl in Room 13, The (79)			Astor	7- 3-61	+							1+
2563	Girls on the Run (64)		Mys.	Astor	9-25-61	±							1+1−
2495	◎Go Naked in the World	(103) ©	Drama	MGM	1-23-61	+	ǂ	+	ǂ	±	+	±	9+2−
2544	Goodbye Again (120)		Dr.	UA	7-10-61	+	+	ǂ	ǂ	+	±	ǂ	10+1−
2481	Great Impostor, The (112)		Dr.	U-I	11-28-60	ǂ	ǂ	+	ǂ	ǂ	ǂ	+	12+
2560	Great War, The (118)		Drama	Lopert	9-11-61	+	±		ǂ	+		ǂ	7+1−
2540	Green Helmet, The (88)		Ac.	MGM	6-26-61	+	−	+	±	±	+	±	6+4−
2556	◎Greyfriars Bobby (91)		Drama	BV	8-28-61	ǂ	+	ǂ	+	ǂ	ǂ		10+
2529	Gun Fight (62)		Western	UA	5-29-61	±	±		+	+	−		4+3−
2533	◎Guns of Navarone, The (157)	©	War Adventure	Col	6-12-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
	—H—												
2515	Hand, The (61)		Melodrama	AIP	4-17-61	+							1+
2488	Hand in Hand (75)		Dr.	Col	12-19-60	+	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2487	◎Herod the Great (93) Ⓣ		Costume Spectacle	AA	12-19-60	+		±	+	±	+	±	6+3−
2513	◎Hippodrome (96) Action,	(English-dubbed)		Cont'l	3-27-61	+	+		+		+		4+
2535	Hitler's Executioners (78)		Documentary	Vitalite	6-12-61	±		ǂ					3+1−
2539	Homicidal (87)		Mys.	Col	6-26-61	+	ǂ	+	+	ǂ	+	+	9+
2546	◎Honeymoon Machine (87)	©	Comedy	MGM	7-17-61	ǂ	+	+	ǂ	ǂ	ǂ	+	11+
2506	Hoodlum Priest, The (101)		Dr.	UA	2-27-61	ǂ	ǂ	+	ǂ	ǂ	+		10+
2530	◎House of Fright (80)		C Ho.	AIP	5-29-61	+	±	±	+		±		5+3−
2565	Hustler, The (134)	©	Drama	20th-Fox	10- 2-61	+	+	+	ǂ	ǂ	ǂ	ǂ	11+
	—I—												
2556	Invasion Quartet (87)		Com-Dr.	MGM	8-28-61	±	±	+	+	+	+		6+2−
	—J—												
2481	Jazz Boat (96)	©	Dr/Music	Col	11-28-60	+	±	±		+			4+2−
	—K—												
2540	King of the Roaring 20's	(106)	Cr. Drama	AA	6-26-61	+	+	±	ǂ	+	+	+	8+1−
2536	◎King in Shadow (78)		Historical Dr.	Exclusive	6-12-61	+							1+
2507	◎Konga (90)		Horror Drama	AIP	3- 6-61	ǂ	+	±	+	ǂ		±	8+2−
	—L—												
2533	◎Ladies Man, The (106)		Com.	Para	6-12-61	ǂ	±	+	+	ǂ	+	±	9+2−
2561	◎Last Rebel, The (83)		Adv. Dr.	Sterling World	9-18-61	+							1+
2532	◎Last Sunset, The (112)		W'n.	U-I	6- 5-61	ǂ	±	±	ǂ	+	+	+	9+2−
2529	Last Time I Saw Archie, The	(98)	Comedy	UA	5-29-61	+	+	±	ǂ	+	+		7+1−
2505	League of Gentlemen, The (113)		Comedy-Drama	Kingsley	2-27-61	ǂ	ǂ	ǂ		ǂ	ǂ	+	11+
2563	Lisette (83)		Action	Medallion	9-25-61	−							1−
2465	Little Shop of Horrors, The (70)		Horror Comedy	Filmgroup	10- 3-60	+		+					2+
2502	Long Rope, The (61)	©	W'n.	20th-Fox	2-13-61	+	ǂ	±	±	+	+		7+2−
2513	Look in Any Window (87)		Dr.	AA	3-27-61	+	−	−	±	±	±	−	4+6−
2549	◎Loss of Innocence (99)		Dr.	Col	8- 7-61	ǂ	+	+	ǂ	+	ǂ		9+
2534	◎Love in a Goldfish Bowl (87)		Comedy/Songs	MGM	6-12-61	+	±	±	+	−	±	+	6+4−
	—M—												
2524	Mad Dog Coll (88)		Ac Dr.	Col	5-15-61	+	+	±	+	+	±	±	7+3−
2552	◎Magic Boy (75)		Cartoon Feature.	MGM	8-14-61	ǂ	+	+	+	ǂ			7+
2512	Mailbag Robbery (70)		Ac.	Tudor	3-20-61	+							1+
2541	Man in the Moon (98)		Com.	Trans-Lux	7- 3-61	+	+	+	+		+	ǂ	7+
2562	Man-Trap (93)		Ac Dr.	Para	9-18-61	+	±		+		±		4+2−
2554	◎Marines, Let's Go (104) ©		Service comedy	20th-Fox	8-21-61	±	±	±	+	±		±	6+5−
2546	Mary Had a Little (83)		Comedy	UA	7-17-61	±	±	−	+	−			3+4−
2525	◎Master of the World (104)		Science-Fiction Drama	AIP	5-15-61	ǂ	ǂ	±	ǂ	ǂ	ǂ	+	12+1−
2532	Matter of Morals, A (90)		Drama	UA	6- 5-61	+	+	+	+	+	+	±	7+1−

REVIEW DIGEST

AND ALPHABETICAL INDEX

In the summary ⧺ is rated 2 pluses, = as 2 minuses. ⧺ Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Magazine Parents'	New York Daily News	Summary
2518	Mein Kampf (121)		Documentary	Col	4-24-61	+	⧺		+	+	⧺	⧺	9+
2504	⊙Mighty Crusaders, The (87) ©		Spectacle	Falcon-SR	2-20-61	±		−					1+2−
2523	⊙Minotaur, The (92) ©		Adv.	UA	5-15-61	+	±	±	+		−		4+3−
2537	⊙Misty (92) ©		Youth Classic	20th-Fox	6-19-61	⧺	+	+	⧺	⧺	⧺	⧺	12+
2535	⊙Morgan the Pirate (93) ©		Adv.	MGM	6-12-61	+	+	+	+	±	±	±	7+3−
2538	Most Dangerous Man Alive (82)		SF	Col	6-19-61	+	−	−		±	−	−	2+5−
2569	Mr. Sardonicus (89)		Ho.	Col	10-16-61	+					±		2+1−
	—N—												
2543	Naked Edge, The (102)		Susp. Dr.	UA	7-10-61	⧺	±	+	⧺	+	⧺	⧺	11+1−
2545	Naked Road, The (74)		Melo.	Zison Ent	7-17-61	−							1−
2519	⊙Nature Girl and the Slaver (70)		Adv.	UPRO	5- 1-61	±							1+1−
2553	Never Take Candy From a Stranger (82)		Psychological Dr.	Omat	8-21-61	+							1+
2536	⊙Nikki, Wild Dog of the North (73)		Outdoor Drama	BV	6-12-61	+	+	+	+	⧺	⧺	+	9+
	—O—												
2527	⊙On the Double (92)		Panavision Comedy	Para	5-22-61	⧺	±	+	⧺	⧺	⧺	⧺	12+1−
2514	⊙One-Eyed Jacks (141) Ⓥ		Dr.	Para	3-27-61	⧺	⧺	⧺	⧺	⧺	+	⧺	13+
2555	One Plus One (114)		Dr.	SR	8-28-61	±	±		+	+	±		5+3−
2510	Operation Bottleneck (78)		Ac.	UA	3-13-61	+	±		±	+	−		4+3−
2554	Operation Camel (74)		Serv. Comedy	AIP	8-21-61	±							1+1−
2509	Operation Eichmann (92)		Drama	AA	3-13-61	⧺	+	−	⧺	±	+	+	8+2−
	—P—												
2523	⊙⊙Parent Trap, The (124)		Comedy	BV	5-15-61	⧺	⧺	+	⧺	⧺	⧺	⧺	13+
2566	Paris Blues (98)		Drama/Jazz	UA	10- 2-61	⧺	+	+		+	+		6+
2510	⊙Parrish (137)		Drama	WB	3-13-61	⧺	⧺	±	+	⧺	+	⧺	11+1−
2509	Passport to China (75)		Ac.	Col	3-13-61	+	±		+		±	±	5+3−
2520	⊙Pharaoh's Woman, The (88) ©		Costume Drama	U-I	5- 1-61	±	±	±	+		−		4+4−
2559	⊙Pirate and the Slave Girl, The (87)		Adv.	Crest-SR	9-11-61	+							1+
2567	⊙Pirates of Tortuga (97) ©		Adv	20-Fox	10- 9-61	+		±			±		3+2−
2552	⊙Pit and the Pendulum, The (85) ©		Horror Drama	AIP	8-14-61	+	+	+	+	⧺	+	±	8+1−
2519	⊙⊙Pleasure of His Company, The (114)		Comedy	Para	5- 1-61	⧺	+	+	⧺	⧺	⧺	+	11+
2501	Police Dog Story (61)			UA	2-13-61	+	±	±	±	±	−	±	6+6−
2515	Portrait of a Mobster (108)		Crime Drama	WB	4- 3-61	⧺	⧺	+	⧺	+	±	+	10+1−
2522	Portrait of a Sinner (96)		Dr.	AIP	5- 8-61	⧺		+					3+
2511	⊙Posse From Hell (89)		W'n	U-I	3-20-61	±	+	+	+	⧺	±		7+2−
2530	⊙Primitive Paradise (66)		Documentary	Excelsior	5-29-61	⧺	+		⧺		⧺		7+
2508	⊙Prisoners of the Congo (90)		Adventure Drama	Atlantis	3- 6-61	±							1+1−
2570	Pure Hell of St. Trinian's, The (94)		Farce	Cont'l	10-16-61	±	−				±	+	3+3−
	—Q—												
2561	Queen of the Pirates (80) Ⓢ		Sea Adv. (Eng-dubbed)	Col	9-18-61	+					±	±	3+2−
2516	Question 7 (110)		Dr.	DeRochemont	4- 3-61	⧺		±	⧺		⧺	⧺	9+1−
	—R—												
2516	Raisin in the Sun, A (128)		Dr.	Col	4- 3-61	⧺	⧺	⧺	⧺	⧺		⧺	12+
2551	Rebellion in Cuba (80)		Doc Dr.	IFD	8-14-61	±					+		2+1−
2564	Respectful Prostitute, The (74)		Dr. (Eng-dubbed)	Times	9-25-61	±		±					2+2−
2522	⊙Return to Peyton Place (122) ©		Drama	20th-Fox	5- 8-61	⧺	+	+	⧺	⧺	−	+	9+1−
2529	⊙Revolt of the Slaves (100) ©		Action Spectacle	UA	5-29-61	+	±		+		±		4+2−
2526	Right Approach, The (92) ©		Drama/Music	20th-Fox	5-15-61	+	−	±	+	−	±	±	5+5−
2519	⊙Ring of Fire (91)		Outdoor Action	MGM	5- 1-61	+	⧺	+	⧺	+	±	±	9+2−
2568	Risk, The (81)		Drama	Kingsley	10- 9-61	+			+			+	3+
2511	Rocket Attack, U.S.A. (66)		Melodrama	Exploit-Brenner	3-20-61	±							1+1−
2524	⊙Romanoff and Juliet (112)		Com.	U-I	5-15-61	⧺	+	+	⧺	⧺	+	⧺	11+
2557	Rommel's Treasure (85)		Ac.	Medallion	9- 4-61	+							1+
2564	Ruffians, The (86)		Susp. Dr. (Eng-dubbed)	Ellis	9-25-61	+							1+
	—S—												
2506	Sanctuary (90) ©		Drama	20th-Fox	2-27-61	+	+	+	⧺	+	+	+	8+
2558	Sand Castle, The (70)		True-Life Fantasy	DeRochemont	9- 4-61	⧺					⧺	+	5+
2515	Saturday Night and Sunday Morning (90)		Drama	Cont'l	4-17-61	+	⧺			⧺	⧺	⧺	9+
2464	⊙Savage Innocents, The (89) Ⓣ		Adv. Dr.	Para	9-26-60	⧺	⧺	+	⧺	⧺	+	±	11+1−
2551	Scream of Fear (81)		Susp. Dr.	Col	8-14-61	+	+	+	+	+	⧺	+	8+
2569	Season of Passion (92)		Dr.	UA	10-16-61	+	±	⧺					4+1−
2567	Secret of Deep Harbor (70)		Dr.	UA	10- 9-61	±		−	±	±		−	3+5−
2550	⊙Secret of Monte Cristo, The (80) ©		Adv. Dr.	MGM	8- 7-61	+	+	±		±	±		5+3−
2511	Secret Partner, The (91)		My.	MGM	3-20-61	+	+	±	⧺	±	⧺	+	9+2−
2513	Secret Ways, The (112)		Dr.	U-I	3-27-61	+	+	−	+	+	+	+	6+1−
2522	⊙Serengeti (84) Documentary Adventure			AA	5- 8-61	⧺	⧺				⧺		6+
2561	Sergeant Was a Lady, The (72)		Service Comedy	U-I	9-18-61	+	±		±	±	−		4+4−
2570	Seven Women From Hell (88) ©		Action Dr.	20th-Fox	10-16-61	+							1+
2516	Shadows (87)		Drama	Lion Int'l	4-17-61	+	+	⧺	+	+	+	⧺	9+
2521	Shadow of the Cat, The (79)		Horror Drama	U-I	5- 8-61	+		±	+		+	±	5+2−
2539	Silent Call, The (63) C		Dr.	20th-Fox	6-26-61	±		+		+	+		4+1−
2547	⊙Sins of Mona Kent, The (75)		Drama	Astor	7-24-61	+							1+
2505	⊙Sins of Rachel Cade, The (123)		Drama	WB	2-27-61	⧺	+	+	⧺	±	⧺	+	10+1
2504	Sins of Youth (82)		Dr.	Janus	2-20-61	±						−	1+2−
2528	Snake Woman, The (68)		Horror	UA	5-22-61	±	±	−	±	±	−	±	5+7−
2502	Sniper's Ridge (61) ©		Dr.	20th-Fox	2-13-61	−	+	+	±	±	±		5+4−
2530	⊙Snow White and the Three Stooges (107) ©		Fant'y	20th-Fox	5-29-61	⧺	±	−	⧺	+	+	+	8+2−
2560	⊙Splendor in the Grass (124)		Dr.	WB	9-11-61	⧺	⧺	⧺	⧺	⧺	⧺		12+
2525	⊙Steel Claw, The (96)		Ac.	WB	5-15-61	±	+	−	+	±	±	±	6+5−
2536	Stop Me Before I Kill! (93)		Suspense Dr.	Col	6-12-61	+	+	+		±	+	+	6+1−
2558	⊙Sun Lovers Holiday (65) ©		Novelty	Astor	9- 4-61	±							1+1−
2568	⊙Susan Slade (116)		Drama	WB	10- 9-61	±	+	±	+	+	±		6+3−
	—T—												
2539	⊙⊙Tammy Tell Me True (97) ©		Com. Dr.	U-I	6-26-61	+	±	+	⧺	+	⧺	±	9+2−
2515	Teacher and the Miracle, The (88)		Religious Drama	President	4-17-61	+			±		±	+	4+2-
2555	Teenage Millionaire (84)		Musical (some color is used)	UA	8-28-61	+	±	±	±	+	−		5+4−
2514	Terror of the Tongs, The (80)		Ac.	Col	3-27-61	+	±		+		+	±	5+2−
2543	⊙Thief of Baghdad (90) ©		Ad. Fantasy	MGM	7-10-61	+	+	±	+	±	+	+	7+2−
2534	Three Blondes in His Life (73)		Mystery	Cinema Assoc	6-12-61	±		−		±			2+3−
2559	Three on a Spree (83)		Comedy	UA	9-11-61	+	±		+		−	±	4+3−
2557	⊙Thunder of Drums, A (97) ©		Outdoor Drama	MGM	9- 4-61	+	+	±	+	+	⧺	⧺	9+1−
2542	Time Bomb (92)		Suspense Dr.	AA	7- 3-61	+					±		2+1−
2498	⊙Tomboy and the Champ (92)		Comedy-Drama	U-I	1-30-16	+	±		+		+		4+1−
2510	⊙⊙Trapp Family, The (106)		Comedy-Drama	20th-Fox	3-13-61	+	+	±	+	±	+	±	7+3−
2541	Trouble in the Sky (76)		Action-Dr.	U-I	7- 3-61	±					+		2+1−
2548	Truth, The (Le Verite) (127)		Dr., Eng.-dubbed	Kingsley	7-24-61	⧺	+		⧺			⧺	7+
2544	20,000 Eyes (61) ©		Dr.	20th-Fox	7-10-61	+		±	+	+	±		5+2−
2525	⊙Two Loves (100) ©		Drama	MGM	5-15-61	⧺	⧺	+	⧺	+	⧺	+	11+
2538	⊙Two Rode Together (109)		Dr.	Col	6-19-61	⧺	+	±	⧺	±	⧺	+	10+2−
2501	Two-Way Stretch (87)		Com.	Showcorp	2-13-61	+	⧺	⧺		⧺	+	+	9+
2565	Two Women (105) Also with titles		Dr. (Eng dubbed)	Embassy	10- 2-61	⧺	⧺	⧺	⧺		⧺	⧺	12+
	—U—												
2505	Underworld, U. S. A. (98)		Cr.	Col	2-27-61	+	±	+	+	+	±	±	7+3−
2545	⊙Upstairs and Downstairs (100)		Comedy	20th-Fox	7-17-61	⧺	⧺	+			+	+	7+
2553	Unstoppable Man, The (68)		Suspense Drama	Sutton	8-21-61	+							1+
	—V—												
2540	⊙Voyage to the Bottom of the Sea (105) ©		Ad.	20th-Fox	6-26-61	+	+	+	⧺	+	±	+	8+1−
	—W—												
2527	⊙Warrior Empress, The (87) ©		Action-Adventure	Col	5-22-61	±	±	±	+	+	±	±	7+5
2515	Watch Your Stern (88)		Com.	Magna	4- 3-61	+	±	⧺	⧺				6+1−
2567	⊙West Side Story (115)		Panavision, Musical Dr.	UA	10- 9-61	⧺	⧺	⧺	⧺	⧺	⧺		12+
2532	When the Clock Strikes (72)		Mystery	UA	6- 5-61	±	−	±	+	±	−		4+5−
2537	⊙Wild in the Country (114) ©		Drama/Songs	20th-Fox	6-19-61	+	±	±	+	±	±	+	7+4−
2565	Wild Youth (73)		Dr.	Cinema Assoc	10- 2-61	−							1−
2508	⊙Wings of Chance (76) ©		Outdoor Drama	U-I	3- 6-61	±	−			+	+		3+2−
2553	⊙World by Night (103)		A survey of world night spots	WB	8-21-61	+	+	±	+	±	+		6+2−
	—XYZ—												
2547	You Have to Run Fast (73)		Suspense Drama	UA	7-24-61	±	±		±	±	−		4+5−
2555	Young Doctors, The (102)		Dr.	UA	8-28-61	⧺	⧺	⧺	⧺	⧺	⧺	±	13+1−
2518	Young Love (80)		Drama	Exclusive	4-24-61	+							1+
2517	Young Savages, The (103)		Dr.	UA	4-24-61	⧺	⧺	+	⧺	⧺	+	+	11+

Feature productions by company in order of release. Running time is in parentheses. © is for CinemoScope; Ⓥ Vistovision; Ⓢ Superscope; Ⓝ Noturomo; Ⓡ Regolscope; Ⓣ Techniromo. Symbol ★ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. Letters and combinations thereof indicate story type—(Complete key on next page.) For review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	COLUMBIA	Type	Rel. No.	M-G-M	Type	Rel. No.	PARAMOUNT	Type	Rel. No.	
FEBRUARY				Portrait of a Sinner (96)	D	507	Hand in Hand (75)	D	523	Village of the Damned (77)	Ho	109	◎World of Suzie Wong (126)	D	6008	FEBRUARY
				Nadja Tiller, Tony Britton, William Bendix			John Gregson, Sybil Thorndike			George Sanders, Barbara Shelley			William Holden, Nancy Kwan, Sylvia Syms			
				Black Sunday (84)	Ho	602	Passport to China (75)	Ac	527	◎Gorgo (76)	Ad	105	◎The Savage Innocents (89) Ⓣ	D	6004	
				Barbara Steele, John Richardson			Richard Basehart, Lisa Gastoni			Bill Travers, Vincent Winter			Anthony Quinn, Yoko Tani, Anna May Wong			
							◎Carthage in Flames (93) Ⓣ	Ad	528							
							Anne Heywood, Jose Suarez									
MARCH	Dondi (80)	C	6102	The Hand (61)	Ho	601	◎Cry for Happy (110) ©	CD	529	◎Cimarron (147) ©	D	108				MARCH
	David Janssen, Patti Page, David Korey			Derek Bond, Ronald Lee Hunt			G. Ford, Miiko Taka, D. O'Connor			Glenn Ford, Maria Schell						
	Operation Eichmann (92)	D	6103	◎Konga (90) ©	Ho	603	Underworld, U.S.A. (99)	Cr	525	The Secret Partner (91)	D	115				
	Werner Klemperer, Ruta Lee, Donald Buka, John Bonner			Michael Gough, Jess Conrad, Margo Johns			Cliff Robertson, Dolores Dorn			Stewart Granger, Haya Harareet						
							◎Pepe (157) ©	C/M	520							
							Cantinflas, D. Dailey, Shirley Jones									
APRIL	Time Bomb (92)	D	6104	Beware of Children (80)	C	606	A Raisin in the Sun (128)	D	533				◎All in a Night's Work (94)	C	6010	APRIL
	Curt Jurgens, Mylene Demongeot			Leslie Phillips, Geraldine McEwan, Julia Lockwood			Sidney Poitier, Claudia McNeil						Shirley MacLaine, Dean Martin, Cliff Robertson			
							The Terror of the Tongs (83)	Ac	530							
							Geoffrey Toone, Christoper Lee									
MAY	Angel Baby (97)	D	6105	◎House of Fright (80)	Ho	604	Mad Dog Coll (88)	Cr	534	◎Atlantis, the Lost Continent (90)	Ad	113	◎One-Eyed Jacks (141)	OD	6014	MAY
	Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens			Paul Massie, Dawn Addams			K. Doubleday, B. Hayward			Joyce Taylor, Anthony Hall			Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer			
	◎David and Goliath (93) ©	Bib D	6106	Operation Camel (74)	C	605	Five Golden Hours (90)	D	539	◎Two Loves (100) ©	D	117				
	Orson Welles, Ivo Payer, Pierre Cressoy			Nora Hayden, Louise Renard			Ernie Kovacs, Cyd Charisse			Shirley MacLaine, Laurence Harvey, Jack Hawkins						
							Stop Me Before I Kill (93) ©	D	535							
							Claude Dauphine, Diane Cilento									
							Mein Kampf (121)	Doc	538							
							◎Warrior Empress (87) ©	Ad	524							
							Kerwin Mathews, Tina Louise									
JUNE	King of the Roaring 20's (106)	Cr	6107	◎Master of the World (104)	SF	607	Homicidal (87)	Ho	540	◎Ring of Fire (91) ©	Ac	119	◎Love in a Goldfish Bowl (88) ©	C/M	6018	JUNE
	David Janssen, Diane Foster, Jack Carson, Diana Dors, Mickey Rooney			Vincent Price, Charles Bronson, Henry Hull, Mary Webster			Glenn Corbett, Patricia Breslin			David Janssen, Joyce Taylor, Frank Gorshin			Tommy Sands, Fabian, Jan Sterling			
							Most Dangerous Man Alive (82)	Ac	541							
							Ron Randell, Debra Paget, Elaine Stewart									
	Brainwashed (78)	D	6108							The Green Helmet (88)	Ac	116				
	Curt Jurgens, Claire Bloom									Bill Travers, Ed Begley, Nancy Walters						
							JULY-AUGUST						JUNE-JULY-AUGUST			
JULY	Armored Command (99)	Ac	6109	◎Alakazam the Great (84)	An	608	◎Gidget Goes Hawaiian (102) ©	D	603	◎Morgan the Pirate (93) ©	Ad	120	◎The Pleasure of His Company (115)	CD	6017	JULY
	Howard Keel, Tina Louise			Cartoon feature, with voices of Frankie Avalon and others			James Darren, Deborah Walley, Michael Callan, Vicki Trickett			Steve Reeves, Valerie Lagrange			Fred Astaire, Debbie Reynolds			
							◎The Guns of Navarone (157) ©	D	603	◎The Honeymoon Machine (87) ©	C	122	◎The Ladies Man (106)	C	6015	
							Gregory Peck, David Niven			Steve McQueen, Paula Prentiss, Brigid Bazlen, Jim Hutton			Jerry Lewis, Helen Traubel			
							◎Two Rode Together (109)	OD	602	◎Magic Boy (75)	An	107	◎On the Double (92) Ⓣ	C	6016	
							James Stewart, Richard Widmark, Shirley Jones, Linda Cristal			Feature-length cartoon			Danny Kaye, Dana Wynter			
										◎The Secret of Monte Cristo (80) ©	Ad	121				
										Rory Calhoun, Patricia Bredin						
AUGUST				◎The Pit and the Pendulum (85) Panavision	Ho	609				◎Ada (108) ©	D	124				AUGUST
				Vincent Price, John Kerr, Barbara Steele, Luana Anders						Susan Hayward, Dean Martin, Ralph Meeker						
										◎Thief of Baghdad (90) ©	Ad	123				
										Steve Reeves, Georgia Moll						
SEPTEMBER							Scream of Fear (81)	D	605	◎A Thunder of Drums (97) ©	OD	201	◎Blood and Roses (74) Ⓣ	D	6101	SEPTEMBER
							Susan Strasberg, Ronald Lewis			Richard Boone, George Hamilton, Luana Patten			Mel Ferrer, Annette Vadim, Elsa Martinelli			
							The Trunk (72)	D	606				Man-Trap (93)	D	6102	
							Phil Carey, Julia Arnall						Jeffrey Hunter, Stella Stevens, David Janssen			
OCTOBER	Twenty Plus Two (102)	My	6110				◎The Devil at 4 O'Clock (127)	D	607	Bridge to the Sun (112)	D	12	◎Breakfast at Tiffany's (115)	CD	6103	OCTOBER
	David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead						Spencer Tracy, Frank Sinatra			Carroll Baker, James Shigeta			Audrey Hepburn, George Peppard			
							◎Loss of Innocence (99)	D	608	Invasion Quartet (87)	CD	203				
							K. More, D. Darrieux, S. York			Bill Travers, Spike Milligan						
							Weekend With Lulu (91)	C	609							
							Leslie Phillips, Rob't Monkhouse									
							Queen of the Pirates (80) Ⓢ	Ad	604							
							Gianna Maria Canale, M. Serato									
NOVEMBER	Too Hot to Handle (..)	D		◎Guns of the Black Witch (..) ©	Ad	610	Mr. Sardonicus (89)	Ho	611	◎Colossus of Rhodes (..) Ⓢ	Ad	204	◎Blue Hawaii (101) Ⓣ	C/M	6105	NOVEMBER
	Jayne Mansfield, Leo Genn			Don Megowan, Silvana Pampanini			Oscar Homolka, Guy Rolfe			Rory Calhoun, Lea Massari			Elvis Presley, Joan Blackman, Angela Lansbury			
				◎Lost Battalion (..)	Ac	611	Valley of the Dragons (79)	Ad	612	◎Bachelor in Paradise (..) ©	C	205				
				Leopold Salcedo, Diane Jergens			Sean McClory			Bob Hope, Lana Turner, Janis Paige, Jim Hutton, Paula Prentiss						
							Everything's Ducky (80)	C	610							
							Mickey Rooney, Buddy Hackett									

FEATURE CHART

The key to letters and combinotions thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Dramo; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Dromo; (DM) Drama with Music; (Doc) Documentary; (D) Dramo; (F) Fontosy; (FC) Farce-Camedy; (Ho) Horror Drama; (Hi) Historical Droma; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

FEBRUARY

20TH-FOX

Ⓒ The Millionairess (90) Ⓒ C..104
Sophia Loren, Peter Sellers

Circle of Deception (100) Ⓒ D..111
Bradford Dillman, Suzy Parker

Ⓒ Upstairs and Downstairs (100) .....C..125
Michael Craig, Mylene Demongeot

Ⓒ The Canadians (85) Ⓒ OD..105
Robert Ryan, John Dehner

UNITED ARTISTS

The Misfits (124) .....D..6105
Clark Gable, Marilyn Monroe, Montgomery Clift

Operation Bottleneck (78)...6106
Ron Foster, Miiko Taka

UNIVERSAL-INT'L

The Great Impostor (112) CD..6104
Tony Curtis, Joan Blackman

The Shakedown (90)....Cr..6105
Hazel Court, Terence Morgan

WARNER BROS.

Gold of the Seven Saints (88) .....OD..009
Clint Walker, Leticia Roman
(Filmed in sepia)

COMING

ALLIED ARTISTS

The Big Wave .....Ad..
Sessue Hayakawa
Billy Budd .....D..
Peter Ustinov, Robert Ryan
Ⓒ El Cid Ⓣ .....D..
Charlton Heston, Sophia Loren
The George Raft Story .....D..
Ray Danton, Jayne Mansfield

AMERICAN-INT'L

Ⓒ Rentilicus .....SF..
Bodil Miller
Ⓒ Journey to the 7th Planet..SF..
John Agar, Greta Thyssen
Lost Battalion .....D..
Leopold Salcedo, Diane Jergens

MARCH

20TH-FOX

Sanctuary (90) Ⓒ .....D..115
L. Remick, Y. Montand, B. Dillman

Days of Thrills & Laughter (93) Compilation .....C..114

Ⓒ The Trapp Family (106) D..117
Ruth Leuwerik, Hans Holt

Sniper's Ridge (61).....Ac..116
Jack Ging, Stanley Clements

UNITED ARTISTS

Ⓒ The Alamo (162) Todd-AO .....Hi..6028
John Wayne, Laurence Harvey, Richard Widmark, Richard Boone

The Hoodlum Priest (101) D..6107
Don Murray, Cindi Wood, Larry Gates

Frontier Uprising (68)..W..6103
Jim Davis, Nancy Hadley

UNIVERSAL-INT'L

Ⓒ Wings of Chance (76)..OD..6111
James Brown, Frances Rafferty

WARNER BROS.

Ⓒ The White Warrior (86) Ad..010
Steve Reeves, Georgia Moll

COMING

COLUMBIA

Ⓒ Mysterious Island.....Ad..
(Super-Dynamation)
Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill
Ⓒ Barabbas Ⓣ .....D..
Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine
Walk on the Wild Side .....D..
Laurence Harvey, Capucine, Anne Baxter, Jane Fonda
13 West Street .....D..
Alan Ladd, Rod Steiger
Sail a Crooked Ship .....C..
Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs
The Notorious Landlady .....C..
Jack Lemmon, Kim Novak, Fred Astaire

APRIL

20TH-FOX

Ⓒ All Hands on Deck (98) Ⓒ .....M..112
Pat Boone, Barbara Eden, Buddy Hackett

Ⓒ Ferry to Hong Kong (103) Ⓒ .....Ad..110
Orson Welles, Curt Jurgens, Sylvia Syms

Ⓒ The Fiercest Heart (91) Ⓒ .....OD..120
Stuart Whitman, Juliet Prowse

UNITED ARTISTS

Ⓒ The Minotaur (92) Ⓒ..Ad..6115
Bob Mathias, Rosanna Schiaffino

A Matter of Morals (90)..D..6108
Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback

UNIVERSAL-INT'L

Ⓒ Tomboy and the Champ (92) .....OD..6110
Candy Moore, Ben Johnson, Rex Allen

The Secret Ways (112) ..D..6109
Richard Widmark, Sonja Ziemann

WARNER BROS.

Ⓒ The Sins of Rachel Cade (123) .....D..003
Angie Dickinson, Peter Finch, Roger Moore

Portrait of a Mobster (108) .....Ac..011
Vic Morrow, Ray Danton

COMING

MGM

Ⓒ Four Horsemen of the Apocalypse Ⓒ .....D..
Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb
Ⓒ Mutiny on the Bounty (Ultra Panavision-70) ....Ad..
Marlon Brando, Trevor Howard, Hugh Griffith, Tarita
A Light in the Piazza.....D..
Rossano Brazzi, Olivia de Havilland, George Hamilton, Yvette Mimieux
Ⓒ King of Kings Ⓣ ....Bib D..
Jeffrey Hunter, Siobhan McKenna
Ⓒ The Wonders of Aladdin Ⓒ.....
Donald O'Connor, Vittorio De Sica

MAY

20TH-FOX

Ⓒ Return to Peyton Place (122) Ⓒ .....D..126
Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld

The Right Approach (92) Ⓒ .....D/M..127
Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby

Ⓒ The Big Show (113) Ⓒ Ad..123
Esther Williams, Cliff Robertson, David Nelson

UNITED ARTISTS

The Young Savages (103)..D..6114
Burt Lancaster, Shelley Winters, Dina Merrill

The Gambler Wore a Gun (67) .....W..6109
Jim Davis, Merry Anders

Gun Fight (62) .....W..6113
James Brown, Joan Staley

UNIVERSAL-INT'L

Ⓒ Posse From Hell (89)..W..6112
Audie Murphy, John Saxon, Zohra Lampert

Ⓒ The Pharaoh's Woman (88) Ⓒ .....Ad..6113
Linda Cristal, John Drew Barrymore

Ⓒ Ole Rex (40) Featurette..6114
Rex (dog star), Billy Hughes, William Foster

WARNER BROS.

Ⓒ The Steel Claw (96) ....Ac..012
George Montgomery, Charito Luna

COMING

PARAMOUNNT

Ⓒ Escape From Zahrain .....D..
Yul Brynner, Madlyn Rhue
Ⓒ Summer and Smoke (118) Ⓣ .....D..6107
Laurence Harvey, Geraldine Page
Ⓒ Hatari! .....Ad..
John Wayne, Red Buttons
Hell Is for Heroes .....D..
Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart
Ⓒ My Geisha .....C..
Shirley MacLaine, Yves Montand, Rob't Cummings, Edw. G. Robinson
The Errand Boy .....C..
Jerry Lewis

JUNE

20TH-FOX

Battle at Bloody Beach (80) Ⓒ .....Ac..128
A. Murphy, G. Crosby, D. Michaels

Ⓒ Wild in the Country (114) Ⓒ .....D/M..129
E. Presley, H. Lange, T. Weld

Ⓒ Snow White and the Three Stooges (107) Ⓒ .....C..130
Carol Heiss, Stooges

UNITED ARTISTS

Snake Woman (68) ....Ho..6112
John McCarthy, Susan Travers

Ⓒ Dr. Blood's Coffin (92) Ho..6111
Kieron Moore, Hazel Court

Ⓒ Revolt of the Slaves (100) Ⓒ .....Ad..6117
Rhonda Fleming, Lang Jeffries

UNIVERSAL-INT'L

Ⓒ Romanoff and Juliet (112) .....C..6106
P. Ustinov, S. Dee, J. Gavin

Ⓒ Curse of the Werewolf (91) .....Ho..6115
Clifford Evans, Yvonne Romain

The Shadow of the Cat (79) .....Ho..6116
Barbara Shelley, Andre Morell

Ⓒ The Last Sunset (112) OD..6117
Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten

WARNER BROS.

The Fabulous World of Jules Verne (81) ....Ad..013
Ernest Revere, Louis Locke

Ⓒ Bimbo the Great (81) ..Ad..014
Charles Holm, Mary Ann Shields

COMING

PARAMOUNNT

Ⓒ Escape From Zahrain .....D..
Yul Brynner, Madlyn Rhue
Ⓒ Summer and Smoke (118) Ⓣ .....D..6107
Laurence Harvey, Geraldine Page
Ⓒ Hatari! .....Ad..
John Wayne, Red Buttons
Hell Is for Heroes .....D..
Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart
Ⓒ My Geisha .....C..
Shirley MacLaine, Yves Montand, Rob't Cummings, Edw. G. Robinson
The Errand Boy .....C..
Jerry Lewis

JULY

20TH-FOX

Ⓒ Misty (92) Ⓒ .....OD..131
David Ladd, Arthur O'Connell

Ⓒ Voyage to the Bottom of the Sea (105) Ⓒ ....Ad..133
Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon

The Silent Call (63) .....D..119
Roger Mobley, David McLean, Gail Russell

UNITED ARTISTS

Ⓒ By Love Possessed (116) Panavision .....D..6119
Lana Turner, Efrem Zimbalist jr.

The Last Time I Saw Archie (98) .....C..6118
Robert Mitchum, Jack Webb

When the Clock Strikes (72) .....My..6116
James Brown, Merry Anders

UNIVERSAL-INT'L

Trouble in the Sky (76)..Ac..6118
Michael Craig, Elizabeth Seal

Ⓒ Ⓒ Tammy Tell Me True (97) .....CD..6119
Sandra Dee, John Gavin

WARNER BROS.

Ⓒ Parrish (137) .....D..015
Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens

COMING

20TH-FOX

Madison Avenue Ⓒ .....D..
Dana Andrews, Eleanor Parker
20,000 Eyes (61) Ⓒ .....D..
Gene Nelson, Merry Anders
Ⓒ It Happened in Athens Ⓒ ..Ad..
Jayne Mansfield, Nico Minardos
Ⓒ Tender Is the Night Ⓒ....D..
Jennifer Jones, Jason Robards jr. Joan Fontaine, Jill St. John
The Innocents Ⓒ .....D..138
Deborah Kerr, Michael Redgrave

UNITED ARTISTS

Ⓒ Exodus (212) Panavision 70 .....D..6101
(Special release)..Paul Newman, Eva Marie Saint, Peter Lawford
Something Wild .....D..
Carroll Baker, Ralph Meeker
The Magic Sword .....
Basil Rathbone, Estelle Winwood
Judgment at Nuremberg .....D..
S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland

UNIVERSAL-INT'L

Ⓒ Cape Fear .....D..
Gregory Peck, Polly Bergen
The Outsider .....D..
Tony Curtis, Jas. Franciscus
Ⓒ Flower Drum Song .....M..
Nancy Kwan, James Shigeta, Miyoshi Umeki, Juanita Hall

WARNER BROS.

Ⓒ Merrill's Marauders .....Ac..
Jeff Chandler, Ty Hardin
Ⓒ The Music Man Ⓣ .....M..
Robert Preston, Shirley Jones
Ⓒ A Majority of One .....C..
Rosalind Russell, Alec Guinness
Ⓒ Lad, a Dog .....D..
Peter Breck, Peggy McCay

AUGUST

20TH-FOX

Ⓒ Marines, Let's Go (104) Ⓒ C..137
David Hedison, Tom Tryon, Linda Hutchins

Ⓒ The Big Gamble (100) Ⓒ D..134
Stephen Boyd, Juliette Greco, David Wayne

UNITED ARTISTS

The Naked Edge (102) My..6120
Gary Cooper, Deborah Kerr

Goodbye Again (120) ...D..6125
Ingrid Bergman, Yves Montand, Anthony Perkins

The Cat Burglar (65) ..Ac..6121
Gregg Palmer, June Kenney

Teenage Millionaire (84) (partly in color)....C/M..6126
Jimmy Clanton, Zasu Pitts, Rocky Graziano

UNIVERSAL-INT'L

Blast of Silence (77) ..D..6120
Allen Baron, Molly McCarthy

WARNER BROS.

Ⓒ Fanny (133) .....D/M..016
Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz

COMING

UNITED ARTISTS

Ⓒ Exodus (212) Panavision 70 .....D..6101
(Special release)..Paul Newman, Eva Marie Saint, Peter Lawford
Something Wild .....D..
Carroll Baker, Ralph Meeker
The Magic Sword .....
Basil Rathbone, Estelle Winwood
Judgment at Nuremberg .....D..
S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland

UNIVERSAL-INT'L

Ⓒ Cape Fear .....D..
Gregory Peck, Polly Bergen
The Outsider .....D..
Tony Curtis, Jas. Franciscus
Ⓒ Flower Drum Song .....M..
Nancy Kwan, James Shigeta, Miyoshi Umeki, Juanita Hall

WARNER BROS.

Ⓒ Merrill's Marauders .....Ac..
Jeff Chandler, Ty Hardin
Ⓒ The Music Man Ⓣ .....M..
Robert Preston, Shirley Jones
Ⓒ A Majority of One .....C..
Rosalind Russell, Alec Guinness
Ⓒ Lad, a Dog .....D..
Peter Breck, Peggy McCay

SEPTEMBER

20TH-FOX

Ⓒ Francis of Assisi (105) Ⓒ D..132
Bradford Dillman, Dolores Hart, Stuart Whitman

Ⓒ September Storm (90)..Ad..139
Joanne Dru, Mark Stevens
(35mm release)

UNITED ARTISTS

You Have to Run Fast (73) .....Ac..6122
Craig Hill, Elaine Edwards

Three on a Spree (83)...C..6122
Jack Watling, Carole Lesley

The Young Doctors (102)..D..6128
Fredric March, Ben Gazzara, Ina Balin, Dick Clark

UNIVERSAL-INT'L

Ⓒ Come September (112) Ⓒ .....C..6121
Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin

WARNER BROS.

Ⓒ World by Night (103) .....Doc..151
A tour of world-famed night spots

Claudelle Inglish (99) ....D..155
Diane McBain, Arthur Kennedy, Will Hutchins, Constance Ford

COMING

UNITED ARTISTS

Ⓒ Exodus (212) Panavision 70 .....D..6101
(Special release)..Paul Newman, Eva Marie Saint, Peter Lawford
Something Wild .....D..
Carroll Baker, Ralph Meeker
The Magic Sword .....
Basil Rathbone, Estelle Winwood
Judgment at Nuremberg .....D..
S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland

UNIVERSAL-INT'L

Ⓒ Cape Fear .....D..
Gregory Peck, Polly Bergen
The Outsider .....D..
Tony Curtis, Jas. Franciscus
Ⓒ Flower Drum Song .....M..
Nancy Kwan, James Shigeta, Miyoshi Umeki, Juanita Hall

WARNER BROS.

Ⓒ Merrill's Marauders .....Ac..
Jeff Chandler, Ty Hardin
Ⓒ The Music Man Ⓣ .....M..
Robert Preston, Shirley Jones
Ⓒ A Majority of One .....C..
Rosalind Russell, Alec Guinness
Ⓒ Lad, a Dog .....D..
Peter Breck, Peggy McCay

OCTOBER

20TH-FOX

The Hustler (134) Ⓒ ....D..136
P. Newman, P. Laurie, J. Gleason

Seven Women From Hell (88) Ⓒ .....Ac..140
Patricia Owens, Denise Darcel, Cesar Romero, John Kerr

Ⓒ Pirates of Tortuga (97) Ⓒ .....Ad..135
Ken Scott, Leticia Roman

UNITED ARTISTS

The Flight That Disappeared (72) .....SF..6129

Boy Who Caught a Crook (72) .....D..6127
Craig Hill, Paula Raymond

Town Without Pity (105)..D..6135
Kirk Douglas, Christine Kaufman

Secret of Deep Harbor (70) .....Ac..6130

Explosive Generation (90) D..6134

Season of Passion (92) ..D..6133
A. Baxter, E. Borgnine, J. Mills

UNIVERSAL-INT'L

Ⓒ Back Street (107) ....D..6201
Susan Hayward, John Gavin

WARNER BROS.

Ⓒ Splendor in the Grass (124) .....D..154
Natalie Wood, Warren Beatty, Pat Hingle, Audrey Christie

COMING

UNITED ARTISTS

Ⓒ Exodus (212) Panavision 70 .....D..6101
(Special release)..Paul Newman, Eva Marie Saint, Peter Lawford
Something Wild .....D..
Carroll Baker, Ralph Meeker
The Magic Sword .....
Basil Rathbone, Estelle Winwood
Judgment at Nuremberg .....D..
S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland

UNIVERSAL-INT'L

Ⓒ Cape Fear .....D..
Gregory Peck, Polly Bergen
The Outsider .....D..
Tony Curtis, Jas. Franciscus
Ⓒ Flower Drum Song .....M..
Nancy Kwan, James Shigeta, Miyoshi Umeki, Juanita Hall

WARNER BROS.

Ⓒ Merrill's Marauders .....Ac..
Jeff Chandler, Ty Hardin
Ⓒ The Music Man Ⓣ .....M..
Robert Preston, Shirley Jones
Ⓒ A Majority of One .....C..
Rosalind Russell, Alec Guinness
Ⓒ Lad, a Dog .....D..
Peter Breck, Peggy McCay

NOVEMBER

20TH-FOX

Ⓒ The Comancheros (..) Ⓒ .....OD..141
John Wayne, Stuart Whitman

Ⓒ The Purple Hills (60) Ⓒ Ac..142
Gene Nelson, Joanna Barnes, Kent Taylor

UNITED ARTISTS

Paris Blues (98) .....D..6131
Paul Newman, Joanne Woodward

Bird Man of Alcatraz (..) D..
Burt Lancaster, Karl Malden

Dead to the World

Ⓒ X-15 (..) Panavision ....
Charles Bronson, Brad Dexter

WARNER BROS.

Ⓒ Susan Slade (116) .....D..157
Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan

The Mask (83) .....D..156
Depth-Dimension
Paul Stevens, Claudette Nevins

COMING

UNITED ARTISTS

Ⓒ Exodus (212) Panavision 70 .....D..6101
(Special release)..Paul Newman, Eva Marie Saint, Peter Lawford
Something Wild .....D..
Carroll Baker, Ralph Meeker
The Magic Sword .....
Basil Rathbone, Estelle Winwood
Judgment at Nuremberg .....D..
S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland

UNIVERSAL-INT'L

Ⓒ Cape Fear .....D..
Gregory Peck, Polly Bergen
The Outsider .....D..
Tony Curtis, Jas. Franciscus
Ⓒ Flower Drum Song .....M..
Nancy Kwan, James Shigeta, Miyoshi Umeki, Juanita Hall

WARNER BROS.

Ⓒ Merrill's Marauders .....Ac..
Jeff Chandler, Ty Hardin
Ⓒ The Music Man Ⓣ .....M..
Robert Preston, Shirley Jones
Ⓒ A Majority of One .....C..
Rosalind Russell, Alec Guinness
Ⓒ Lad, a Dog .....D..
Peter Breck, Peggy McCay

Symbol ⓒ denotes color; © CinemaScope; Ⓥ Vistavision; Ⓢ Superscope; Ⓝ Naturama; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

Town Without Pity

A | Ratio: 1.85-1 | Drama

United Artists (6135) | **105 Minutes** | **Rel. Oct. '61**

A powerful and engrossing drama based on the trial of four American G.I.s for the rape of a German girl, this Mirisch Co. presentation produced and directed by Gottfried Reinhardt, is brilliantly acted and makes strong fare for serious-minded moviegoers. Although Kirk Douglas is a top marquee name generally, the subject matter is too grim and shocking except for adult patrons. Produced entirely on European locations and employing several German performers, including Christine Kaufmann, whose sensitive portrayal of the ruined teenager will be highly praised, the picture has a realistic, semidocumentary quality which sets it above ordinary film entertainment. Reinhardt builds audience interest surely and steadily but without sensationalism, until it reaches fever pitch during the climactic courtroom trial, which is followed by an inevitably tragic finale. The screenplay by Sylvia Reinhardt and Georg Hurdalek is based on the just-published "The Verdict," by Manfred Gregor. Douglas submerges his ordinarily colorful personality to give a remarkably restrained acting job, certainly one of his best, and E. G. Marshall is equally effective as the prosecuting officer. The background music and title song are by Dimitri Tiomkin.

Kirk Douglas, Christine Kaufmann, E. G. Marshall, Barbara Rutting, Robert Blake, Richard Jaeckel.

The Head

F | Ratio: 1.85-1 | Science-Fiction

Trans-Lux | **95 Minutes** | **Rel. ———**

Because of the current interest in science-fiction fare, and particularly that combined with plenty of blood-curdling chills and thrills, this Trans-Lux release merits exhibition attention and the strenuous merchandising campaign that will have to accompany it in order to assure satisfactory bookings. The screenplay itself is suited to either end of the bill in neighborhood and action spots, but a foreign cast, unknown to American audiences, will undoubtedly prove a drawback to luring prospective patrons as will equally unrecognizable production credits. Made in Germany, the dubbing is topnotch as is the photography and other technical credits. Despite their obscurity in this country, cast members turn in very capable performances, with special bows going to topliners Horst Frank, Michel Simon and Karin Kernke. There are some interesting special effects which add materially to the overall gruesome, albeit spine-tingling, aspects of the offering with eerie backgrounds and sets adding further to the macabre storyline. Victor Trivas doubled as writer and director on the Rapid-Film-Prisma-Wolfgang Hartwig Production, and to his unerring skill in both mediums goes much of the credit for the above-average rating of the photoplay.

Horst Frank, Michel Simon, Paul Dahlke, Karin Kernke, Helmut Schmid, Christiane Maybach, Dieter Eppler.

Heat of the Summer

A | Ratio: 1.85-1 | Romantic Melodrama

Ajay/Manhattan | **83 Minutes**

This Gallic import, adequately enough dubbed for the English-speaking market, is overlong on sexual implications, woefully lacking in dramatic intent. It's strictly for the action, adult crowd, the kind of crowd that won't be overly critical with the telegraphed ending. A city lad, lean and handsome Michel Bardinet, arrives on the family farm (principal crop comes from vast vineyards) and strikes a rather impersonal relationship with the maid-of-all-work, relatively wholesome Yane Barry, and matters wend a routine way until the new arrival happens to meet a nearby farmer's daughter, the much physically endowed Patricia Karim, who beckons the chap into a life of easy virtue, particularly on the windswept, lonely beaches nearby. Of course, our heroine isn't going to take such goings-on meekly; she gives chase to the luring lovely (there's a lively tussle indeed on the beach), severely chastises her for her evil-intended action. Louis Felix's direction isn't particularly distinguished, nor is the script—credited to Paule Delsol and Gilles Siry—anything to write home about. Lola Kohn produced, the attraction distributed in the U.S. through Ajay Films in the New York area, and Manhattan Films International releasing on the West Coast.

Patricia Karim, Yane Barry, Michel Bardinet, Claude Sainlouis, Janine Massina.

King of Kings

F | Ratio: 2.35-1 | Religious Drama | ⓒ | Ⓣ

MGM ( ) | **161 Minutes** | **Rel. ———**

Two questions are raised by Samuel Bronston's handsomely mounted production "King of Kings." First, can it match the record-shattering path of "Ben-Hur"? For those who hailed "Ben-Hur" for its scope and spectacle—most especially the renowned chariot race—the answer is no, but for the countless millions of faithful who are eager to embrace a reaffirmation of the spiritual the answer is in the affirmative. The second query, will the ticket-buying public profitably patronize still another Biblical photoplay? The answer is a resounding yes. Theatregoers have generously supported religious films for many years—as far back as C. B. DeMille's first "The Ten Commandments" in 1923—and Bronston's mastodonic contribution to the long-lived cycle will continue it. "King of Kings" is far from lacking in spectacle and its spectacular scenes are made unusually impressive by application of 70mm Super-Technirama and Technicolor photography, the meticulous backgrounds for outdoor footage and the lavish, authentic construction of indoor sets. Jeffrey Hunter, in the title role, gives his all-time best performance. Nicholas Ray's experienced and expert direction exacts fine histrionic contributions. "King" should have a long and profitable boxoffice reign.

Jeffrey Hunter, Hurd Hatfield, Ron Randell, Harry Guardino, Robert Ryan, Siobhan McKenna, Rip Torn.

The Red Cloak

F | Ratio: 1.85-1 | Adventure Drama

Sefo Int'l—States Rights | **95 Minutes** | **Rel. Oct. '61**

A routine excursion into the yesteryear world of spectacle and derring-do is relieved somewhat by the welcome casting of Italy's one Hit Parade composer, Domenico Modugno ("Volare!") as a supporting player. And while his appearance isn't exactly on the heels of the Hit Parade acclaim attendant to the international song fame, there may indeed be a sizable core of moviegoers who will plunk down coin of the realm to view his rather conventional emotive prowess. Patricia Medina, still a most fetching heroine, has the leading feminine role, while the part of the villain is entrusted to the redoubtable Bruce Cabot, a bit older now, of course, but still spirited and zestful. G. M. Sotese's direction, while not particularly distinguished, manages to convey dramatic highlights in the age-old yarn of right over might, against the setting of the ancient city of Pisa in the year 1500. The title alludes to the masking of the hero, Fausto Tozzi, son of a banker done in by Cabot's double-dealing police aides. To add to the tautness, Miss Medina is engaged to Cabot, while her heart in truth belongs to the handsome young Tozzi. But even the most skeptical eventually learns that love will triumph. Elios Vercelloni produced and Albino Principe was executive producer.

Patricia Medina, Bruce Cabot, Fausto Tozzi, Guy Mairesse, Domenico Modugno, Lyla Rocco.

Girl Fever

A | Ratio: 1.85-1 | Adult Musical | ⓒ

General Screen Corp. | **72 Minutes** | **Rel. July '61**

Producer Sherman Price attempts a musical novelty here and he's embellished it with Pathe Color. Only those addicted to strictly adult entertainment will find much to write home about. It's questionable, too, if selected situations, particularly the downtown first-runs, will want to slot the attraction in for prime playing time, since it doesn't, by any stretch of the charitable imagination, approach major league calibre. Its rather flimsy central theme tells of a Broadway producer seeking talent for a new show. He travels, in quick succession, to key global points, along the way casting his knowledgeable eyes on George Camarinos III, Choo-Choo Collins and Danielle Clary. The music and the sight-and-sound gags dominate the narrative, such as it is, the camera lingering on gals, gals, gals. Since running time is just 12 minutes over an hour, it will be necessary to back the feature with either a companion feature or short subjects, and, in the latter classification, travelogues and other conventional topics will probably bore the audience for which this exploitation release is most obviously intended. Choo-Choo Collins is astonishingly beaming with pulchritude Don't by any means, book it for the Saturday kiddy matinee!

Count Gregory, George Camarinos III, Choo-Choo Collins, Danielle Clary.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

THE STORY: **"King of Kings" (MGM)**

Set in Palestine, the story in "King of Kings" has for its central figures Jews and Romans. The first intent on regaining their hard-fought battle for freedom under Barabbas, the underground leader of the Jewish rebellion, whose aim is to overthrow the Roman tyrants through blood and sword. However, it is Jesus who proves more upsetting to the Romans with teachings of brotherhood of man, and in the end Barabbas is spared and Jesus is crucified. Highlights of the photoplay include the dance of Salome, the staging of the Sermon on the Mount, the battle scene as Barabbas and the Jews are crushed by the Roman soldiers when they attempt a rebellion against them, and the tremendous effect of the crucifixion. In addition, there are memorable insights into the characters of Judas, John the Baptist, Pilate and the child-like Salome, all herein presented in a manner somewhat different than the conventional story.

EXPLOITIPS:

Indicated are special showings for ministers, priests, rabbis and other religious groups. Exploit the marquee-mighty cast, and the visual scope of the production lensed in Technicolor's 70mm Super-Technirama. Decorations could include travel posters of the Holy Land.

CATCHLINES:

The Magnificent Story of the Life of Christ . . . Reverently and Beautifully Brought to the Screen.

THE STORY: **"The Red Cloak" (Sefo Film)**

In the year 1500, Capt. Bruce Cabot has imposed unjust taxes in the name of the government in Pisa. A caravan carrying a large sum of gold destined by a banker for tax payment is robbed by Cabot's men posing as bandits. Still later, Cabot's men kill the banker, dumping his body on the palace steps; Fausto Tozzi, a cavalier, and his friend, Domenico Modugno, are first to see the body. Tozzi, meeting Patricia Medina, daughter of the Captain of the People and betrothed to Cabot, persuades her to sit for his paintings. In the meantime, a mysterious masked man has appeared in the city, routing Cabot's bandits at strategic points. He wears a red cloak and leaves his victims with a piece of red material fixed by a dagger. The Red Cloak is Tozzi, in reality son of the aforementioned banker. At the engagement party for Patricia and Cabot, Tozzi is dramatically unmasked and sentenced to death. Patricia, realizing her love for Tozzi, gets help from the Grand Duke; in the ensuing battle to rescue Tozzi, the Red Cloak man encounters Cabot in a duel to the death atop the famous leaning tower. Cabot is killed and Patricia weds Tozzi.

EXPLOITIPS:

Tie up with record stores and the like for a reprise of the Modugno hit, "Volare," a top tune of a few years ago.

CATCHLINES:

The Mark of the Red Cloak—a Slashing Symbol of Justice in a Dynamic Drama of Daring Men!

THE STORY: **"Girl Fever" (General)**

Searching for talent to appear in his new Broadway stage musical, Count Gregory is forced to fly around the world to find a big star. Egypt, Italy, Japan, France and Spain are some of the expected scenes of his scouting journey. In search of feminine pulchritude, he gets "trapped" in a harem, holds up a stage coach, and even runs smack bang into a den of Apaches in a Parisian underground cafe. Among the people he meets are singing stars George Camarinos III, Choo-Choo Collins, and, direct from the Moulin Rouge in Paris, Danielle Clary.

EXPLOITIPS:

Sell this as strictly a novelty attraction, concentrating on the adult entertainers that appear in seeming profusion. Contact local model agencies for statuesque gals to "decorate" your lobby opening night and also to spread the word, via suitably decorated posters, in the downtown sections.

CATCHLINES:

It's the Spiciest Adult Musical You'll Ever See . . . In Sizzling Color by Pathe.

THE STORY: **"Town Without Pity" (UA)**

In a small German town, four off-duty GIs, Richard Jaeckel, Robert Blake, Frank Sutton and Mal Sondock, watch teenage Christine Kaufmann and her boy friend, Gerhard Lippert, making love and then quarreling. When Christine starts to dress after a swim, the boys attack her but the remorseful Blake leaves his shirt to cover her. The four are picked up and the Burgermeister and Christine's father insist that the Army prosecute the men and demand the death penalty. Kirk Douglas, who is named defense attorney, determines to do everything in his power to save the lives of the four men and, to that end, he wants to put Christine on the stand to prove that she deliberately excited the soldiers. Christine collapses on the stand and is unable to complete her testimony. The men are found guilty but receive long prison terms. Both Douglas and Christine are shunned by the German townspeople and the girl finally commits suicide.

EXPLOITIPS:

Play up Kirk Douglas as the star of "Spartacus," currently playing throughout the U.S., in a contrasting role. Use ample stills of lovely Christine Kaufmann in her bikini bathing suit and arrange for bookshop displays of Manfred Gregor's just-published book, "The Verdict," on which the film is based.

CATCHLINES:

Shocking, Startling and All of It True . . . The Story of What Four Men Did to a Girl—And What the Town Did to Them.

THE STORY: **"The Head" (Trans-Lux)**

Horst Frank, a surgeon fanatically devoted to medical research, becomes possessed with the idea of human experimentation when he meets Professor Michel Simon and learns of his "Serum-Z" which can be used to keep severed parts of the human body alive. Frank decapitates Simon, and keeps his head alive with the aid of the serum and an ingeniously constructed machine. In his mad search for subjects, he seizes upon beautiful but crippled Karin Kernke on whom he performs an operation which allows him to attach her head to the body of a young dancer. Karin is attracted to the dancer's former boyfriend who becomes suspicious of the weird goings-on. Frank tries to kill them both, but the police track him down and he is killed during his exciting flight.

EXPLOITIPS:

Hang weird masks in the lobby. Hire man in macabre costume and head mask to roam streets with theatre and film credits. DARE patrons to see the film; advertise that a nurse and ambulance will be standing by for those who can't take it.

CATCHLINES:

Did Her Body Belong to Some Other Woman? . . . A Warped Surgeon Uses Human Bodies for His Criminal Operations . . . What Was the Strange Serum-Z And Its Effect on Two Beautiful Women?

THE STORY: **"Heat of the Summer" (Ajay/Manhattan)**

Michel Bardinet arrives from the city to take over a vineyard which he has inherited on the death of his grandfather. He is met by Yane Barry, an attractive young blonde who is employed by the family as a maid-of-all-work. Although they are the only persons living on the farm, their relationship is impersonal. However, Yane has taken a liking to young Bardinet and coaches him on the work of running the vineyard, hoping that he will want to settle there permanently. They visit a neighboring farm to purchase a horse they need for ploughing, where Bardinet catches the eye of the farmer's daughter, Patricia Karim, a buxom red-haired beauty Patricia likes Bardinet's city clothes, his snappy sports car and his lean looks. She visits him and forms an intimate acquaintance, culminating with frequent visits to a nearby deserted beach. Yane can see that she is losing Bardinet and does her utmost to keep him interested in the vineyard, whilst Patricia persuades him to sell it and leave with her for the city. Bardinet has come to his senses, for he decides to stay with the vineyard and Yane. As for Patricia, the heat of the summer is over.

EXPLOITIPS:

Conduct a look-alike competition on stage in conventional theatre, in concession building at drive-ins.

CATCHLINES:

The Bold and Secret Passions of Youth! . . . A Daring Study of Intimacy.

PLUS SERVICE Listed herewith, alphabetically by companies, are all of the feature pictures reviewed in BOXOFFICE from January 1 through September 30, 1961. This is designed as a further convenience for Picture Guide users, the page numbers being the key to reviews kept therein. Between quarters, Review Digest pages serve as a cumulative P. G. index for feature pictures.

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BOXOFFICE
The NATIONAL FILM WEEKLY
PUBLISHED IN NINE SECTIONAL EDITIONS

OCTOBER 30, 1961

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21

The Pulse of the Motion Picture Industry



The fifth San Francisco Film Festival will open November 1, with 32 countries represented by 22 feature films and more than 40 short subjects in a variety of categories. The setting again will be the Metro Theatre (upper left). The stills are from three of the entries—"A Taste of Honey," (upper right) with Rita Tushingham and Murray Melvin, from England; "Viridiana," (lower left) with Silvia Pinal, from Spain, and "Girl With the Golden Eyes," with Francoise Prevost (left) and Marie Laforet, from France. Story on page 18.

BUILT-IN SCALE ON PERCENTAGE PICTURES LOOMS

Page 4

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BOXOFFICE The Pulse of the Motion Picture Industry

THE NATIONAL FILM WEEKLY
Published in Nine Sectional Editions

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STRAIGHT-LINE APPROACH

THE GEOMETRIC theorem that "a straight line is the shortest distance between two points" is being put to practice by Marshall Fine, president of Allied States Ass'n, in his meetings with distributor general sales managers seeking to resolve differences arising from certain sales policies. It is good to note Mr. Fine's reference to the discussions as "most encouraging" and that he saw tangible benefits resulting from them.

That reasoning can win over rancor was borne out in Mr. Fine's address at the Independent Theatre Owners of Ohio convention at Columbus this week when he said, "More good can be accomplished by sitting down with distributors and working out problems than by ranting and raving."

Allied has, of course, engaged in meetings of a similar nature during prior regimes, but there is a difference in the approaches made then and what now has been taken—the bombastic, chip-on-the-shoulder propensity having been dropped in favor of amicable discussions. Thus, the climate for achieving harmony through understanding has been greatly improved and, with the distributors reacting in kind, the chances for working out solutions to the problems are much enhanced.

Mr. Fine told the tradepress that a sympathetic and cooperative spirit was shown by the distributors toward the presentation of complaints that were aired. In the instance of unfair competition from both 35mm and 16mm films in non-theatrical showings, he said that, in every instance, the sales executives whose films were involved promised a prompt and thorough investigation; and that the same spirit prevailed in regard to complaints on other subjects.

Another encouraging sign: In recent months, there has been a significant response on the part of distribution companies to exhibitors' requests for change or elimination of certain policies and practices. That these requests have met with open-mindedness and a willingness to reconsider is a further step in the right direction, let alone that, in at least one instance, a policy was changed. Moreover, the quick, as well as direct, action taken by Allied—and Theatre Owners of America—stopped the spreading of an ill-advised policy and its possible adoption by other companies.

Among the problems discussed in the Allied-sales managers meetings were a number that long have been the subject of exhibitor complaints, as well as several that are "new-born." The perennials include print shortages, badly damaged prints, delayed availabilities, blind-selling and "unrealistic" terms. It is unlikely that all-encompassing solutions can at once be applied to these problems. But that progress toward their eventual resolution has been made is indicated in Mr. Fine's statement that he was "well pleased with the results" thus far obtained. Allied's official report on the details will be eagerly awaited.

★ ★

Joseph M. Schenck

The passing of Joseph M. Schenck takes from the industry another of its founding fathers—a stalwart in every sense of the word who contributed tremendously to its early success and continuing progress. For nearly half a century, Mr. Schenck was dedicated to the service of the motion picture, first as an exhibitor and then in production and distribution. His long and brilliant career was marked with many innovations leading to the industry's emergence from routine film output to productions of high quality. He was the mentor of promising talent, discovering and developing, not only new stars but producers and directors and key men in production and distribution.

Joseph Schenck was a man of great vision and enterprise and he showed equal acumen in other business fields with that which led to his success in this field. His counsel was widely sought and freely given—even to competitors—which was helpful to the industry as a whole. As a founder of the Motion Picture Relief Fund and of the Academy of Motion Picture Arts & Sciences, he further exemplified his devotion to the people of this business and to its best interests. The industry was inspired and enriched by Joseph M. Schenck's association with it.

★ ★

WOMPI's Remarkable Record

The Women of the Motion Picture Industry, whose number totals just 525 members in 12 U.S. and Canadian cities, have contributed more than a half-million dollars to charitable causes in the eight years since the organization's founding. That means an average of about $1,000 per member, which is a remarkable record indeed! And all of this fine work has been accomplished despite the fact that, besides their jobs, these moderate wage earners also have homes and children to take care of. No wonder the industry is proud of its WOMPIs.

Ben Shlyen

BUILT-IN SCALE FOR PERCENTAGE FILMS GETS DISTRIBUTOR OKAY

Allied Says 6 of 8 Majors Like Idea of Making Past Grosses Basis for Deal

COLUMBUS—All but two of eight major distributors have agreed to an Allied States Ass'n proposal that all film contracts have written into them a dollar scale on percentage pictures based on previous grosses and previous settlements, Marshall Fine, president of Allied, reported at the convention here this week of Independent Theatre Owners of Ohio.



Marshall Fine

What this means is that if the past record of a theatre shows that the final adjustments average 35 per cent on a $1,500 gross, 32.5 per cent on a $1,200 gross, 30 per cent on a $1,000 gross, etc., this scale would be written into future contracts.

"Both the exhibitor and the distributor would know that so many dollars would be paid on such-and-such a gross," Fine said. "This will not save the exhibitor money, but it will save time. He won't have to wait months for an adjustment, or go through the routine of negotiating for final settlement on every picture. This will enable him to devote more time to the actual job of operating his theatre and promoting the pictures on his screen.

Fine said it can be a money-saver as well as a time-saver for the distributor, in bookkeeping procedures, in billing and time consumed by sales executives in negotiating settlements.

Fine had talked to sales managers of all the companies except Paramount, which was holding its global sales conventions at the time the Allied president was in New York for conferences.

He explained that what he meant by reporting that six of eight sales chiefs were in favor of the plan was that they either said they were willing to inaugurate the policy immediately, or liked the idea well enough to pursue it further, with acceptance as the goal.

"These were not brushoffs," he said, "but sincere efforts to solve a long-existing problem in the area of negotiating settlements on percentage pictures."

Fine said more good can be accomplished by sitting down with distributors and working out problems than by "ranting and raving." He also stated Allied has doubled the number of theatre units in membership since January 1.

Al Sindlinger urged exhibitors to conduct town surveys by having cashiers call 15 to 20 persons per night on block-by-block basis and ask them pertinent questions about their movie attendance. He advocated refusal by exhibitors to book films that are not presold. He said exhibitors will be hurt if more networks turn to showing prime time TV movies. He said distributors should start selling pictures to the public six to eight months in advance of release.

Johnny Jones, Columbus Dispatch columnist, deplored the decline of old-fashioned press agentry and urged revival of songfests and colorful exploitation stunts. "Movies still are news," he said, in urging showmen to get to know editors and give news of theatres in "presentable fashion." "If you still expect just to open your doors and attract big business, you'll be disappointed," Jones said. A family policy will do more business in the long run than sexy films, he said, adding "people want entertainment, not controversial films"

Edward L. Warner, regional public relations manager for General Motors, said movies and motors have similar public relations problems and advocated more kid matinees, cartoon shows, use of marquees for civic campaigns and "being a good neighbor." Warner said showing nudist and sex films is an example of poor public relations which can harm good films.

REPORT BY PETER LEVATHES:

20th-Fox Product Picture Bright for New Season

HOLLYWOOD — Confirmation of the strength and solidity of 20th Century-Fox and its brightening future was received by 200 of the studio's executives, department heads and technicians in an assembly called by Peter Levathes, vice-president in charge of production.



Peter Levathes

In outlining the company's current situation and future prospects, Levathes said by the end of the year the studio will have completed its entire production schedule of 1962 releases, and in the coming year will make 15 pictures for its 1963 program.

The studio chieftain pointed out that 20th-Fox currently has six big dramatic spectacles in the course of filming, another six in the cutting rooms, and five television serials providing four hours of video showings per week, in addition to which the studio is spending $3,000,000 for new and bigger crafts buildings.

"This should dispel any rumors that the studio is considering even a temporary shut-down," Levathes declared, adding that the 15 pictures scheduled for 1962 should suffice to scotch widely circulated rumors that the studio would shut down towards the end of the year. He further stated that all 1962 releases will be completed by February and noted that this would be the first time in years that the studio's product would be wound up so far in advance.

Although the company is committed to release a number of "B" pictures, when these contracts are finished, there will be no more "small" films on the studio's schedule, Levathes emphasized. All 15 photoplays starting next year will be "A" product, he said, with budgets set between $2,000,000 and $4,000,000.

The studio head also reported to staffers on his recent extensive tour of the company's shooting activities in Europe, including "Cleopatra," "Satan Never Sleeps," "The Inspector," and Darryl F. Zanuck's "The Longest Day." He further cited facts on two other projects now before the cameras, "Hemingway's Young Man" and "The Lion," and three others ready to roll —Mark Robson's Red Lion Productions "Nine Hours to Rama" and "Something's Got to Give," and Jerry Wald's "Mr. Hobbs Takes a Vacation."

With the completion of the above films, 20th-Fox will, for the first time in its history, start a new year with an entire year's product in shape for release. This, Levathes stressed, means that the company's sales departments and exhibitors will have ample time to give every picture a complete distribution, advertising, publicity and exploitation campaign.

In editing and scoring stages at the studio are "The Comancheros," "The Second Time Around," "Bachelor Flat," and "Tender Is the Night," supplemented by "The Innocents" and "Gigot."

Annual COMPO Meeting Set for Nov. 3 in N. Y.

New York—The annual meeting of the Council of Motion Picture Organizations will be held here on November 3 in the Astor Hotel. Membership, board of directors and executive committee will be represented. The meeting originally was scheduled for October 23.

SBA IN POLICY SHIFT TO EASE LOW INTEREST THEATRE LOANS

Seeks to Expand Volume And Scope of Help for Small Business Firms

WASHINGTON—News of major importance to the nation's motion picture exhibitors is a quietly effected, substantial revision of the lending policies of the Small Business Administration.

Under President Kennedy's new administrator, John E. Horne, the administration has expanded the volume and scope of its loans to small business firms, and has streamlined the handling of applications.

PROMPT, SYMPATHETIC ATTENTION

Most important to the film industry, it is now giving prompt and sympathetic attention to applications for loans by theatre owners, and now includes a theatre owner on its national advisory council, Edward B. Arthur, operator of a 22-theatre chain in the St. Louis area.

The SBA has recently announced loans to four theatres, for expansion or conversion to drive-ins:

Art-Vue Drive-In, Arkansas City, Ark., $28,000; Hi-Way Drive-In, St Clair, Pa., $40,000; Windham Drive-In, North Windham, Me., $15,000, and Hancock Drive-In, Hagerstown, Md., $100,000.

An administration spokesman said loan applications by theatre owners will be considered for expansion, for conversion to drive-in, for modernization, for debt consolidation, and in some instances, for working capital.

Theatres grossing less than $1 million a year are eligible for loans up to $350,000 for ten years, at interest rates ranging from 4 to 5.5 per cent.

Under the law the SBA can only consider applications for loans which have been rejected by banks. The law also requires that the applicant's credit standing must be satisfactory, and that the project be appraised by the SBA as a sound business venture that offers "reasonable assurance for repayment."

In line with the policies of the Kennedy administration, Horne is giving a high priority to all loan applications from the 800 "depressed areas" of the nation. Since he has taken over, the total of small business loans granted has shot up 59 per cent.

Horne also has slashed much of the red tape involved in processing applications, and has enlisted broader cooperation from private banks.

A CHARGE OF LAXNESS

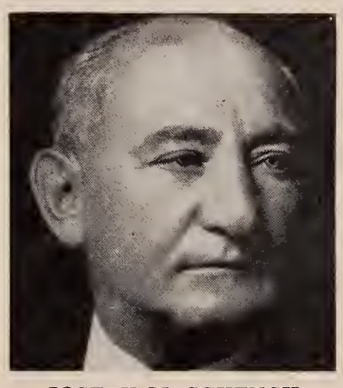
Members of the Senate and House Small Business Committees had felt that during the Eisenhower regime the Small Business Administration was lax in carrying out the functions for which it was created.

For a time the SBA had ruled that no loan applications would be accepted from theatres (along with liquor dealers and gambling establishments). This was rescinded when the TOA protested, but few loans to theatres were granted during Eisenhower's two terms in office.

Joseph Schenck, Pioneer In Film Industry, Dies

HOLLYWOOD—Joseph M. Schenck, one of the last of the motion picture pioneers, died October 22 in his home in Beverly Hills. The veteran producer succumbed in his sleep at the age of 83, after being in ill health since 1957, when he suffered a severe heart attack.

Widely noted for his business acumen and fair dealing, Schenck, particularly during his years as president of United



JOSEPH M. SCHENCK

Artists Corp. and later as chairman of the board at 20th Century-Fox, was often called upon to act as arbitrator in industry disputes, even when the battles concerned rival companies.

A native of Russia, Schenck and his brother, Nicholas Schenck, entered the entertainment business through the purchase of two amusement parks, the Paradise in Upper Manhattan, and the Palisades in New Jersey. It was while operating these spots that the brothers met Marcus Loew, then head of Loew's Consolidated Enterprises, who leased space in Paradise Park to exhibit movies. The Schencks went into business with Loew and eventually bought two theatres themselves.

Joseph Schenck began producing films with such early day stars as Roscoe (Fatty) Arbuckle, Constance Talmadge, Evelyn Nesbit, Buster Keaton and Norma Talmadge, whom he married in 1918, and later divorced.

In 1924, Schenck was elected board chairman of United Artists. When Darryl F. Zanuck left Warner Bros. and formed 20th Century Pictures Corp. in 1933, Schenck backed the young producer and was powerful in aiding Zanuck in his fight against organized opposition to get talent. It was largely through his support of Zanuck that the Fox Film Corp. eventually merged with 20th and a mighty new film company was established

Magna Theatre Corp., which developed the successful Todd-AO process, was one of Schenck's last big business enterprises. He helped finance the late Mike Todd in the production of "Around the World in 80 Days."

Schenck was also active in civic and charitable causes. He served as national vice-president and California chairman of the National Foundation of Infantile Paralysis; chairman of the Motion Picture Division of the Community Chest; and was active in founding the Academy of Motion Picture Arts and Sciences.

He is survived by brothers George and Nicholas, as well as two sisters, Mrs. Sarah Berger and Mrs. Annie Nayfack.

Blue Law Enforcement Threatens Theatres

INDIANAPOLIS—Merchants have taken full-page ads in Indianapolis and South Bend newspapers warning that equitable enforcement of the Sunday "blue law" would require the closing of motion picture theatres on the Sabbath. The ads were sponsored by businessmen whose operations were affected by a drive to enforce a hereto unenforced 56-year-old law.

Explained in the ads is the following: "Under the antiquated 1905 blue law everyone who works in a moving picture theatre could be compelled to cease working from midnight Saturday to midnight Sunday and thus deprive all of us from going to the movies."

Hoosier exhibitors are beginning to show increasing concern even though theatres have been untouched by the Sunday closing law. Groups of merchants in Indianapolis, South Bend and Fort Wayne have challenged the constitutionality of the law. Enforcement temporarily was restrained with the granting of an injunction by an Indianapolis court. In a similar case a Fort Wayne court handed down a permanent injunction.

The state's exhibitors fear a maneuver now planned by a group of enraged merchants. This strategy, designed to stir the public against the statute, calls for action through the courts to mandate allout enforcement of the law. Closing of theatres likely would be the first effect of the move.

First Quarter of 1961-62 Has 54 Films for Release

By FRANK LEYENDECKER

NEW YORK—The first quarter of the 1961-62 selling season (September through November) will have a total of 54 new English-language feature releases from the nine major companies, plus Buena Vista and Continental Distributing, the only other distributors with a regular schedule of releases. A few independents, such as Filmgroup, or British or European pictures like Kingsley's "The Risk" and Louis de Rochemont's "Question 7," may add another half-dozen features to the three-month schedule.

FIVE UNDER LAST YEAR

The 54 features for release September through November 1961 are only five less than these same 11 companies released during the same three-month period in 1960, an indication that the total number of pictures for this entire current season may approximate the 225 released last season by these same companies.

Among the important pictures scheduled for release during November will be "Blue Hawaii" and "Paris Blues," both with musical backgrounds; "Bachelor in Paradise" and "Everything's Ducky," both comedies, and action-adventure epics, including "The Comancheros," "X-15," "Colossus of Rhodes," "Mr. Sardonicus" and "The Mask," the latter the first picture in depth-dimension. "Susan Slade" and "Too Hot to Handle" are other November releases.

Broken down by companies, the November 1961 releases will be:

ALLIED ARTISTS — "Too Hot to Handle," starring Jayne Mansfield and Leo Genn. AA also released "Twenty Plus Two" in October.

AMERICAN INTERNATIONAL—"Guns of the Black Witch," in CinemaScope and color, with Don Megowan and Silvana Pampanini, produced in Europe, and "Lost Battalion," with Leopold Salcedo and Diane Jergens. AIP released no pictures during September or October.

BUENA VISTA—No November release but released "Greyfriars Bobby" in October.

THREE FROM COLUMBIA

COLUMBIA—"Mr. Sardonicus," a William Castle production with Guy Rolfe, Audrey Dalton, Ronald Lewis and Oscar Homolka; "Everything's Ducky," starring Mickey Rooney and Buddy Hackett; "Valley of the Dragons," with Sean McGlory and Cesar Danova. During September and October, Columbia released six other features.

CONTINENTAL—"Never Let Go," produced in England, starring Peter Sellers, Richard Todd and Elizabeth Sellars, and "Rififi for Girls," made in France with Najda Tiller. During September and October, Continental released three other British pictures, plus one in Spanish.

METRO-GOLDWYN-MAYER —"Bachelor in Paradise," in CinemaScope and color, starring Bob Hope and Lana Turner with Janis Paige, Jim Hutton and Paula Prentiss, and "Colossus of Rhodes," in CinemaScope and color, produced in Italy, starring Rory Calhoun with Lea Massari. During September and October, MGM released three other features.

PARAMOUNT—"Blue Hawaii," in CinemaScope and Technicolor, a musical starring Elvis Presley with Joan Blackman and Angela Lansbury. During September and October, Paramount released three other pictures.

TWENTIETH CENTURY-FOX — "The Comancheros," in CinemaScope and De Luxe Color, starring John Wayne, Stuart Whitman, Ina Balin and Lee Marvin, and "The Purple Hills," in CinemaScope and color, starring Gene Nelson and Joanna Barnes with Kent Taylor. During September and October, 20th-Fox released five other pictures.

UNITED ARTISTS—"Paris Blues," made in Europe by the Mirisch Co., starring Paul Newman, Joanne Woodward, Sidney Poitier with Louis Armstrong; "X-15," in color and Panavision, with Charles Bronson, Mary Tyler Moore and Brad Dexter, and "Dead to the World," with Rudy Talton and Jana Pearce. During September and October, UA released nine other pictures.

UNIVERSAL-INTERNATIONAL — "The Sergeant Was a Lady," with Martin West, Venetia Stevenson, Bill Williams and Catherine McLeod. During September and October, U-I released one picture each month.

WARNER BROS. — "Susan Slade," in color, starring Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan and Brian Aherne, and "The Mask," a Canadian-made feature in depth-dimension, with Paul Stevens. During September and October, WB released three other features.

As during the 1960-61 season, production abroad seems to be on the increase. Of the 54 pictures for release from September through November 1961, 25, or almost half were produced either in England, on the Continent or in Australia or Canada.

TOA Adds Five in South, One in Idaho to Roster

NEW YORK — Theatre Owners of America added six theatres to its membership during the last week, five in the south and one in Idaho.

B&D Theatres, Inc., Biloxi, Miss., has enrolled its Avenue and Biloxi theatres in Biloxi; its A&G Theatre in Bay St. Louis, Miss.; the Deluxe in Slidell, La., and its Arabi in Arabi, La.

Adam Shubert of Gooding, Ida., has enrolled his Shubert Theatre in that city.

SW Pays 30-Cent Dividend

NEW YORK—A dividend of 30 cents per share on the common stock was declared by the Stanley Warner board last week, payable November 24 to stockholders of record on November 8.

It's Official: Astor Acquires Controversial French Film

NEW YORK—Long-pending negotiations whereby Astor Pictures would acquire the United States distribution rights to the



Albert Saltiel, left, and George F. Foley sign contract for distribution of "Les Liaisons Dangereuses."

controversial French film, "Les Liaisons Dangereuses," have been completed and Astor will release the picture at the year-end. This was announced Monday (23) by George F. Foley, Astor president, at a press party in the company's homeoffice. Dollar figures were not revealed, but it was confirmed that the agreement with Albert Saltiel, director general of Les Films Marceau of Paris, established a new high for French film rights in the United States.

"Les Liaisons Dangereuses" is said to be France's biggest boxoffice hit of all time. The De Gaulle government, however, tried to halt its export for more than a year because of protests by the Academie Francaise and political elements due to the film's alleged immorality. After considerable pressure, the authorities relented and granted permission for the picture to be brought over on a basis of its moral and human overtones, Foley said.

Douglas Netter jr., head of Astor International, said that the company planned to distribute between eight and ten pictures a year, half of which would be co-produced. These, he said, would be moderately budgeted films to be made principally in Italy on a mutual or full financing basis.

Conn. Pay TV Hearing Set Nov. 9 in Appeals Court

WASHINGTON—A hearing in the RKO Phonevision pay television case of Hartford, Conn., has been scheduled for November 9 by the U. S. Court of Appeals for the District of Columbia. The suit was filed by Connecticut exhibitors challenging the Federal Communications Commission order granting a three-year trial.

It is customary, under the court rules, to allow each of the parties 30 minutes for argument, though this may be extended by the court upon request by one of them. The Connecticut Committee Against Pay TV and five Hartford, Conn., theatres—represented by attorney Marcus Cohn—would share an hour with a spokesman for the office of the FCC's general counsel.

After the hearing the court will take the case under advisement, and there is no set time for handing down a decision.

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36
MAGAZINES

68,479,092
CIRCULATION

On the Censorship Front

Columbus Sets Up Review Board to Look at Films

COLUMBUS—The city council voted, 6-1, to set up a 15-member motion picture review board which will view films at regular theatre showings and report to police any violation of city and state anti-obscenity laws. If police fail to act, then the board has authority to swear out affidavits against the offending theatre.

Films may be viewed by as few as five members. Votes of three of the five members are needed to cite a theatre for violations. Police chief George Scholer told the council his department still will have to view films to see if police agree with the board's judgment.

The council killed another ordinance which would have forbidden minors to see "lewd" films.

The only vote against the board law was cast by Mrs. Golda May Edmonston, sponsor of the twice-defeated censorship ordinance. "I can't see that this law helps the situation at all," she said. "I'm still in favor of censorship." She said she hopes the censorship question will be placed on the ballot next year.

Councilman Robert Smith, sponsor of the board of review ordinance, said the council had to act "because present laws are not being adequately enforced and the film industry has not been interested in doing a cleanup job."

The board members will be appointed by Mayor Ralston Westlake and serve without pay except for expenses. Smith estimated total expenses would not exceed $500 a month.

Ken Prickett, ITOO executive secretary, requested the council to require that at least one industry representative be appointed to the board. The council left the selection of the board up to the mayor but reserved the right to approve his nominations.

City Censorship Loses In Los Angeles Poll

HOLLYWOOD—In an unofficial film censorship survey conducted by Los Angeles City Councilman Lemoine Blanchard among his constituents, the establishment of a municipal censorship board was roundly opposed. At the same time, results showed that voters in Blanchard's area, which takes in a part of the San Fernando Valley and of Hollywood, highly approve a "get-tough" ordinance that would levy stiff fines and prison terms on persons showing lewd films in public theatres.

At his own expense, the councilman fired a questionnaire on motion picture exhibition to the 65,000 voters in his districts, asking (1) "Do you believe the city should establish a censorship board to review questionable motion pictures?" and (2) "Do you believe that the city should adopt a get-tough ordinance calling for stiff fines and imprisonment of persons showing lewd and immoral pictures in public theatres?"

To date, replies had been received from approximately 20,000 of the voters, with the following results: 50.8 per cent replied "No" to the censorship board query, while 38 per cent replied affirmatively and 11.2 had no opinion. Affirmative replies soared to 67.5, negative 23.5 and nine per cent no opinion on the question of fines and imprisonment.

The response by 20,000 persons is considered exceptional and is indicative of the interest in various controls and censorship measures proposed in the area recently.

Des Moines Considers Strong Film Measure

DES MOINES—The city council has proposed an ordinance which, if passed, would give the council power to revoke permits and close theatres showing indecent films or using objectionable film advertising. The action followed complaints that many motion pictures shown in Des Moines and the advertising related to them are unsuitable for teenagers.

The proposed ordinance, which the council ordered drawn up on October 23, also would establish a motion picture inspection board to investigate complaints against city-licensed theatres and make recommendations to city officials.

Des Moines has 11 city-licensed film houses. The regulatory measure would not apply to theatres, including several drive-ins, outside the corporate limits. For this reason, city legal chief Leonard Abels recommended that Gov. Norman Erbe direct state and county officers to cooperate with Des Moines in enforcing the proposed ordinance.

Abels suggested that the inspection board include a teacher, a minister, a member of the film industry, and a newspaperman, or radio and TV representative. In an appearance before the council, Abels said enforcement of the program would help "clean up" film exhibitions in the city, but he added: "A voluntary censorship program by the film distributors might be even more effective.

He claimed the "trend to movies both sensational and sensual is an effort to recapture part of the audience lost to television by providing entertainment not available over the air waves."

Concerning movie ads, Abels commented that "sometimes the actual films are neither obscene, indecent nor pornographic . . . but the ads are written to entice the public, especially the younger members, to attend with the expectation of high vicarious adventure."

Sidney Schaefer, 56, Dies; With Columbia Pictures

NEW YORK—Sidney Schaefer, director of media and printed advertising for Columbia Pictures, died October 21. Funeral was at the Riverside Funeral Chapel Monday (23).

Schaefer, who was 56 years old, was a veteran of more than 35 years in the amusement industry and joined Columbia in 1946 after being with Hanff-Metzger, Buchanan & Co. since 1926 as a media space buyer. While there, he was media publicity director and account executive representing motion picture accounts, including Paramount, 20th Century- Fox, United Artists, Republic, PRC and Paramount-Publix.

New Title for Para. Film

NEW YORK—"The Pigeon That Took Rome" is the new title of the Melville Shavelson Llenroc production being filmed in Rome for Paramount, first called "The Easter Dinner." Shavelson is also directing the film, which stars Charlton Heston and Elsa Martinelli with Harry Guardino, Baccaloni, the opera star, and Marietto, the child actor, featured.

Exhibitor of 'Sins' Is Given Stiff Penalty

OAKWOOD, OHIO — Edward M. Eads, 31-year-old manager of the Far Hills Theatre, only film house in this city adjacent to Dayton, was sentenced to six months in the workhouse and fined $2,500 for showing "The Sins of Youth," by Municipal Judge Frederick Howell, who had found him guilty of violating the state's anti-obscenity law in showing the film in the theatre last Jan. 30. Judge Howell also ordered the film destroyed.

Charles E. Brant, Columbus, Eads' attorney, said the case will be carried to the court of appeals. A plea for a new trial had been turned down earlier by the Oakwood judge. Judge Howell said he viewed the penalty he gave Eads as "more or less heavy." The six-month sentence in the workhouse was the maximum that could be levied, while the fine could have been as high as $5,000, he pointed out.

Eads' sentencing was the result of charges in a warrant filed by Oakwood Police Sergeant Donald Porter. Porter is one of four Oakwood officials and 12 private citizens who are defendants in a $1,350,000 damage suit filed by Adolph Herman, president of the Far Hills Theatre, Inc. Herman filed a suit September 22 in Montgomery County common pleas court at Dayton, claiming the defendants "conspired together for the purpose of injuring the theatre's business." He said that as a result of the allegedly conspiratorial acts of the defendants, the reputation of the theatre has been maligned and damaged.

The defendants in the suit, including city manager A. C. Bergman, police chief Leon Lynch, and police sergeant Raymond Oseit, as well as the dozen private citizens, had been instrumental in the filing of obscenity charges against Eads for showing three other films. Last September 6, "The Immoral Mr. Teas" was confiscated, and September 10 "Twilight Girls" and "Fast Set" were seized.

Hearings in connection with these films have been scheduled for later.



Report to the Industry

$1.25-$1.50 Movie Ticket a First-Run Fixture; Find Little Patron Resistance to New Format

'Sliding' Admissions on Basis of Attraction's Value Becoming Standard Practice

KANSAS CITY—The day of the $1.00 admission price to a first-run theatre in the larger U.S. cities is on the way out, and exhibitors appear to have successfully introduced the $1.25 and $1.50 ticket as the norm with a minimum of resistance from the moviegoing public.

Not only has the $1.00 ticket all but disappeared from the first-run scene, but the "established" admission price also seems to have become a practice of the past. In its place has appeared the "sliding" admission scale, with theatres shifting prices with the quality of the picture shown. This has become a nationwide practice. A theatre will charge $1.25 one week, and up the tariff to $1.50 or higher the next, if the picture is in the blockbuster class. And in some situations, exhibitors are dropping below $1.25 when they are unable to book a strong attraction.

A COST OF LIVING PHASE

The public has accepted the increase in the cost of moviefare as just another phase of the general rise in the cost of living.

The changing admissions picture was reported in a survey of 24 key cities across the nation by BOXOFFICE, in which the publication's staff members and correspondents participated.

In 18 of the 24 cities checked, admissions at first-run theatres are at the $1.25 minimum, and run as high as $2.00 and $2.50 in such metropolitan centers as New York and Los Angeles. There were only four cities in which a first-run ticket could be bought for less than $1.00—Jacksonville, Memphis, Syracuse and strangely enough, Miami, where prices ranged from 85 cents in several of the Wometco circuit theatres to $1.75 plus an extra 25 cents for a loge chair at theatres operated by the Florida States chain.

WITHIN LAST 18 MONTHS

The "sliding" scale admissions policy has been in effect in some of the cities for about 18 months, but a number of cities where the $1.00 admission had prevailed moved into the more rarified atmosphere of the $1.25 band in the last year. Even in cities where circuits for years have been preaching a policy of low admissions to win bigger audiences for an industry built on the mass-entertainment theory, this bit of movie-house philosophy has been abandoned in the face of rising costs in all phases of theatre operation. In St. Louis, for example, where the St. Louis Amusement Co. for years has been an advocate of low-ticket costs—with youngsters under 12 still admitted free if accompanied by their parents—two first runs charge $1.50 and two others get $1.25. Only the 3,800-seat St. Louis Theatre holds to the low-admissions policy, charging 90 cents evenings and 75 cents matinees.

Generally, exhibitors feel they have gone about as far as they can go on movie ticket prices, and no evidence was reported that increases are being contemplated. In Boston, where some 16 to 18 first-run houses have adopted the "sliding" scale policy, exhibitors reported their present $1.25 to $1.49 scales will prevail for some time, as this is "all the traffic will bear." Yet, for hard-ticket, reserved-seat attractions, motion picture prices in the Bay City are nearing the legitimate theatre level, and there is no resistance to a $3.00 top Friday and Saturday nights and a $2.80 top weekdays.

The "sliding" scale is affecting the kiddy admissions, too. It was brought on by the

COMPARATIVE TICKET PRICES IN 24 KEY U. S. CITIES

	Downtown 1st Runs-Eve.	Downtown 1st Run-Mat.	Suburban 1st Runs	Children's 1st Run	Drive-Ins	Hard Ticket Roadshows
Albany	$1-$1.25	———	$1.25 Art Hause	35c; 50c for special films	80c; $1.25 for blockbusters	$1.50-$2.50
Baltimore	$1.49	$1.25; 90c a.m.	———	50c	90c	$2.50 eve., all day Fri-Sat.-Sun.
Boston	$1.25; $1.49 on bigger pictures	90c-$1.25	Art Houses-90c mat. $1.25 eve.	———	90c	$1.50 to $3.00
Buffalo	$1.00-$1.25	70c-90c	$1.00-$1.25	40c-50c	$1.00-$1.25	$2.00-$2.75 eve. $1.50-$2 mat.
Cincinnati	$1.25; 25-50c higher on weekends	$1.00-$1.25	$1.25-$1.50	40c-50c 25c-35c suburban	$1.00 top; 75c ave.	$2.00-$2.50
Columbus	$1.25	90c-$1.00	———	35c; 50c on big kid pictures	75c; 90c on roadshow films	$2.50 eve. top $2.00 mat.
Detroit	$1.49; $1.80 on big pictures	90c; $1.25-$1.50 on big pictures	$1.50; $1 mat.	50c	$1.00	$2.65 top weekday eve.; $3.00 Fri.-Sat. eve.
Hartford	$1.00; $1.25-$1.50 for big pictures	75c	———	50c	———	$2.50
Jacksonville	90c; $1 at one theatre, $1.25 at another	———	Same as downtown	35c-50c	75c	———
Kansas City	$1.25-$1.50	$1-$1.25	90c-$1.25	35c-50c	90c	$2.50
Los Angeles	$1.25 multiple runs; $2 exclusive run	90c-$1.00	$1.25; Art Houses $2.-$2.40	25c-35c	$1.25; $1 at last runs	$2.80 top. $3.50 weekends
Miami	85c-$1.75 Loge 25c extra	85c-$1.25	$1.25 Art Houses	25c-35c	90c	$3.50 top
Minneapolis	$1.25; $1.50 on bigger pictures	85c	$1.25; eve. price all day Sunday	35c	75c-85c	$2.40 Sun-Thurs. $2.65 Fri.-Sat.
Milwaukee	$1.25	90c	90c	30c		$2.50; $1.50 mat.
Memphis	90c-$1.00	75c-90c	$1.00	25c-40c	———	$1.75-$2.00
New Orleans	$1.00-$1.25; incr. for bigger pictures	85c-$1.00	———	35c	75c	———
New York	$2; $2.50 weekends $1.80 at Music Hall	90c-$1.25	———	Same as adults	———	$3.50 eve.; $1.50 mat.
Pittsburgh	$1.50	$1.25	85c	50c	90c	$1.50-$2.75
Phoenix	$1.25; $1.75 to $2.50 Art Theatres	$1.00	$1.25-$1.50; Lages $1.75	50c-75c	$1.00	$2-$2.50 Sun-Thur. $2.50-$3 Fri.-Sat.
Portland, Ore.	$1.49-$1.75 for loges	$1.00-$1.25 for loges	$1.49-$1.75	35c; $1.10 for juniors	$1.00; 50c 12-15 yrs.	$1.50-$2.50
St. Louis	$1.25-$1.50	90c-$1.50	$1.25	35c-50c	75c; $1.20 carload	$2.50
San Francisco	$1.25-$1.50 $1.50-$1.80 loges	$1.25-$1.50	$1.25	35c-50c	90c; 60c students	
Syracuse	90c weekdays $1.00 weekends	65c	$1.00-$1.50	35c-50c	85c	———
Toledo	$1.25	90c	———	25c-50c	85c-95c	$1.75-$2.00 $2.50 Sat.

successful introduction of the 50-cent admission charged when Disney pictures played first-run houses, a rather standard practice now in all sections of the country. Some theatremen, discovering a minimum of complaints on a rise from the 25-35 cent level, experimented with the increased scale for other pictures having a special appeal to youngsters, and discovered the same lack of resistance when they set a 50-cent scale for such films as "Misty," "Journey to the Bottom of the Sea" and "Snow White and the Three Stooges."

THE KIDS DON'T COMPLAIN

As an Albany exhibitor commented, "A kid who is apt to spend 75 cents at the concessions counter isn't likely to complain about paying 50 cents at the boxoffice."

As expected, New York and Los Angeles, where the film companies showcase their pictures, get the top prices in the country. Yet, these admission scales have held for a number of years and there hasn't been a change in overall ticket costs on Broadway for about five years. These prices range from 90 cents for early shows to $2.50 for Saturday night performances. And Radio City Music Hall, despite its lavish stage shows, is still the most moderate of the first-run theatres, with the charge pegged at $1.75 for general admission up to $2.75 for reserved seats in the loge.

On Broadway, there's a $2.00 top at the Astor, Paramount and Victoria and a $2.50 top at the Capitol, Criterion, Palace, Rivoli and Loew's State. The plush art theatres, many of which play day-and-date with the big Broadway houses, appear to be evenly divided between $1.80 and $2.00 top, though a few of them stick to a $1.50 and $1.75 level. There are 17 theatres in the art category.

Two-a-day attractions are another matter. For these, there are top prices of $3.50, ranging up from $1.50. "La Dolce Vita" and "Exodus" are playing at this schedule currently. "Spartacus," which had a long hard-ticket run at this scale, is now on a continuous policy at the DeMille Theatre, with a top of $2.75.

At all Broadway first runs, the scale for children is now the same as for adults.

$2.00 FOR EXCLUSIVE RUNS

In the Los Angeles area, pictures play on a wide range of admission prices. When a picture goes to a theatre on an exclusive run, the price is $2.00, and this figure remains stationary regardless of the quality of the picture. First runs in this sprawling metropolitan area, however, frequently are played on a multiple-run basis. The standard price for these dates is $1.25 evenings, with 90-cent to $1.00 matinees, but prices in this category may vary as some theatres in the smaller suburban towns are unable to get $1.25 for a movie. The "sliding" scale is occasionally in evidence in the multiple-run situations, and when a picture considered particularly "hot" comes along, the evening admissions go from $1.25 to $1.45, sometimes to $1.55.

The United Artists circuit recently introduced a 75-cent matinee at its theatres, and found it to be a good business draw. In this area, everyone seems to be economy-minded in the afternoon, where supermarkets in abundance offer everything at low prices. So UA officials decided to join the economy parade with the 75-cent matinee, and they are very happy with the policy.

The search for special segments of the boxoffice in which to offer special prices, or for special groups to which an economy ticket is an inducement to go to a movie, is evident in areas other than Los Angeles. Baltimore's downtown theatres have a Monday morning shoppers' special of 50 cents to 5 p.m. The Roxy Theatre in Kansas City, a $1.50 house, makes a half-price ticket available from 4:30 p.m. to 5:30 p.m. Kansas City also has a highly successful downtown night for women, when the ladies are admitted to any theatre—playing hard-ticket or otherwise—for 50 cents. The cavernous Fox Theatre in Detroit has moved in for the 12 to 16-year-old business as well as the senior citizens with a 75-cent price at any time.

Film Festival Committee Appointed by Johnston

NEW YORK—A committee to study the industry's participation in foreign film festivals has been appointed by Eric Johnston, president of the Motion Picture Ass'n of America, following the approval of such a group by the board of directors on October 3.

It was pointed out that conditions under which festivals operated had led to a widespread feeling among producers that their films were not fairly treated and, consequently, many producers refused to make their pictures available. Present methods of selecting United States festival entries and desirable changes in festival rules and conditions will be examined by the MPAA foreign film festival committee.

The committee will consist of Wolfe Cohen, Warner Bros.; Walter Mirisch, Mirisch Co.; William Perlberg, Perlsea Co.; James Perkins, Paramount; Mo Rothman, Columbia, and Jerry Wald, Jerry Wald Productions.

Jerome Pickman, chairman of the MPAA's national distributors committee which consists of general sales managers, will work with the new group.

AIP Adds 3 Films to Slate

HOLLYWOOD—American International has added three productions to its 1962 schedule, making a total of 20 features slated to roll by the independent company. New vehicles are "The Haunted Village," to star Vincent Price; "When the Sleeper Walks," by H. G. Wells, and "X" a screenplay by Ray Russell.

Pioneers Annual Dinner Set for November 20

New York—A. Montague, executive vice-president of Columbia Pictures, who has been chosen as 1961's Pioneer of the Year, will be guest of honor at the 23rd annual jubilee dinner of the Motion Picture Pioneers at the Waldorf-Astoria Hotel November 20, according to Simon H. Fabian, president. Montague is the 15th industryite chosen for special honors by the Pioneers.

A cocktail party will be held in advance of the dinner in the Sert Room.

Says Wilmington Press Is 'Pre-Judging' Ads

NEW YORK—The Wilmington, Del., Morning News and Evening Journal acted prematurely in ruling out any advertising of motion pictures dealing with sex deviations and such "pre-judging" could be a disservice to the industry, in the opinion of the Motion Picture Ass'n of America. The publisher of the two newspapers recently announced that he would refuse any advertisement dealing with the subject.

An example, according to an MPAA spokesman, was the British production, "Never Take Candy From a Stranger," which was refused a Production Code seal in the United States, even though any irregularity of sex behavior is only slightly implied in the picture. Under the Code revision, such a picture now could be given a seal. Columbia obtained the rights for the film in England and could have distributed it in the United States if it had received a seal, but, instead, sold it to an independent distributor for states rights release.

The charge that Wilmington newspapers were pre-judging stemmed from the fact that "Never Take Candy From a Stranger" was screened here for women's groups which gave the film their full approval; in fact, many of them took the position that all parents should see the picture as a lesson on child guidance. Instead of being opposed to the production, the women recommended it. To refuse advertising on the film is a case of pre-judging, according to the MPAA.

Members of the MPAA's advertising and publicity directors' committee admit a newspaper has the right to set its own policy as to what is acceptable or not acceptable in advertising. However, the committee will discuss the situation at a meeting scheduled for November 9.

Mann Acquires D.C. House From UA and Syndicate

WASHINGTON—In his first move east, Ted Mann's Emerson Theatre Co. of Minnesota has acquired full control of the Dupont Theatre in Washington. The art house formerly was owned jointly by United Artists and a syndicate of private investors represented by Leopold V. Freudberg, a Washington financier.

Mann, who owns 12 theatres in Minneapolis, St. Paul and Duluth, also heads a booking operation, Northwest Theatres, in the Minneapolis territory.

The Dupont has been setting boxoffice records with "Never on Sunday" for the last 43 weeks.

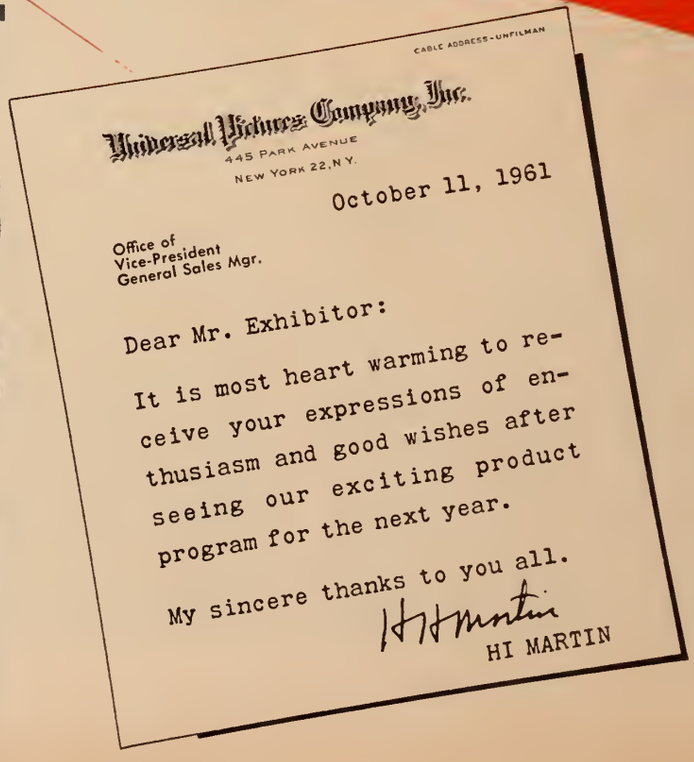
To Make Low-Budget Film

NEW YORK—Lee and Nora Zimmerman, boxoffices treasurers of the Sullivan Street Playhouse since the off-Broadway musical, "The Fantasticks" opened there in May 1960, have formed their own film production company, Leonora Productions, and have left for Mexico City to make "Search Heaven and Hell," the first of three low-budget films utilizing both American and Mexican actors. William Jamail and Ariona de Winter, off-Broadway actors, will play the leading roles.

they saw Universal's forthcoming product program

and then THEY WROTE THEY WIRED THEY CALLED

and here are some of the comments from exhibitors all over the country!



CABLE ADDRESS - UNFILMAN

Universal Pictures Company, Inc.
445 PARK AVENUE
NEW YORK 22, N.Y.

October 11, 1961

Office of
Vice-President
General Sales Mgr.

Dear Mr. Exhibitor:

It is most heart warming to receive your expressions of enthusiasm and good wishes after seeing our exciting product program for the next year.

My sincere thanks to you all.

HI MARTIN

BOSTON, MASS.
"I saw the reel which shows scenes from your coming pictures and can honestly say that as long as I have been in business this is the finest subject of its kind I have ever seen. I hope these pictures are blockbusters at the box office."

Sam Seletsky—
Smith Management Company

BROOKLYN, N.Y.
"Ever since last Friday whenever I have stopped to talk with local exhibitors, the conversation has always come back to the wonderful array of pictures which you exhibited in such showmanlike fashion last Friday. I could not let the opportunity go by without extending my congratulations in writing to you and all of your associates at Universal for the continued flow of top product which we can anticipate for a long time to come."

Manny Frisch
—Randforce Amuse. Corp.

CHARLOTTE, N.C.
"This was an excellent job of presenting excerpts from some of your forthcoming pictures. They look mighty good and I want you to know I am looking forward to their release. This subject should certainly build up enthusiasm for the future not only of Universal but the industry as a whole and adds to the hope for the future of our business."

Ernest Stellings—
Stewart & Everett Theatres Inc.

CLEVELAND, OHIO
"I had the pleasure this week of seeing your forthcoming production reel and may I take this opportunity to say that I am just as proud as you are of the wonderful pictures that Universal has coming. With this wonderful lineup I am sure that Universal will enjoy the success which it so richly deserves and I for one am certainly thrilled to be on your bandwagon."

Joe Lissauer--
Skirball Brothers Theatres

DALLAS, TEXAS
"We have enjoyed seeing the Universal Product Reel and all agree it is great. In fact it is so good we are willing to book the coming Production short. Congratulations."

W.E. Mitchell—
Texas Consolidated Theatres

DALLAS, TEXAS
"Have just had the tremendous pleasure of viewing your wonderful product reel. You can be really proud of your up-coming product and more so in the manner you are presenting your product to prospective buyers, by screening these wonderful excerpts. We of Trans-Texas wish you and your company tremendous success in a fine line-up of product."

Earl Podolnick—
Trans-Texas Theatres, Inc.

DES MOINES, IA.
"It was a well-prepared subject and it was a good thing to familiarize your customers with the coming product, especially products of this stature."

Don Allen—Tri States Theatres

LINCOLN, NEBR.
"Congratulations on a great production reel on what should be a tremendous lineup of hits."

George Gaughan—Cooper Foundation

LOUISVILLE, KY.
"First I want to congratulate Universal on having the know how to assemble the production, acting and writing talent to create six pictures which give every evidence of being in the blockbuster category. Secondly, I want to congratulate you personally on having the foresight to show exhibitors these terrific sequences. This reel cannot help but enthuse the entire industry and give us all added confidence in the future of our theatres. We hope and expect to have the good fortune to play all of these fine attractions in most of our theatres, and I pledge you that we will do everything in our power to merchandise them locally with the same care that Universal has produced them."

Dale H. McFarland—
Fourth Avenue Amusement Co.

MILWAUKEE, WIS.
"I had the pleasure of screening your product reel and want to congratulate you and Universal International for the backlog of tremendous product. I am positive that every exhibitor in the nation who is fortunate to have U.I. on his side will be proud to show these outstanding attractions. Only good product will motivate the public into our theatres."

Al Camillo—Tower Theatre

MINNEAPOLIS, MINN.
"You are to be complimented on the forward move in screening for us your future productions subject. We are enthused with what we saw and look forward to running not only these but the others Roy Miller told us of as being currently in production."

John Branton, Don O'Neill,
Everett Seibel, Chas. Zinn—
Minnesota Amusement Co.
Tom Burke—Theatre Associates
Paul Lundquist—Northwest Theatre Corp.
Harold Field—Park Theatre, St. Louis Park
Robert Hazelton—Independent Theatres

NEW YORK, N.Y.
"I have been exceptionally busy for the past few weeks and have been unable to write you and tell you how impressed I was with the introduction to your coming attractions. I am looking forward, based on what I have seen, to a great year for the balance of this year and for next year. I really want to commend you for having this sort of presentation."

Joe Ingber—Brandt Theatres

PITTSBURGH, PA.
"The shots we saw of the forthcoming releases gave me a terrific shot in the arm and I can only say, if all companies could match your releases, we would again be in a very sound business."

Dinty Moore—Theatre Service Corp.

And many, many more too numerous to mention . . . however, special acknowledgments to:

Dave Wallerstein
Balaban & Katz, Chicago

Gordon Hewitt
N.T.&T., Los Angeles

Ted Mann
Minneapolis

Raymond Willie
Interstate Circuit, Dallas

22 Features, 40 Short Films At San Francisco Festival

SAN FRANCISCO—The fifth San Francisco Film Festival, which opens a 14-day stay Wednesday (1), is clearly the most ambitious to date in scope and quality. Thirty-two countries are represented with 22 feature films and more than 40 short films in the categories of animated, documentary, creative-experimental, fiction and art.

Irving M. Levin, Festival director and its originator, has commented, "Many of the films entered are among the most important and controversial of recent years, and, in addition, represent most of the great talents now making films. Yet, we have managed to maintain ample space for a number of first-films by young directors who, the selection committee feels, have excellent promise. With this group of films, and with the personalities we anticipate will be attending, we are certain of the most successful Festival to date."



A new film by India's noted Satyajit Ray, "Devi," will be shown at the festival. In a scene from the film are Sarmila Tagore and Soumitra Chatterjee.

A CONTROVERSIAL FILM

One of the most widely discussed films of recent months is Luis Bunuel's "Viridiana," the Spanish entry to be presented on November 5. To make this uncompromising indictment of false charity and vain humility, Bunuel returned to his native country for the first time since 1938, when he moved to Mexico.

Bunuel's harsh but honest picture of a young girl striving to become a nun received official condemnation in Spain, but won first prize at this year's Cannes International Film Festival, and has been called by international critics the renowned director's greatest work. Bunuel's classics of the past include "Los Olvidados" (The Young and the Damned); "Land Without Bread," and "The Andalusian Dog."

Nina Drobysheva and a large Russian delegation will accompany that country's entry, "The Clear Sky," to San Francisco. This Mosfilm Studios production is of particular interest here because it was directed by Grigory Tchukhray, whose "Ballad of a Soldier" won first prize at the Festival in 1960.

Winner of first prize at the Moscow Film Festival, the film concerns a love affair between a famous pilot and a young girl who waits for his return as she is expecting to bear a child. D. Khrabrovitsky was responsible for the scenario and Ergey Poluianov for photography.

NEW SATYAJIT RAY ENTRY

One of the high points of the Festival will certainly be the showing of India's "Devi," directed by the internationally acclaimed Satyajit Ray, on November 8. The director of the "Apu" trilogy in his latest film attacks a superstition that is still rife in many parts of India.

"Devi" is the story of a young girl who believes herself to be a goddess and is therefore unable to give herself completely to her marriage. Although the picture was requested by many international film festivals, its showing in San Francisco will be the first outside India. The stars are Soumitra Chatterjee and Sarmila Tagore, both featured in the previous "World of Apu." Camera credit goes to Subatra Mitra.

According to Levin, "There was no motion picture offered by a major American studio of sufficient quality to be presented." However, several independent films will be shown. From his own production company, Kent MacKenzie has contributed "The Exiles," a documentary of three young American Indians living lives of disappointment and desperation in Los Angeles. The picture was deplored, when it was shown at the Edinburgh Film Festival, by the United States State Department. Its critical reception, however, was outstanding.

Other American entries are "The Glass Cage" by Antonio Santellan and John and Faith Hubley's cartoon feature, "Of Stars and Men."

A psychological murder thriller, "The Glass Cage" was shot on a midget-sized budget by 26-year-old Santellan and has been called significant for some of the visual effects accomplished during scenes of high drama.

The Hubleys have been internationally acclaimed for years for their work in cartoons. In "Of Stars and Men," they have treated of space, distance, time and allied scientific concepts in an adaptation of Prof. Harlow Shapley's book which attempts a visualization of man's insignificant place in the universe.

On November 2, admirers of the work of British director Tony Richardson will view his "Taste of Honey," the English entry. The director of "Look Back in Anger" and "The Entertainer," who is also the producer of "Saturday Night and Sunday Morning," has taken yet a further step toward becoming the country's top director by this adaptation of Shelagh Delaney's play.

"Taste of Honey" is a Woodfall production with scenario by Miss Delaney and Richardson, photographed by Walter Lassally and with music by John Addison. Rita Tushingham, a newcomer to English films, stars as a young girl who, trapped by the grim factory environment around her, struggles for fulfillment in a brief love affair, a momentary "taste of honey." The film has never before been seen in a festival.

From Argentina comes the latest work of one of the world's great directors, Leopoldo Torre-Nilsson. According to Levin, Torre-Nilsson himself will accompany his picture to the Festival. The film is "Summer Skin," a detailed variation on a favorite Torre-Nilsson theme, the tendency of the upper class to distort somewhat true human feeling.

UNKNOWN IN U. S.

Still relatively unknown in the U. S., Torre-Nilsson is accredited with the classic "La Casa del Angel." His wife, Beatrice Guido is responsible for the scenario in "Summer Skin," with photography by Oscar Melli.

The Festival opens November 1 with the Czech entry, "The White Dove," a first film by Frantisek Vlacil inspired by the paintings of Theodore Platek. On November 5, a Shaw Brothers presentation from Taiwan, "The Golden Trumpet," will be premiered.

Italy's entry boasts Marcello Mastroianni, acclaimed in this country since "La Dolce Vita," in "Ghosts of Rome," which was directed by Antonio Pietrangeli. In this comic departure from Italy's intensely realistic cinema, fantastic, aristocratic ghosts haunt their descendents' villa. Costarred are Vittorio Gassman, Sandra Milo, Belinda Lee and Eduardo de Filippo.

Jean Gabriel Albicocco, 24-year-old son of the celebrated Quinto Albicocco, directed the French entry, "Girl With the Golden Eyes," a modern, moody, bizarre study of Lesbianism featuring shock photography and a love triangle starring Marie Laforet, Paul Gers and Francoise Prevost.

On November 11, the second Saturday of the Festival, five premieres will be offered: the three American films in the afternoon and entries from Poland and Israel in the evening.

The Polish film is director Andrej Wajda's "Samson," a grim study of the Warsaw ghetto in World War II. Wajda, maker of "Kanal" and "Lotna," is one of the leaders among young Polish filmmakers.

AN ISRAELI DOCUMENTARY

The Israeli film is a documentary, "Description of a Struggle," which suggests that from now on that country's fight will lie in the hearts of the people rather than in the physical battle for survival. The title of the picture was adapted from a story by Franz Kafka by French director Chris Marker.

An interesting event on November 12 will be the Mexican entry, "Animas Trujano," which stars Japan's top male player, Toshiro Mifune. The widely touted Gabriel Figueroa served as photographer in this story of the celebration of an annual festival, "Mayordomia." Figueroa lensed last year's Mexican entry, "Micario."

The Festival will close November 14 with the Germany entry, a comedy of European high society, "The Last of Mrs. Cheyney," which marks Lilli Palmer's return to German films. Costarred will be Miss Palmer's husband in real life, Carlos Thompson, an Argentinian.

Mrs. Twyman Avers Mass Media Now a Scapegoat

CHAMPAIGN, ILL.—Asserting that mass communications had become a favorite scapegoat, Mrs. Margaret Twyman told a forum at the University of Illinois here October 20 that mass media occasionally took on proportions of mass murder. The director of community relations for the Motion Picture Ass'n of America said that each time new mass communication media were developed, the older generation had been the new medium for defects and idiosyncrasies of the younger generation.

Mrs. Twyman, who addressed the university's Faculty Forum Series, said that parents should stop "passing the buck" and assume more responsibility where and when responsibility for their children was concerned. And, she said, "so must we educators of future parents."

"Blaming mass media is an easy escape and is accepted by parents who refuse to examine their own judgments and relationships with their own children, much less to face the facts we now have in this important area," Mrs. Twyman said. "I would encourage you as educators to identify scapegoatism when it is in evidence and call it by its rightful name. While we know scapegoatism is not a new phenomenon, we are doing far too little to counteract it, in my opinion."

Commenting on "West Side Story," Mrs. Twyman said that this picture told more about the minds and hearts, and living conditions, of juvenile gangs than most of the sociology books written on the subject. The problems of assimilating new ethnic groups into a society suddenly became real and deeply moving by the picture, she said, adding "just think how many millions will see and understand the message of this film who never would enter a sociology classroom or think of reading a textbook on this subject."

De Rochemont's 'Question' Booked by 9 U.S. Chains

NEW YORK — Louis de Rochemont's "Question 7," produced by Lother Wolf and Lutheran Film Associates, has been booked by nine circuits across the U.S. in addition to playing at the Guild Theatre, New York, where it opened September 28.

Circuits include Fox West Coast, where the picture opened in October at the Wilshire, Beverly Hills; Fox Intermountain Fox Midwest, RKO, Loew's, AB-Paramount Theatres, SW and Cooper Foundation. After a dozen test engagements last spring, "Question 7" was withdrawn for the summer.

Charles F. Simonelli Married October 26

NEW YORK—Charles F. Simonelli, assistant to the president of Universal Pictures, was married to Rosemary Strafaci, eastern manager of Golf Digest, Thursday (26).

A nuptial mass was celebrated at the Lady of the Skies Chapel at Idlewild, Queens, followed by a private luncheon reception for the family in the Wing Room of the International Hotel at Idlewild.

Simonelli, a native of New York City, entered the film industry as an office boy in the eastern advertising and publicity department of Universal in 1942.

BETWEEN THE LINES

By AL STEEN

More on A.C.E. Films

WE HAVE had a number of inquiries from exhibitors as to when A.C.E. Films would start operating. Their interest was aroused as a result of the announcement of the project's progress at the recent Theatre Owners of America convention in New Orleans.

In checking the situation, we were told that there was no actual target date. Three steps are yet to be taken; namely, the necessary procedures with the Securities and Exchange Commission, the raising of more money and the creation of a management team.

How long all this will take is anybody's guess. The steering committee appointed by the American Congress of Exhibitors to select a management slate may come up with recommendations very shortly. While the name of Max Youngstein has been mentioned as the top man, it is reported that possibility now has become remote and that ACE will explore others in the personnel area.

It is understood that many more exhibitors have expressed a desire to invest in A.C.E. Films as soon as registration with the SEC has been completed. A goal of $15,000,000 is reported to have been set before operations will get under way.

•

Blind-Sightedness

THE LACK of information on forthcoming pictures is disturbing to many exhibitors and this fact was brought into full focus in a conversation with a circuit operator during the TOA convention in New Orleans.

The exhibitor said that, in July, he had received a notice to bid on a picture he had never heard of. Believing it to be an unimportant film, he had tossed the notice in the waste basket. Recently, a competitor called him and asked if he was going to bid on the film in question. The circuit operator said he wasn't familiar with the picture and then, suddenly, recalled what he had done with the notice.

"I found out that the picture had some players of whom my patrons are great fans," the exhibitor told us. "I also learned that it was the type of film that usually packs my theatres and also that it was good entertainment."

He went on to say that if the film companies would advertise their pictures well in advance, he would not have lost out on that particular picture. But, he added, "I had never heard of the feature until I got a bidding notice."

That is just one exhibitor among possibly thousands who are experiencing the same kind of annoyance. The film in question was not a blockbuster in any sense of the word; it was just a good little programmer, but with great appeal. The investment in a single tradepress ad well in advance of release would represent an expenditure of only a fraction of what the income would be on extra business. This short-sightedness of many distributors is costing them hundreds of thousands of dollars.

•

Sloppy Management

THERE has been so much written and discussed about the necessity for good theatre management and operation that it is amazing how some managers completely ignore the advice and then wonder why their patronage has dropped off.

This past week, we received a letter from a man who observed two examples of bad management in two theatres—one a big first-run house and the other a large de luxe neighborhood theatre.

In regard to the first-run theatre, he wrote:

"The stagehand closed the curtain (or traveler) for a collection. And when the newsreel went on, the traveler remained closed until the newsreel was almost completed. So the newsreel was lost. People yelled and clapped but nothing happened.

"Then, there was a disturbance among several people and a woman. The usher did nothing to stop it and just let it go on, all to the annoyance of everyone in the balcony."

As to the neighborhood house, the man wrote:

"When the operator made a changeover, he shut off the sound switch—so no sound. When he was 'buzzed,' he lost the picture and for almost five minutes there was a blank screen."

These were not ordinary, run-of-the-mill theatres. They were big circuit-operated houses. Accidents in many cases cannot be avoided, but these two instances appeared to be the results of carelessness and indifference. That may have accounted for the fact that the letter writer counted only about 50 patrons in one of the theatres which had a seating capacity of well over 3,000.

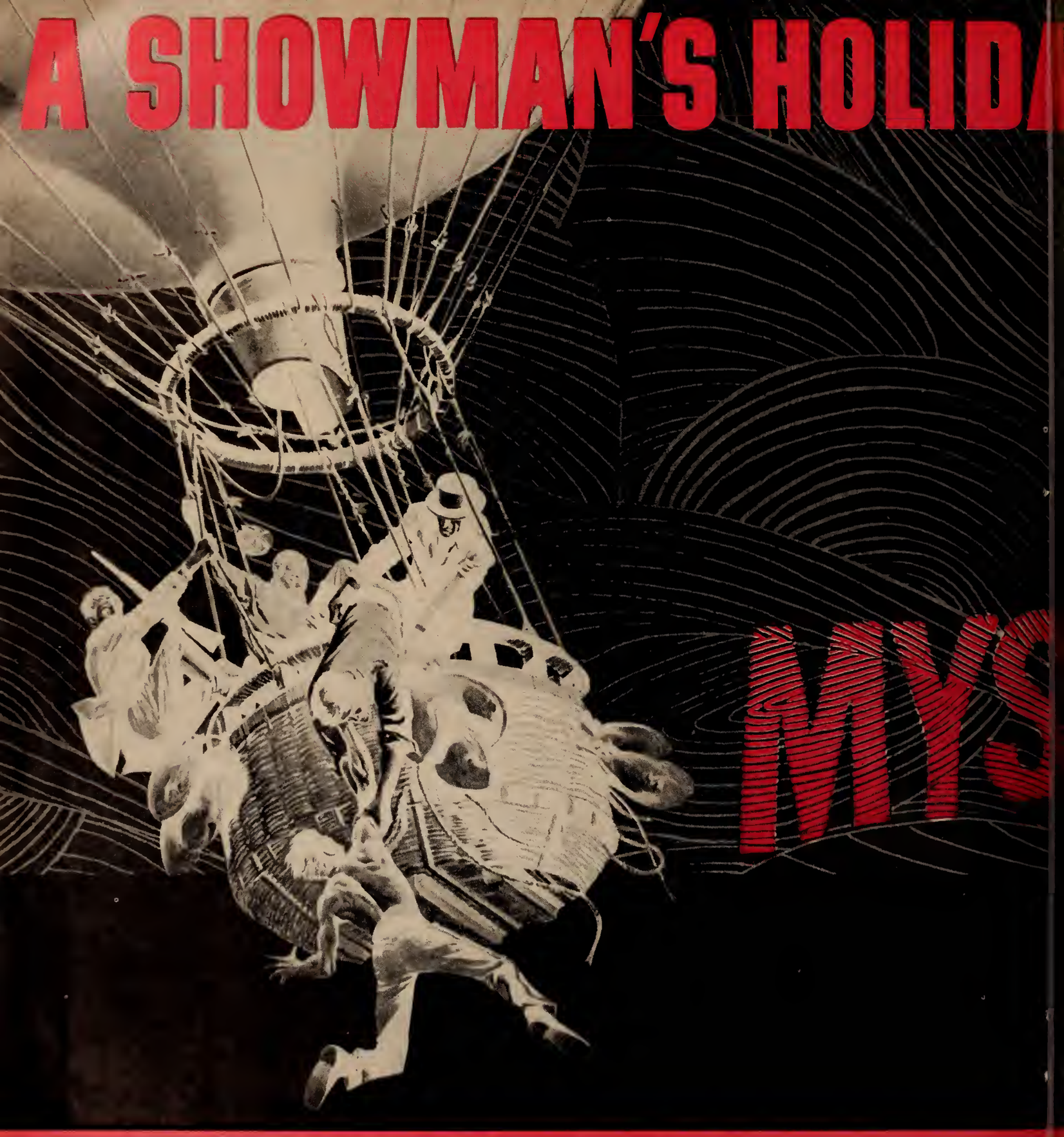
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A TV Switch

THIS came to us in a roundabout way and we can't vouch for its authenticity. But it's a switch on the practice of disposing of pictures to television after they have had their theatrical runs.

The story, as we heard it, was that the operator of a small theatre in a midwestern city is seeking to obtain the film prints of popular television programs for showings in the theatre. His theory is that people who missed a particularly fine TV program have no, or very little, chance of ever being able to see it unless there is a re-run. So the exhibitor would make up a program of outstanding filmed television shows and offer them for those who had missed them or would like to see them again.

Well, that would be one way of relieving the product shortage.



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in SUPERDYNAMATION · starring MICHAEL CRAIG · JOAN GREENWOOD · MICHAEL CALLAN · GARY MERRILL · BETH ROGAN and HERBERT LOM as CAPTAIN NEMO

Screenplay by JOHN PREBBLE, DANIEL ULLMAN and CRANE WILBUR · Based on the JULES VERNE NOVEL · Visual Effects Created by RAY HARRYHAUSEN · Directed by CY ENDFIELD · AN AMERAN FILM · Eastman COLOR

HIGH ALTITUDE BALLOON FLIGHTS...By world-famed Don Piccard! Special cross country weather balloon race sponsored by W. R. Grace & Co.

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RADIO SPOTS...Super-dynamically produced...with action, music and background effects. Special contest spots for deejay planting!

TRAILER PACKAGE... TV and theatre trailers.

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Call *Columbia*
and SET YOUR "ISLAND" DATE TODAY!

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Here is a list of playdates up to press time

ALABAMA
Birmingham.....Strand
Florence..... Cinema
Huntsville.....Tony
Mobile..... Roxy

ARIZONA
Phoenix.....Vista

ARKANSAS
Fayetteville..... Mark
Ft. Smith.....Malco
Hot Springs.....Malco
Little Rock.....Arkansas
Pine Bluff..... .....Malco
Texarkana..... Paramount

CALIFORNIA
Anaheim.....Fox
Arlington.....Fox
Bakersfield..... Fox
Belmont..... Belmont
Berkeley.....Elmwood
El Centro..... Crest
Fresno..... Warner
Fullerton.....Fox
Highland..... California
Larkspur..... Lark
Long Beach..... Crest
Los Angeles....Beverly Canon and Music Hall
Monterey.....Hill & Steinbeck
Orange.....West Coast
Palo Alto.....Fine Arts
Pomona.....Fox
Redland..... Fox
Riverside..... Fox
Sacramento..... Crest
San Bernardino..... California
San Diego.....Orpheum
San Francisco..Clay & Larkin
San Jose.....Town and Gay
San Pedro ..... Strand
Santa Ana.....West Coast
Santa Barbara .....State
Stockton .....Ritz

COLORADO
Boulder ..... Fox
Denver.....Aladdin

CONNECTICUT
Hartford .....Strand
Meriden..... Capitol
Middletown.....Middlesex
New Britain..... Strand
New Haven.....Roger Sherman
New London .....Capitol
Norwich .....Palace
Saybrook..... Saybrook
Torrington.....Warner
Waterbury.....State

DELAWARE
Dover.....Capitol
Wilmington..... Warner

FLORIDA
Ft. Myer ..... Edison
Jacksonville.....Five Points
Miami Beach..... Roosevelt
Orlando ..... Colony
Palm Beach..... Carefree
Panama City.....Panama
Pensacola..... Penn
Sarasota .....Ritz
Tampa .....Park
West Palm Beach..... Carefree
Winter Park.....Colony

GEORGIA
Atlanta..... Rialto
Columbus..... Rialto
Macon .....Fine Arts
Marietta ..... Cobb
Savannah.....Savannah
Waycross..... Ritz

HAWAII
Honolulu.....Kuhio

IDAHO
Pocatello..... Chief

All of these circuits have already booked
"LA DOLCE VITA"
Schine, Fox Mid-West, RKO, New England Theatres, Paramount Gulf, Wilby-Kincey, Famous Players, Video Independent, Fabian, Rowley, Paramount, Interstate, United California, Loew's, Fox West Coast, Fox Evergreen, Stanley Warner, Durkee, Skouras, Stewart & Everett, Kerasotes, Dipson, Milgrim, Martin, Malco, Central States, Penn Paramount, Butterfield, Wisconsin Amusement, Fourth Avenue Amusement. Florida States, Wometco.

ILLINOIS
Champaign..... Co-ed
Chicago..... Mike Todd
Herrin ..... Annex
Jacksonville .....Times
Peoria.....Varsity
Rockford..... Coronado
Rock Island.....Rocket
Springfield..... Senate
Taylorville.....Frisina

INDIANA
Evansville.....Washington
Indianapolis.....Lyric
Lafayette... Mars or New Main
South Bend ..... Avon Art

IOWA
Davenport ..... Coronet
Des Moines..... Ingersoll
Waterloo.....Strand

KANSAS
Arkansas City.....Burford
Concordia..... Grand
Coffeyville..... Midland
Clay Center..... Fox
Dodge City .....Dodge
Emporia.....Granada
Hays..... Fox
Hutchinson..... Fox
Liberal.....Tucker
Newton..... Fox
Pittsburgh..... Fox
Salina ..... Fox
Topeka..... Jayhawk
Wichita..... Orpheum
Winfield..... Fox

KENTUCKY
Corbin..... Hippodrome
Lexington.....Kentucky
Louisville..... Brown
Maysville..... Russell
Middlesboro..... Manring
Paris.....Paris
Richmond .....Madison

LOUISIANA
Alexandria .....Paramount
Baton Rouge ..... Varsity
Davenport.....Coronet
Lafayette ..... Nona
Lake Charles..... Pitt
Monroe..... Paramount
New Orleans Civic
Shreveport.....Broadmoor

MAINE
Bangor ..... Opera House
Biddeford.....Central
Portland..... State

MARYLAND
Annapolis .....Playhouse
Baltimore.....Town, Harlem
Cambridge ..... Dorset
Cumberland.....Maryland
Hagerstown.....Colonial

MASSACHUSETTS
Amherst.....Victoria
Boston ..... Gary, Capri
Brockton ..... Brockton
Fall River.....Center
Falmouth ..... Falmouth
Greenfield
Holyoke .....Strand
Lawrence.....Warner
Lowell..... RKO Keith's
Milford..... Stube
New Bedford ..... Olympia
New Bedford .....Empire
North Adams.....Mohawk
Northampton .....Calvin
Pittsfield.....Capitol
Provincetown..... Art
Springfield ..... Arcade
Worcester ..... Warner
W. Yarmouth ..... Music Box

MICHIGAN
Ann Arbor ..... Campus
Bay City.....Washington
Detroit.....Trans Lux Krim
Flint..... Regent
Grand Rapids .....Regent
East Lansing..... Lucon

MINNESOTA
Minneapolis.....Academy

MISSISSIPPI
Biloxi..... Avenue
Columbus.....Princess
Greenville.....Paramount
Greenwood..... Le Flore
Gulfport..... Legion
Hattiesburg.....Sanager
Jackson.....Paramount
Meridian.....Temple
Tupelo.....Lyon and Lyric

MISSOURI
Brookfield.....DeGraw
Excelsior Sps..... Beyer
Joplin.....Fox
Kansas City.....Brookside
Springfield.....Fox
St. Louis ..... Mid-City

MONTANA
Billings..... Fox

NEVADA
Reno..... Crest

NEBRASKA
Beatrice.....Fox

NEW HAMPSHIRE
Dover.....Strand
Hanover ..... Nugget
Manchester ..... State
Nashua ..... Daniel Webster

NEW JERSEY
Asbury Park.....Lyric
Atlantic City.....Hollywood and Shore
Montclair..... Bellevue

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TOWNS AND THEATRES THAT A SUBTITLED PICTURE ARE WITH 'LA DOLCE VITA'

NEW YORK
Albany.....Hellman
Amsterdam.....Mohawk
Auburn.....Auburn
Batavia.....Batavia
Bath.....Babcock
Binghamton.....Jarvis
Buffalo.....Loew's Tech, Calvin, Abbot, Bailey
Canandaigua.....Playhouse
Corning.....Fox
Cortland.....State
Elmira.....Colonial
Geneva.....Geneva
Glens Falls.....Rialto
Gloversville.....Glove
Hamilton.....State
Herkimer.....Liberty
Hornell.....Steuben
Ilion.....Capitol
Ithaca.....Temple
Liberty.....Academy
Little Falls.....Rialto
Lockport.....Palace
Malone.....Malone
Massena.....Massena
Monticello.....Broadway
Newark.....Capitol
New York City....Henry Miller
Niagara Falls.....Rapids
Norwich.....Colonia
Ogdensburg.....Strand
Olean.....Olean
Oneonta.....Oneonta
Oswego.....Oswego
Penn Yan.....Elmwood
Rochester..Riviera and Little
Salamanca.....Seneca
Saranac Lake.....Pontiac
Syosset, L.I.....Syosset
Syracuse.....Eckel
Tonawanda.....Star
Utica.....Avon
Watertown.....Olympic

NORTH CAROLINA
Ashboro.....Carolina
Asheville.....Plaza
Burlington.....Paramount
Chapel Hill.....Carolina
Charlotte.....Carolina
Concord.....Cabarrus
Durham.....Center
Fayetteville.....Colony
Gastonia.....Temple
Goldsboro.....Paramount
Greensboro.....Carolina
Greenville.....State
Havelock.....Cherry
Hendersonville.....Carolina
Hickory.....Center
High Point.....Paramount
Jacksonville.....Iwo Jima
Lenoir.....Center
Lexington.....Carolina
Lumberton.....Carolina
Morehead City.....Morehead
Mt. Airy.....Centre
Raleigh.....Ambassador
Rockingham.....Richmond
Rocky Mt.....Centre
Salisbury.....Capitol
Sanford.....Wilrick
Shelby.....Rogers
Wilson.....Colony
Wilmington.....Bailey
Winsten-Salem.....Carolina

OHIO
Akron.....Strand
Ashland.....Ashland
Ashtabula.....Shea
Athens.....Athena
Bellefontaine.....Holland
Bucyrus.....Bucyrus
Cambridge.....Shea
Canton.....Ohio
Cincinnati.....RKO Grand and Ambassador
Cleveland.....Colony
Columbus....Bexley and World
Cuyahoga Falls.....Falls
Dayton.....Colonial
Delaware.....Strand
E. Liverpool.....American
Elyria.....Capitol
Findlay.....Harris
Kent.....Kent
Lima.....S. W. Ohio
Lorain.....Palace
Mansfield.....Ohio
Marietta.....Shea
Massilon.....S. P. Lincoln
Middletown.....Colonial
Mt. Vernon.....Vernon
Newark.....Shea Midland
Niles.....Robins
Norwalk.....Norwalk
Oxford.....Telawanda
Piqua.....Piqua
Portsmouth.....Laroy
Ravenna.....Ravenna
Sandusky.....Ohio
Shelby.....Castamba
Steubenville.....Capitol
Tiffin.....Ritz
Toledo.....Westwood
Van Wert.....Van Wert
Warren.....Daniel
Wooster.....Wooster
Youngstown..Warner & Newport
Zanesville.....Shea Wellar

OKLAHOMA
Oklahoma City.....Will Rogers
Tulsa.....Will Rogers

OREGON
Eugene.....Fox
Portland.....Guild

PENNSYLVANIA
Allentown.....19th Street
Altoona.....Rivoli
Bethlehem.....College
Butler.....Penn
Chester.....State
Easton.....Boyd
Erie.....Strand
Harrisburg.....Uptown
Hazelton.....Capitol
Johnstown.....State
Lancaster.....Capitol
Lebanon.....State
Newcastle.....Hilander
Philadelphia....Boyd, Stanton
Pittsburgh.....Nixon
Pottsville.....Capitol
Reading.....Warner
Scranton.....Center
Stroudsburg.....Sherman
Sunbury.....Strand
Thomasville.....Lincoln D.I.
Uniontown.....Manos
Washington.....Basle
West Chester.....Warner
Wilkes Barre.....Paramount
York.....Capitol

RHODE ISLAND
Newport.....Strand
Pawtucket.....Strand
Providence.....Majestic
Woonsocket.....Stadium

SOUTH CAROLINA
Anderson.....State
Columbia.....Ritz
Greenville.....Carolina
Greenwood.....State
Rock Hill.....Stevenson
Spartanburg.....State
Sumter.....Sumter
Wilmington.....Bailey

TENNESSEE
Kingsport.....Strand
Memphis.....Warner
Nashville.....Crescent

TEXAS
Austin.....Texas
Beaumont.....Liberty
Corpus Christi.....Tower
Dallas.....Esquire
Ft. Worth..Seventh St. & Capri
Houston.....Tower and Paris
Lubbock.....Arnett-Benson
Port Arthur.....Sabine
San Antonio.....Broadway

UTAH
Salt Lake City.....Uptown

VERMONT
Burlington.....Strong

VIRGINIA
Alexandria.....Virginia
Arlington.....Byrd
Charlottesville.....Paramount
Danville.....Capitol
Harrisburg.....State
Lynchburg.....Paramount
Martinville.....Roxy
Newport News.....Palace
Norfolk.....Norva and Granby
Petersburg.....Bluebird
Richmond.....Colonial
Roanoke.....American
Staunton.....Visualite
Virginia Beach.....Beach
Winchester.....Palace

WASHINGTON, D.C.
Washington...Town, Booker T., Langston

WASHINGTON
Aberdeen.....B & R
Bremerton.....Admiral
Everett.....Everett
Olympia.....State
Seattle....Music Box & Uptown
Spokane.....State

WEST VIRGINIA
Bluefield.....Granada
Charleston.....Capitol
Huntington.....Orpheum
Morgantown.....Warner
Wheeling.....Victoria

WISCONSIN
Appleton.....Appleton
Greenbay.....West
Kenosha.....Orpheum
Madison.....Capitol
Milwaukee.....Strand
Racine.....Venetian
Sheboygan.....Sheboygan

CANADA
Almonte.....O'Brien
Arnprior, Ont.....O'Brien
Montreal.....Snowden
Pembrooke, Ont.....O'Brien
Ottawa.....Nelson
Renprew, Ont.....O'Brien
Toronto.....Tivoli
Vancouver.....Stanley
Winnipeg.....Gaiety
Windsor, Ont.....Capitol

GEORGE JOSEPHS, V. P. in Charge of Sales—ASTOR PICTURES, INC. 625 MADISON AVE., N. Y.

LETTERS

(Letters must be signed. Names withheld on request)

"An Ode to Stereo Sound"

I am enclosing a poem entitled "An Ode to Stereo Sound," which I wish you would publish at your earliest convenience in BOXOFFICE. Stereo sound at our theatre is, or has become, a rarity at this time. We installed stereo sound around 1953. When first installed we had ample stereo prints, but that is in the long dim past. As a matter of fact, we are still using the original magnetic heads which came with the equipment. If we had our quota of stereo prints, we would be on our third or fourth set of magnetic heads. Our present heads are still good with plenty of wear on them.

In nineteen hundred and fifty three
CinemaScope came to be
And with it to be found
Was the miracle of Stereo Sound.

In the first few years
It brought lots of cheers
And the prints of Stereo Sound
Were in an abundance found.

In the passing of time
And in every clime
It is a miracle found
A print with Stereo Sound.

We spent plenty of cash
And made a big splash
To acclaim that we found
The miracle of Stereo Sound.

Our expensive Stereo System
Does indeed tax our wisdom
As to why we were clowned
Into this Stereo Sound.

From the very outset
We were sure of the best
We were promised the most
But it was only a boast.

We have begged, pleaded and cajoled
But we are still out in the cold
Because Stereo prints are not around
To give the miracle of this modern Sound.

Once in a great while
In Fox's grand style
They are able to find
Some Stereo Sound.

With an occasional print from Fox
Our system is on the rocks
I look it in the face
Knowing it was bought in good grace

We still beg and plead
Stereo is what we need
But while optical is around
Those prints will abound.

Dual prints are easy to make
And they are able to create
Happiness everywhere to be found
Whether optical or Stereo Sound.

ANYONE WANT TO PURCHASE A SLIGHTLY USED STEREOPHONIC SOUND SYSTEM?

WILLIAM E. BINFORD

Projectionist,
Governor Theatre,
Somerset, Pa.

Afford a Definite Advantage

Just to let you know how much I enjoy reading BOXOFFICE each and every week, even though I am no longer in the theatre business.

Your magazine has become tremendously helpful to me in my new "line" of work, too, that of newspaper editor.

BOXOFFICE definitely affords an advantage in the preparation of our Entertainment Page. It certainly keeps us "on top" of local happenings, as well as national and worldwide events.

Because of this, I am requesting that you please begin sending, at once, my copy to my business address, rather than home address. Please mail to: Passaic Valley Times-Herald, 40 Paterson Ave., Little Falls, N.J.

GERALD G. HAZELL

Feature Editor,
Passaic Valley Times Herald,
Little Falls, N.J.

A Training Manual for Exhibition

Enclosed please find my remittance for a two-year subscription to BOXOFFICE.

As a prospective exhibitor, I would like to say that your many articles on management techniques, promotion and news of the industry are priceless.

As a projectionist, I can say that the articles by Wesley Trout are invaluable. I would like to see him do some on the maintenance and operation of some of the less well-known projectors and sound systems as well as the portables manufactured by many of the well-known companies.

BOXOFFICE is truly a training manual for those in the exhibition field.

ROBERT E. ALLEN

Projectionist,
Lompoc Theatre,
Lompoc, Calif.

Source of Help and Information

Just received the BOXOFFICE August-September Honor Citation. It makes me very happy indeed to know that my campaigns on "The Ladies Man" and "David and Goliath" were accepted for this honor.

BOXOFFICE is an outstanding tradepaper. I always enjoy reading it. The help and information contained in BOXOFFICE cannot be measured in dollars. I always look forward to it.

S. L. SORKIN

RKO Keith's Theatre,
Syracuse, N. Y.

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your drive-in or indoor theatre

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Albuquerque, New Mexico

CALENDAR OF EVENTS

NOVEMBER							DECEMBER						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
			1	2	3	4						1	2
5	6	7	8	9	10	11	3	4	5	6	7	8	9
12	13	14	15	16	17	18	10	11	12	13	14	15	16
19	20	21	22	23	24	25	17	18	19	20	21	22	23
26	27	28	29	30			24	25	26	27	28	29	30
							31						

NOVEMBER

1-14, Fifth annual San Francisco International Film Festival, San Francisco.

5-7, Joint annual convention of Georgia, Alabama and Tennessee theatre owners, Dinkler-Plaza Hotel, Atlanta.

20, Motion Picture Pioneers 23rd annual dinner, Waldorf-Astoria Hotel, New York.

DECEMBER

4-7, Allied States Ass'n annual convention, Eden Roc Hotel, Miami Beach.

Barry Says Comedy Must Be Broad to Entertain

NEW YORK—If a picture is a comedy, it should be broad comedy, in the opinion of Philip Barry jr., who has just delivered "Sail a Crooked Ship" to Columbia Pictures, the first under a five-year deal. Barry was in New York last week in connection with a sneak preview of the picture.

The public, if offered a comedy, wants it in large doses, Barry said. Situations must be exaggerated for pure farce and patrons will express disappointment if they don't get it. Comedy and farce comedy can be mixed if a farcical scene is given legitimate preparation and not just "dragged in by the heels."

Barry said that "Sail a Crooked Ship," based on the novel by Nathanial Benchley, was of the "screwball" type but with logical situations. It has Robert Wagner, Dolores Hart, Carolyn Jones, Frankie Avalon, Ernie Kovacs and Frank Gorshin in the top roles and tells the story of a mob which steals a ship and plans to use it as a getaway after staging a Boston bank robbery.

The producer, son of Philip Barry, famed American playwright, has had 14 years of diverse experience in the theatre, television and motion pictures. His first picture was "The Mating Game" for MGM in 1958, after which he moved over to Columbia as an independent producer. He now has formed his own production company and, under his contract, will produce four pictures in five years. His next will be "The Widower," which he described as a woman's picture, with La Jolla, Calif., locale. He plans to intersperse his program with comedy and drama.

Hockey, Football Games For Telemeter Clients

TORONTO — Thirty-five away-from-home games of the Toronto Maple Leafs hockey team and five games of the Toronto Argonauts of the Canadian Football League will be provided for subscribers of Telemeter in the Toronto suburb of Etobicoke this season.

The charge per home will be $1 for each hockey game and $2 for each football game.



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Here's the one Christmas Gift for your employees that helps *all* America.

Series "E" U.S. Savings Bonds encourage employee thrift and patriotism . . . act as an economic insurance policy in your community . . . get more valuable with each passing day. It's the one Christmas bonus for your employees that contributes to America's strength and the peaceful future of mankind.

To the company treasurer: How about a Savings Bond bonus for the company, too? Invest surplus funds in Series "E" and "H" Bonds. Each has an annual limit of $10,000 face value. Bonds are safe and sure. Their value is guaranteed. They don't fluctuate with the market. Both yield 3¾%, when held to maturity.

20th ANNIVERSARY 1941 1961

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BOXOFFICE

Hollywood Report

By IVAN SPEAR

Paula Prentiss, Jim Hutton To Costar in Fifth Film

The sensational rise to stardom in the past year of Paula Prentiss and Jim Hutton has prompted Metro-Goldwyn-Mayer to costar the youthful team in their fifth motion picture, a romantic comedy titled "And So to Bed." Frank Tashlin has been signed to write and direct.

Miss Prentiss and Hutton, who were first introduced to audiences in "Where the Boys Are," have just completed "The Horizontal Lieutenant," with "Bachelor in Paradise" in final preparation for release. They also starred in "Honeymoon Machine."

Tashlin, who has to his successful comedy credits "Will Success Spoil Rock Hunter?" "CinderFella" and "Geisha Boy," has reported to MGM to start adaptation on "And So to Bed" from an original story by Harry Ruskin and Wanda Tuchok.

Martin Rackin in London For 'Churchill Story'

Paramount production chief Martin Rackin has joined producer Hugh French in London for conferences with Sir Winston Churchill on the forthcoming Paramount production, "The Churchill Story."

The screen treatment of the epic production which deals with Churchill's early adventurous life up to his marriage in 1908 will be discussed. The film is based on the British statesman's autobiographical books, "My Early Life," published in America under the title of "A Roving Commission" and "The World Crisis." The picture will get color and widescreen treatment and will feature an all-star cast.

Marilyn Monroe Scheduled For 20th-Fox Feature

Marilyn Monroe will return to the screen as the star of "Something's Got to Give," a sophisticated comedy to be produced by David Brown and directed by George Cukor for 20th Century-Fox.

The picture, which details the dilemma of a man legally married to two women, is slated to go before the cameras November 14. Brown plans to lens the yarn in Connecticut and Hawaii, with interiors to be shot at the Westwood studio.

Lola Albright and Gig Young Cast in 'Kid Galahad'

Lola Albright and Gig Young, twice nominated for an Oscar for his performance in "Come Fill the Cup" and "Teacher's Pet," have been signed for starring roles with Elvis Presley in "Kid Galahad," Mirisch Co. presentation for United Artists release. David Weisbart produced and Phil Karlson directs . . . Jack Palance has been signed by Italian International Films to topline "The War Continues," a World War II melodrama . . . Eddie Albert will essay a guest star role in the Kaufman-Lubin production, "Reprieve." At the same time, Albert will be starring in "Eighth Avenue" for Film Projects, Inc. in New York, and has been cast in one of the cameos in Darryl F. Zanuck's "The Longest Day" for 20th-Fox . . . Jacques Bergerac has been inked to star in "On a Summer Holiday," which Dino De Laurentiis will coproduce with Emo Bistolfi. The picture will be made in Rome in Eastman Color and CinemaScope for Columbia release in the U.S.

'Circus Kings' Film Rights Bought By Frank Ross

Film rights to "The Circus Kings" have been secured by producer Frank Ross. The story of the Ringling Bros. will be made for United Artists release. The novel on which the film will be based is by Henry Ringling North and Aldon Hatch.

Sonora Babb's short story, "The Larger Cage," has been purchased by Michael Joseph Kane for filming as an art house feature. Kane will retitle the story "The Bird Tamer," and plans to set up production in a Mexican town. The yarn, treating with a young boy who is left alone in the world and must make his own way at the age of nine, has been budgeted at $65,000, according to Kane.

More story buys for the week included purchase by Paramount of an original Carl Hittleman screenplay, "36 Hours," a drama dealing with intelligence operations prior to the Normandy invasion . . . "The Golden Fool," an original by Gerald Green, author of "The Last Angry Man," has been acquired by Producer Sam Jaffe, who plans to make it as a coproduction with Italian producer Carlo Riganti's company, International Motion Picture Enterprises. Jaffe is currently in Rome producing MGM's "Damon and Pythias," starring Guy Williams and Don Burnett. The Green yarn treats with the adventures of four men, an Englishman, American, Frenchman and Italian, who own a private airplane.

Producers to Give Hope 10th Milestone Award

First actor to receive the Screen Producers Guild 10th Annual Milestone Award will be Bob Hope, honored for his "historic contribution to the world of motion picture entertainment." The award will be presented March 4, when the guild holds its awards dinner at the Beverly Hilton Hotel.

Frank P. Rosenberg will chairman this year's event, which also will be highlighted by presentations for the best produced theatrical film of the year, the best produced filmed TV series and the Jesse L. Lasky-Intercollegiate Competition Award.

Past recipients of the Milestone Award have been Adolph Zukor, Jack L. Warner, Samuel Goldwyn, Spyros P. Skouras, Walt Disney, C. B. DeMille, Darryl F. Zanuck and Louis B. Mayer. There were no dinners or awards in 1954 and 1955.

Nat King Cole to Costar In Mexican Production

Nat King Cole will meet with Mexican producer Miguel Zacarias on November 1 in New York to finalize a deal for "The English Teacher" in which Cole will costar with Mexican actress Maria Felix.

"Teacher" will be a coproduction between Kell-Cole Productions headed by Ike Jones and Zacarias' company, and is slated to roll in Mexico City in early 1962.

Owen Crump Set to Produce For Project III Enterprises

The signing of producer Owen Crump has been announced by Project III Enterprises in the first phase of an expansion move to meet its extensive production plans in video and theatrical films. Crump's most recent assignment was the soon-to-be-released motion picture, "The Couch," which he produced-directed for Warner Bros. from an original story written in cooperation with Blake Edwards.

George Stevens Is Indefinite On 'Greatest Story' Plans

Future plans for George Stevens' "The Greatest Story Ever Told" were still up in the air following the producer-director's return from New York business discussions anent financing of the project.

Although Stevens huddled with George P. Skouras, president of Magna Pictures and United Artists Theatres, no deal was set. Plans for a February 1 start of production still continue, with the Stevens unit remaining on the 20th-Fox lot.

$6,000,000 Is Budgeted For Two MGM Films

The budget on MGM's "Period of Adjustment," slated to roll after the first of the year will be approximately $2,000,000, according to producer Lawrence Weingarten. Four starring roles are currently being cast by Weingarten for filmization of the Tennessee Williams play scripted by Isobel Lennart.

At the same time, the producer disclosed that "The Adventures of Jamie McPheeters will be budgeted at $4,000,000, and will follow "Period" on his schedule.

Two Writers, Composer Get Assignments

Assignments: William Wood was set by Paramount to do a script revision job on "My Six Loves," which the studio purchased to star Debbie Reynolds . . . Leonard Rosenman, who scored "Hell Is for Heroes" at Paramount, was inked to compose and conduct the music for Allied Artists' "Reprieve" . . . Paramount contract writer Richard Carr will polish the final script on "Reunion," to be produced by Stuart Miller from Merle Miller's novel.

John E. Hart Is First Head Of National Co-WOMPI

Charlotte—John E. Hart, local Prudential Insurance Co. executive and husband of WOMPI Mary Hart, is the first national chairman of Co-WOMPI, an organization formed in Charlotte during the recent Women of the Motion Picture Industry convention by 14 husbands of WOMPI members. The purpose of the new group is to encourage the participation by husbands of WOMPIs in WOMPI charitable and social affairs and to aid their wives in community activities which improve the public image of the motion picture industry. Named to serve with Hart on the Co-WOMPI executive committee were Sandy Kohn, Atlanta; Harry K. Oliphint, Denham Springs, La., and George Olivier, Washington, D. C. Hart stated that the husbands of all WOMPI members are eligible for membership and that requests can be addressed to him at 4852 Princess Anne Lane, Jacksonville 10, Fla.

WOMPI 8-Year Gifts Exceed $500,000

JACKSONVILLE — Mrs. Anne Dillon, president of the Jacksonville WOMPI, has pointed out a hitherto unpublished but highly significant accomplishment concerning the charitable activities of the currently active 525 WOMPI members in 12 U. S. and Canadian cities.

"WOMPIs have contributed more than a half million dollars to charity during the eight short years of WOMPI existence," declared Mrs. Dillon, "and to me that was the most startling and interesting fact presented at our recent convention in Charlotte. From a club made up of moderate wage earners, who are also busy homemakers and parents, I think that this must set a record of accomplishment and it makes me proud to be a part of the WOMPI organization."

Mrs. Dillon said that Mrs. Florence Long, outgoing president of WOMPI from Toronto, made a verbal announcement of the half-million total in charitable contributions but that correspondents covering the convention in Charlotte failed to publicize the fact.

The 12 WOMPI chapters have contributed money, goods and services mainly in the cities where the organization exists. Nationally, all WOMPIs also contribute to the Will Rogers Memorial Hospital. In past years each WOMPI contributed a penny a day to the hospital, but following a decision at the Charlotte convention, WOMPIs have stepped up their contributions in an original Dimes From Dames Drive which should supply the Will Rogers Memorial Hospital with a WOMPI donation in the neighborhood of $3,000 by the time WOMPI convention time rolls around to Dallas in 1963.

To Make 'Rin-Tin-Tin Story'

HOLLYWOOD—Herbert B. Leonard has signed to make a feature film for Columbia next year titled "The Rin-Tin-Tin Story." Sterling Silliphant will write the script.

London Report

By ANTHONY GRUNER

CHOICEVIEW, the new British pay TV system, was given a demonstration to the trade press at the Gaumont, Camden Town, and clearly established itself as a strong contender for a pay TV system in Great Britain. Choiceview is a company formed on the basis of equal partnership by the Rank Organization and Rediffusion, Ltd. It is seeking the permission from the General Post Office to organize a full-scale public trial in a selected area in London. The system has already been seen by the Pilkington committee set up by the government to make recommendations on the future of radio and television in this country.

The Choiceview system is a flexible one, adapted either to piped TV or aerial system and works either on the coin-in-the-slot method of payment or credit meter for periodical accounting. The company favors the wiring system as against an aerial reception. Programs are paid for after viewing and the next pay TV transmission cannot be received until payment for the last has been made.

Choiceview anticipates that companies will be set up throughout the country, probably taking the majority of their programs from the program supply companies or from other national sources, for example the film industry. "It is most likely that the pay TV distribution company will cooperate with the local wire relay company (if one exists) by using spare channels of its networks for the transmission of pay TV programs," says a statement. Choiceview has made no provision for breakdown at the recording end or for switching on in the middle of a program. A flashing-light system is, however, incorporated to warn a subscriber not to incur the cost of a program which is finishing or over-running. In the case of deferred payments, a credit meter is installed outside the house, so that the meter can be read—in the same way as an electricity meter but without intrusion. Apart from this, program selection is on similar lines to the coin-box.

The Choiceview box is said to have one advantage over the British Telemeter (Paramount) system in that it is a simpler and more economic piece of equipment. Its disadvantage appears to provide insufficient opportunities for the subscriber to get the maximum benefit out of pay TV if he either dislikes a particular show or misses part of it and wishes to see it again.

Most experts believe that neither Choiceview nor British Telemeter or any of the other systems now being prepared for pay TV are likely to be allowed opportunities for a practical public demonstration until after the Pilkington committee's report has been published, which is not expected until 1964.

* * *

The Rank Organization is expecting big things from "Tiara Tahiti," the £500,000 production which is now being shot in Tahiti itself. This is an adventure story in Eastman Color, starring James Mason, John Mills, Claude Dauphin and Herbert Lom—produced by Ivan Foxwell and directed by William Kotcheff, one of the most talented producers in the country, who is making his feature film debut with "Tiara Tahiti." The film is based on Geoffrey Cotterell's novel of a clerk who finds adventures in the South Sea Islands.

* * *

Woodfall, the John Osborne-Tony Richardson film company that made "A Taste of Honey" and "Saturday Night and Sunday Morning," will spend about £1,000,000 on the new production program it announced last week. Albert Finney, who appeared in "Saturday Night and Sunday Morning," will star in one of their films. Tom Courtenay, who took over from him in the West End production of "Billy Liar," will star in another.

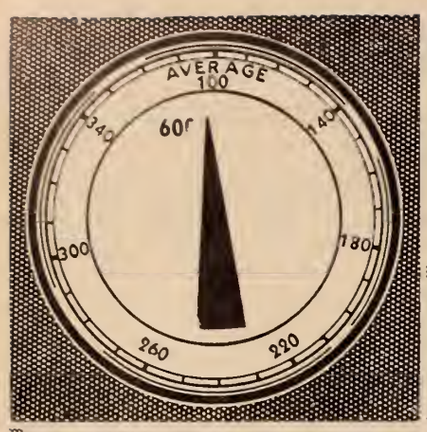
First into production will be "The Loneliness of the Long Distance Runner," scripted by author Alan Sillitoe from his own short story. Tony Richardson will produce and direct it, with Courtenay in the leading role. Shooting starts next February. Then, in May, Woodfall will start filming its most ambitious project to date—a film version of Henry Fielding's classic novel, "Tom Jones." It will star Albert Finney. John Osborne will write the screenplay. And Tony Richardson will direct it in color and a wide-screen process. Estimated cost: approximately £500,000.

Three more productions are also planned: "City of Spades," based on the Colin McInnes novel and scripted by playwright Barry Reckord, directed by Peter Yates, stepping up to his first directing assignment after years as a top assistant director on important British films; "The Lilywhite Boys," adapted from Harry Cookson's play. Ex-cameraman Freddie Francis, who has just directed his first film, "A Change of Heart," will direct; "Strike the Father Dead"—an original film story by John Wain. Author Wain will also publish the story as a novel.

Richardson and Osborne recently joined the board of the Bryanston Group, the producers' cooperative headed by Sir Michael Balcon. Bryanston, who was financially interested in "The Entertainer," "Saturday Night and Sunday Morning" and "A Taste of Honey," will continue to participate similarly in many future Woodfall productions. It will also market most of them in association with British Lion.

* * *

For his forthcoming production, "Sammy Going South," Sir Michael Balcon has chosen as his director Freddie Francis who piloted Monja Danischewsky's "A Change of Heart." He has joined forces with producer Hal Mason and scriptwriter Denis Cannan in Cairo. He will accompany them on the rest of their reconnaissance trip to Port Said and various centers in Kenya, Tanganyika and Uganda. When he turned director Freddie Francis was one of the busiest top-flight British movie photographers. As a cameraman his talents were recognized by Hollywood when he won an Oscar for his work on "Sons and Lovers." More recently, he photographed "Saturday Night and Sunday Morning," which won British Film Academy and many international awards.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Ada (MGM)	125	175	105	130	150	125	185	85	150	150	125	300	100	100	100	125	90	125	140	80	**133**
Alakazam the Great (AIP)			85				150			140	65		150	140			200	135	130		**133**
Armored Command (AA)		100	125		80	90		110		100	65			130			110	100	80		**99**
Back Street (U-I)	160			225		110										160			125		**156**
Big Deal, The (UMPO)				130	75	400	90		110		65	95	100	90	115	185					**132**
Big Gamble, The (20th-Fox)	95	120	105	175	80	50		85	100				110	90	100		70	125	90		**100**
Blood and Roses (Para)	100	140	100		90		80	100		135		150	125			130	75		95		**110**
Breathless (F-A-W)	120	225					90	120				100	150	90	120	200					**135**
Bridge to the Sun (MGM)	100	300		200				90		150				90					350		**183**
Carthage in Flames (Col)		130		125				100			135				100						**118**
Cheaters, The (Cont'l)	95	150		165							70					150					**126**
Circle of Deception (20th-Fox)		175	115			100	75	80			65	115	100	140	90	145	75	150		90	**108**
Claudelle Inglish (WB)	125	100	105	170	80	75	80	115		140	110	100	100	100	95		105	110	80	90	**104**
David and Goliath (AA)						90		100		175		150	100	80	100			125	80		**111**
Days of Thrills and Laughter (20th Fox)				120	85	175			100		95	100		100	90	175					**116**
Flight That Disappeared, The (UA)								100	100		65				100			100			**93**
Francis of Assisi (20th-Fox)	150	150	125	250	125	175	175	140	115	150	100	100	200	175	110	180	150	100	200	125	**150**
Green Helmet, The (MGM)						90		75	110	100	100	50	100		90		90				**89**
Greyfriars Bobby (BV)		200	130					125						110					90		**131**
House of Fright (AIP)								100				150		130		50		100	130		**110**
Hustler, The (20th-Fox)		275	130	185	130	200			175					120	110	195	120				**164**
L'Avventura (Janus)	125	120		155	100	100									100	160			300		**145**
League of Gentlemen, The (Kingsley)	140	275	125	190		105		100	115	150	210	100	200	135	165	195			350		**170**
Left, Right and Center (Bentley)	150			125	90				110				150	200							**138**
Man in the Moon (Trans-Lux)					90				110						110	190			150	225	**146**
Man-Trap (Para)						100	80	110	100	100		150					70		95		**101**
Marines, Let's Go (20th-Fox)	110	115	105			90	140	95	100	115	95	100		125	80	135	100	135			**109**
Paris Blues (UA)	130	250	120	215	150	125		200	135		135	100	150	130			135	125	250	200	**159**
Picnic on the Grass (Kingsley)				155		120			110	200	130	135				150					**143**
Pit and the Pendulum, The (AIP)		200	150	225	200		190	145	175	200	135	160	250	400	90	150	250		200		**195**
Portrait of a Mobster (WB)	100	160	115		80	100	100	100		90	100	70	90		90		75	100	90	70	**96**
Romanoff and Juliet (U-I)	175	125		170	120	125	120	90	150	150	150	150	275	200	100	175		125	300	90	**155**
Scream of Fear (Col)	110	150	80	195	100	80	100	110	90	115	65	70	90	110			85	135	90	130	**106**
Secrets of Women (Janus)	140	105							90							200			250		**157**
Seven Women From Hell (20th-Fox)		130	135		110									90	85				90	125	**109**
Splendor in the Grass (WB)	175	250	185		150	300			200	325	265			225	100	195		135	175		**206**
Thunder in Carolina (Howco)			90			75	125			200	50	145	120		80			110	120	90	**110**
Trapp Family, The (20th-Fox)		110	110	200	90	85	135	120	125	200	125	100	300	120	95		120				**136**
Trunk, The (Col)					100		100	100	90		65						85			100	**91**
Truth, The (Kingsley)	175			175	85	300	230		135		250			175		175					**189**
Two Women (Embassy)	150	225	105	165	150	500	150			150		100		200	125	195	105				**178**
World by Night (WB)			100		100		130			100	95	150	200	125	100				100		**120**

TOP HITS — OF — THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. **Breakfast at Tiffany's** (Para)
   - Boston 600
   - Kansas City 400
   - Cincinnati 260
2. **King of Kings** (MGM)
   - Los Angeles 395
   - Chicago 230
3. **Splendor in the Grass** (WB)
   - Kansas City 325
   - Cleveland 300
   - Los Angeles 265
   - Boston 250
4. **Bridge to the Sun** (MGM)
   - Boston 300
5. **Romanoff and Juliet** (U-I)
   - Milwaukee 275
6. **Greyfriars Bobby** (BV)
   - Boston 200
7. **World by Night** (WB)
   - Milwaukee 200

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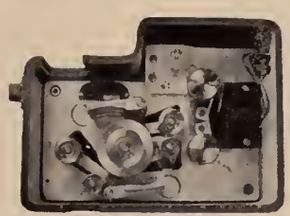
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Milwaukee Turns Out For Cinerama Change

MILWAUKEE—Another Cinerama feature, "Search for Paradise," got off to a flying start at the Palace to lead the first-run parade for the week. "Splendor in the Grass" at the Warner took second honors, with "Romanoff and Juliet" at the neighborhood Times in third place.

(Average Is 100)

Dawner—**Dreams** (Janus) 90
Palace—**Search for Paradise** (Cinerama) 250
Riverside—**The Hustler** (20th-Fax) 150
Strand—**World by Night** (WB), 2nd wk. 100
Times—**Romanoff and Juliet** (U-I), 2nd wk. .. 190
Towne—**Back Street** (U-I) 140
Warner—**Splendor in the Grass** (WB) 175
Wiscansin—**The Minotaur** (UA); **Revolt of the Slaves** (UA) 150

Few Mill City Offerings Reverse a Quiet Trend

MINNEAPOLIS — The duo "Erotica" and "The French Line" at the Avalon Theatre made the best showing for the week with a rating of 175 per cent. Runner-up was "Splendor in the Grass" in its second week at the Mann Theatre with a good 160 per cent. The two new offerings, "Blood and Roses" and "L'Avventura," failed to do much, and most other attractions were just soso.

Academy—**La Dolce Vita** (Astar), 12th wk..... 90
Avalan—**Erotica** (Pad-Ram); **The French Line** (IFD), reissue, 4th wk. 175
Century—**Windjammer** (Cinemiracle), reissue, 19th wk. 100
Gopher—**Blood and Roses** (Para) 100
Lyric—**Greyfriars Bobby** (BV), 2nd wk. 100
Mann—**Splendar in the Grass** (WB), 2nd wk. .. 160
Orpheum—**The Explosive Generation** (UA); **Teenage Millionaire** (UA) 90
St. Lauis Park—**Two Women** (Embassy), 3rd wk. 140
State—**The Hustler** (20th-Fax), 2nd wk. 110
Suburban World—**L'Avventura** (Janus) 80
World—**Bridge to the Sun** (MGM), 2nd wk. .. 80

Omaha Patrons Respond To Problem Posed in '7'

OMAHA—The pace setter on the first-run theatre front here continued to be "Question 7," which chalked up a 170 per cent figure in its third week at the Dundee Theatre. The Omaha went well over average showing "Splendor in the Grass."

Admiral—**The Young Doctors** (UA) 130
Capper—**South Seas Adventure** (Cinerama), 13th wk. 130
Dundee—**Question 7** (de Rachemant), 3rd wk. .. 170
Omaha—**Splendor in the Grass** (WB) 130
Orpheum—**The Hustlers** (20th-Fax), 2nd wk. .. 90
State—**Magic Boy** (MGM); **Secret of Monte Cristo** (MGM) 80

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North Central Allied To Meet Oct. 30

Minneapolis—The board of directors of North Central Allied Independent Theatre Owners will hold a meeting Monday, October 30, at the Variety Club of the Northwest, Tent No. 12. This will be the first meeting of the board since the organization was reactivated at a meeting called by Benjamin Berger October 5. Officers will be elected and plans formed to build a new organization.

The directors, in addition to Berger, are: Al Bergmann, Ashland, Wis.; John Brandenhoff, Fairmont, Minn.; Sol Fisher, Minneapolis; Edward Fredine, Cloquet, Minn.; Al Fritz, Watertown, S. D.; Sheldon M. Grengs, Minneapolis; S. E. Heller, Minneapolis; Bert Kline, Jamestown, N. D.; Martin Lebedoff, St. Paul; Jake Musich, West Duluth; Ward Nickels, Wahpeton, N. D.; E. O. Olson, Northfield, Minn.; Gay Hower, Worthington, Minn.; James Rangaard, Staples, Minn.; John Rohr, Pine River, Minn.; Lowell Smoots, Little Falls, Minn.; Dick Tollett, Minneapolis; R. T. VonderHaar, Alexandria, Minn.; Jack Wright, Minneapolis, and Ernest Peaslee, Stillwater, Minn.

Former Managers Heard In Chief Antitrust Case

ST. PAUL—Two former managers of the Chief Theatre at Red Wing testified that John Wright told them his theatre did consistently better business than the Auditorium Theatre. William P. Cameron and James Fraser, who now operates the Auditorium, gave this testimony in federal district court here after Wright's attorneys finished presentation of their case, and lawyers for the Auditorium board, Fraser and the Daily Republic Eagle (the Red Wing newspaper) began their defense.

The antitrust suit is being brought by Wright and associates against the city of Red Wing; the president of the Red Wing city council, the newspaper and its editor; Fraser and five members of the Auditorium board.

Wright's attorneys rested after a long presentation of evidence that began August 29.

A defense attorney moved that Judge Dennis Donovan dismiss the case on the ground that Wright had failed to prove conspiracy. Judge Donovan denied the motion, however, explaining that the practice in federal courts is not to approve such a motion until all the evidence has been heard.

Wright, now a resident of Minneapolis, formerly operated the Chief, which is closed. He is asking $165,000 in triple damages and costs, charging that the defendants conspired to close the Chief and eliminate it as the only opposition of the Auditorium. He further charges that he was outbid for top product and that a virtual boycott was carried out.

Exchange Staffer Dies

MINNEAPOLIS—Homer F. Overlock, 63, shipper at Paramount from 1941 to 1958, died October 21 of cancer following surgery.

MINNEAPOLIS

Ed Linder, manager of the Gopher Theatre, was named one of three judges to pick the top disk jockeys and television personalities in the Twin Cities. The poll is being conducted by the American Federation of Television and Radio Artists for its Twin Cities area awards presentation . . . Bob Karatz, co-owner of the Gopher Theatre, has been confined to a hospital.

John Gavin, who was in the Twin Cities on his nationwide tour for "Back Street," stopped in at the Universal exchange, which is releasing the film . . . L. E. "Nicky" Goldhammer, Allied Artists district manager, was in . . . Also in was Don Walker, Warner Bros. exploiteer, Kansas City . . . Outstate exhibitors on the Row were Jim Skeim, Crosby; Al Smith, Rochester and Winona; Arvid Olson, Pine Island; Bernie Larkin, Madelia; Dale Peterson, Milnor, N. D.; Doc Reynolds, Princeton, and Sid Heath, Wells.

Joe Podoloff, Variety International representative for the midwest, attended a board of directors meeting in Milwaukee October 12 and Chicago on the 13th . . . Joseph V. Scully, AIP auditor, was in . . . In town for personal appearances was Ron Randell, who is featured in "King of Kings," and his wife Laya Raki, a German-Asian actress and dancer. The picture will open at the Academy Theatre November 8.

The Uptown Theatre began its fall film festival October 20 with "The Blue Angel" and "The Third Man." The festival includes "a selected series of outstanding and unusual films, the great and near great, each of which has left a significant mark on the history of motion pictures." Opening last Friday (27) and continuing through Wednesday (2) are "Genevieve" and "Tight Little Island." Other pictures scheduled include "Arsenic and Old Lace," "Inspector General" and "Nana" and "One Summer of Happiness."

New at Chisholm, Minn.

CHISHOLM, MINN.—Sanfrid Johnson, new manager and owner of the Time Theatre here, has been a theatre projectionist for the last ten years, and has worked in the theatre for Gus Berquist, former owner, since 1936. Johnson recently purchased the Time, remodeled and renovated it and installed a new widescreen, sound system and seating.

Clarence L. Holtze Dies

TOMAH, WIS.—Clarence L. Holtze, 59, theatre manager here for the last 30 years and a former manager of the Rivoli in La Crosse, died recently in a Marshfield, Wis., hospital. He is survived by his wife Florence, one son Clarence and three daughters.

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OMAHA

Hazel Dunn, exhibitor at Valentine, Neb., and her two sisters returned from a trip to Hawaii, according to cards received by Dorothy Weaver of 20th-Fox and Mrs. Carl White of Quality Theatre Supply. The owner of the Jewel Theatre went to California where she met her sisters and continued on to Honolulu. "It hasn't been overplayed," Mrs. Dunn wrote friends on the Row . . . Arnold Johnson, exhibitor at Onawa, Iowa, reported his wife has been released from the hospital and is staying with her mother while she recuperates.

Frank Sand, who has just opened the Coronado Theatre at Humphrey, reported he was real pleased with the first week's results. Sand also is in the implement business . . . Max Bercutt, Warner publicity director from Burbank, Calif., was in Omaha for promotion of "Splendor in the Grass" and "Censorship." Attending a press and industry party were Irv Dubinsky, Lincoln; Phil Keough, Sioux City; Walt Jancke, Lincoln; Denman Kountze, Omaha World-Herald; Don Shane, Tri-States Theatres of Omaha, and Don Walker, Warner publicist from Kansas City.

Meyer Stern of AIP attended a company luncheon at New Orleans held in conjunction with the TOA convention there. Some of the other area figures at the convention included Esther Green Humphrey of FEPCO and her husband Harry; Mr. and Mrs. Robert Danico, Davenport, and Gordon McKinnon, Pioneer circuit at Spencer, Iowa. Stern reported "The Pit and the Pendulum" and "Alakazam the Great" are piling up excellent grosses in the territory.

Harry Lankhorst is remodeling the Comet Theatre at Hawarden and will rename it the Sioux, the name of the old theatre there that has been turned to another use. Lankhorst hopes to reopen around Thanksgiving . . . Jack McCarthy, exhibitor at Louisville, planned to go to Oklahoma on his vacation . . . Al Gran of the Sioux Theatre at Sioux Rapids is getting plenty of exercise bowling in two leagues . . . Dwight Hanson is getting ready to close his drive-in at Rockwell City.

Ed Lucksinger, operator of the Elite Theatre at Laurens, Iowa, has been busy hauling corn to town from his farm . . . Barbara and Joella, daughters of Columbia salesman Ed Cohen, were home for the weekend, Joella from St. Louis and Barbara from the University of Nebraska.

Herman Gould has written several friends on the Row he is getting along fine at Will Rogers Memorial Hospital at Saranac Lake, N. Y. He is associated with the Center Drive-In Theatres . . . An oddity on the Row was the absence of Phil Lannon. The West Point exhibitor, according to rumors, closed his drive-in and went fishing . . . Pat Halloran, Buena Vista representative for this area, went to Los Angeles for the BV convention . . . Bill Wink, Allied Artists salesman, wound up the weekend exhausted. He put on his snow tires, got antifreeze in the radiator and hung his storm windows—all in near 80 degree weather. "At least I can sleep in peace," he commented.

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MAGNETIC FILM CABINET NUMBERS



Lessen the chance of error. Easy to use magnet holds numbers in place. Easy to see—2 colors, red and black. Set consists of 8 numbers and 4 blanks and wax pencil. Order two sets today. (Price per set, $3.50.)

No C.O.Ds . . . Send check with order

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MILWAUKEE

At the monthly meeting of the Better Films Council of Milwaukee County, held at the lounge of the Wisconsin Telephone Co., Mrs. S. V. Abramson, president, reported on communications aspects in South America. She attended several seminars in South America this summer. Mrs. Irvin J. Haus, preview chairman, announced the following movie ratings:

Family: outstanding, Seven Wanders of the Warld; excellent, Nikki, Wild Dog af the North, The Parent Trap; very good, Days af Thrills and Laughter, Gidget Goes Hawaiian, On the Dauble, Snow White and the Three Stooges, Tammy Tell Me True, The Guns of Navarone; gaad, The Ladies' Man, The Thief of Baghdad.

Adults and Yaung People: excellent, Fanny; very good, Atlantis, the Last Cantinent, Ballad of a Soldier, Left, Right and Center, A Raisin in the Sun, The Green Helmet, The Haneymaan Machine, The Pleasure af His Campany; good, The Big Gamble, Four Desperate Men, Francis of Assisi, The Pit and the Pendulum.

Adults: very gaad, League af Gentlemen; gaad, By Lave Passessed, Carry On, Constable, Came September, Deadly Companians, Goodbye Again.

Frank J. Miller, 75, in the traffic bureau of the police department for 34 years, was the former press agent at the old Davidson. He served as private secretary to Jim Higler at the Alhambra; thence to the Garrick in Chicago, and handled the publicity for "The Birth of a Nation." He also did some publicity work for the Palace and Riverside theatres later on.

Exhibitors in this area weren't too happy on a recent Saturday night when the TV diet included such pictures as "The Snows of Kilimanjaro," "Stormy Weather" and "Passage West" . . . Some of the books at the public library may only be read on the premises. For example, "Peyton Place, "Forever Amber" and "Lady Chatterley's Lover."

Screen star John Gavin and wife received the red carpet treatment when he was here to plug his "Back Street" and attended a press luncheon held at the Milwaukee Athletic Club. Strung across the street, was a big banner reading, "Welcome John Gavin!" Also attending the affair were a couple of city aldermen who presented Gavin a citation in token of his efforts to help Latin American countries to help themselves. Al Paladino, Universal, was in charge of the promotion. Gavin learned Spanish as a child from his mother, was a Latin affairs student at Stanford University, and a Pan-American affairs officer to the late Vice-Admiral Milton E. Miles, former commandment of the 15th Naval district, with headquarters in Panama. He attended the recent Inter-America Economic and Social Conference as an adviser to the OAS secretary general, Jose Mora, and an observer for the Motion Picture Producers Ass'n.

DES MOINES

Witches' Weekend" got off to a shrieking start at 9:30 a.m. Saturday (28), with a Jack-o-Lantern Jamboree in the three downtown theatres. Two-hour shows at the Des Moines, Paramount and Orpheum included film cartoons and a stage show featuring WHO-TV personality Lee Harris and puppet Floppy. For teenagers, a Black Magic Ball with music by Stan Kenton was scheduled for Halloween night at Veterans Auditorium. Both events were free of charge. "Witches' Weekend," designed to substitute entertainment for pranks, included 55 downtown window displays by youth groups and was sponsored by WHO-TV and the American Legion.

The theatre at Dunlap, recently reopened on a Sunday night schedule, promises Saturday matinee and evening showings if attendance proves good . . . Mary Lou O'Neal, United Artists staffer, attended a church youth convention at Webster City . . . George Anthan, Des Moines Tribune reporter and son-in-law of Kansas City exhibitor Louie Sutter, has been recalled to the Army . . . Robert Boots, shipper at 20th-Fox, spent the final week of his vacation at home.

Exhibitors on the Row: Glen Lambert, Monticello; Dwight Hansen, Rockwell City; John Rentfle, Audubon; William McGraw, Ogden; Mr. and Mrs. Eben Hays, Winterset; Dick Petersen, Story City, and Bob Malek, Independence.

Betty Olson's colleagues at Paramount helped celebrate her birthday October 20 . . . Irene DeFrenne is leaving Columbia and Des Moines to make her home in St. Louis. Irene and her late husband at one time operated the B&I booking agency . . . R. L. Conn, special sales representative from the 20th-Fox home office, spent a day at the local branch . . . Bernie Evens, United Artists, was in from Kansas City to work on "X-15" and "Town Without Pity."

- ADLINES & EXPLOITIPS
- ALPHABETICAL INDEX
- EXHIBITOR HAS HIS SAY
- FEATURE RELEASE CHART
- FEATURE REVIEW DIGEST
- SHORTS RELEASE CHART
- SHORT SUBJECT REVIEWS
- REVIEWS OF FEATURES
- SHOWMANDISING IDEAS

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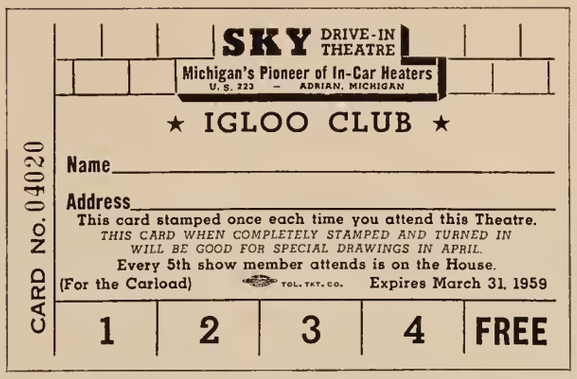
THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Igloo Club Is Prize Winning Winter Idea for Drive-In

A prize-winning idea for building wintertime drive-in patronage in a cold area is proving profitable, interest-building and patron-exciting at the Sky Drive-In, Adrian, Mich., where William Jenkins is manager.

The idea, called by Jenkins the Igloo Club, as befits Michigan's chilly wintertime climate, won the Allied Theatres of Michigan showmanship award at that body's recent annual convention.

Jenkins disclaims credit for origination of the idea, but his adaptation has patrons talking and, more important, coming to the drive-in during the winter.





One of Manager William Jenkins' Igloo Club membership cards is repraduced here. Cards are stamped aver each number with each attendance at the theatre. The Toppie ticket stub-coverall game, with which patrons may get 100 banus Tap Value stamps, is shown here alsa.

CARDS TO MEMBERS

Jenkins issues Igloo Club membership cards to his patrons with the cards numbered from one to four and with a fifth space labeled "Free." Each time the patron comes to the drive-in, his card is stamped, then on his fifth visit, his entire carload is admitted free.

The filled-in cards then are taken up. The theatre staffers make up white index cards containing the name of the member, address, card number and date. All Igloo Club membership cards are placed in a big jar at the concession stand to await a drawing, held in April, for prizes promoted from local merchants.

KEEPS CARD FILE

The index cards which the theatre employes made up are filed under the patrons' last names. If a patron's name has been filed once, then the employes write on the card his new club card number and the date each subsequent card is turned in. The file serves Jenkins in three ways:

1. A check for persons who forget their numbers for drawings.
2. It shows who has the most cards turned in.
3. It gives an excellent mailing list.

Jenkins contacts merchants to put up one or two gifts with a set minimum value for the April drawings. He has an Igloo Club trailer made up and runs the names of the merchants and their gifts with the trailer, which run until the club stops, usually the last day of March. Merchants are encouraged to display their gifts at their stores with credits for the Igloo Club and the theatre.

Jenkins exploits the giveaway idea by pointing out that the more cards patrons turn in the better their chances of winning. To give added emphasis, Jenkins has a "Golden" Igloo Club plan, for all persons turning in five cards. The first three people to turn in five cards receive a special gift from one of the local merchants.

For the drawing itself, Jenkins said that while it is possible to award prizes on the condition that patrons need not be present for the drawing, he likes to get people into the theatre for the drawings.

"So," he said, "we draw up to three cards. On the first two cards we do not use names, only numbers. All members have to know their card number and if they have forgotten it, we have it on file. If the holder of the number of the first card drawn is present, he gets the gift. If not, we draw a second card. If that person is present, he gets the gift. If not, we draw a third card and that person wins whether he is there or not. Only on the third do we use the name of the club member.

FOR DRAWINGS, TOO

"We use the cards in other ways, too," Jenkins continued. "For drawings of funny gifts, etc. In the newspaper, we tell Igloo Club member number 0001, for instance, 'If you come to the movie tonight we have a special surprise for you.' Several ideas can be used with the cards which are turned in."

Tieins can be set up with eating places, in which a membership card posted in the concession stand gives the card holder a treat at the eating place. This same practice can be utilized within the concession stand itself.

The Igloo Club plan gives theatremen concrete rewards. As Jenkins explains them:

1. You are rewarding your regular customer.
2. You hope to create new customers.
3. You are advertising with merchant prestige.
4. You have a good reference file for use for Christmas and other holidays.

In another promotion activity, Jenkins puts out a Top Value stamp-ticket stub coverall. In a bingo-type flyer, patrons are invited to place ticket stubs from the Sky Drive-In on one of nine spaces. When the spaces are all filled, the patron takes the flyer to the concession stand and receives 100 bonus Top Value stamps. Names and addresses also are placed on the flyer and a drawing is held each week for a toy Toppie elephant.

Menus to Airer Patrons

Patrons of Central States' 76 Dodge Drive-In at Omaha know what's cookin' at the concession stand! Menus are handed out at the boxoffice as each car enters. Not only has the "in-car menu" increased snack bar business—through the power of suggestion—it has speeded up the operation at the stand. Now, people KNOW what they want. Dick Nizzi, assistant manager, dreamed up the idea. And it works.

'Something Wonderful' Campaign Serves As Fall Season Business Stimulant

The Des Moines Theatre Ass'n is trading theatre passes for newspaper advertising space in its "Something Wonderful Is About to Happen" campaign. The promotion was initiated by Tri-States Theatres Corp. as part of the circuit's yearend business-building drive. It is patterned after the highly successful campaign conducted by National Theatres and its Fox West Coast division earlier in the year. It aims specifically at various age groups. Individual ads, with eye-catching pictures and crisp copy, are geared to Dad, Mom, the small fry, the family group and the teenagers.

This is how the 13-week payment-in-passes ad program works:

Tri-States, which has four theatres in the Iowa capital city, gained the cooperation of other Des Moines theatre operators—12 in all, including circuits, independents and drive-ins. The series of 13 ads runs one a week in the Des Moines Tribune over the sponsoring credit line, "Des Moines Theatre Association." And all that participating theatres pay the newspaper for the three to four-column ads are passes.

The paper, in turn, uses the passes as rewards to its carrier salesmen for getting new subscriptions. The setup is working out to the satisfaction of all concerned.

For the theatremen, the pass payment is less costly than cash payments. Inasmuch as the ads, which stress the excitement of "going out to the movies" run on the women's page, sports page or on general news pages but never in the amusement section, they reach readers who are not regular film patrons. Also, the ads run on a different day each week.

A check of the theatres shows the passes are being used. So, not only are the carrier boys "getting out to the movies," but in so doing they have proved themselves good salesmen for the Tribune.

Tri-States promoted the "Something Wonderful" ad series in four other cities where its theatres are located. In Waterloo, Iowa, home of the Strand and Paramount, the Waterloo Courier is running the ads gratis as a goodwill gesture.

In Davenport, where Tri-States operates the Capitol, ad space is paid for in the Times and Democrat with screen trailers plugging the newspapers' columnists, departments and services. In similar campaigns in Rock Island, Ill., and Grand Island, Neb., the screen trailer "payment" also is in effect.

Such institutional-type advertising as "Something Wonderful" does not immediately send boxoffice receipts zooming. It is meant, rather, to make the public more theatre conscious and to generate a feeling that movies still are the mainstem of American entertainment.

Don Knight, assistant general manager of Tri-States, said he feels the ads are "very well written and have a lot of impact."



A 1914 Model T convinced Frank J. Feocco sr., manager of the State Theatre in Ithaca, N.Y., that an oldtime version of the U.S. automobile packs a lot of advertising power. The above machine, owned by the Ithaca Motor Car Co., was inspected by thousands of persons in the front lobby of the State for 30 days prior to "The Absent-Minded Professor." Feocco kept it there also during the run of "One Hundred and One Dalmatians."

Beauty Contest Moved To Stage of Benner

Jack Mercer of the Benner Theatre at Philadelphia showed how profitable a good relationship with the local businessmen's association can be. Jack worked out a plan with Herman Cohen of the Castor avenue business group to stage a Miss Oxford Circle beauty contest on the stage of the Benner. The businessmen contributed prizes to the winners.

Jack persuaded the businessmen to bring the contest into the theatre instead of using a local hall, as had been done in the past, and he said the boxoffice about doubled an average Wednesday's business.

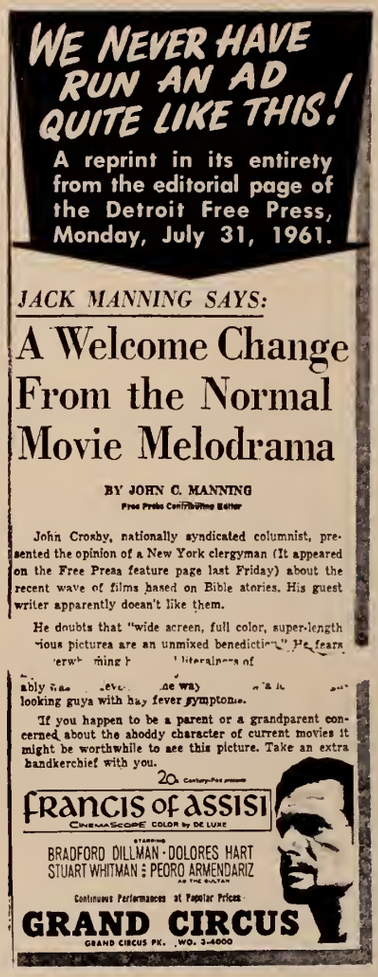
The girls paraded the aisles in bathing suits with the finals being conducted on stage. The entire program warranted good coverage by the local community press, putting the Benner—and its manager—in the limelight.

Vampires Bally 'Blood'

Vampires trod the streets and department stores in downtown San Francisco for two days in advance of opening of "Blood and Roses" at the RKO Golden Gate Theatre. The stunt, product of Manager Larry Blanchard, had the vampires attired in voluminous white robes,, wearing witch-like wigs, and ghastly white makeup. One vampire carried a big bouquet of roses and the other a brandy-snifter vase of clear glass half filled with red "blood."

Life Features "Geronimo"

A cover and inside feature story on "Geronimo" was carried by the October 30 issue of Life's Latin and South American editions. Chuck Connors, who stars, and Kamala Devi, who has the feminine lead in the United Artists release, are the principal subjects of the story.



The above reproduction top and bottom sections of an unusual ad needs little comment other than its own top lines. It was used by United Detroit Theatres to promote "Francis of Assisi" at the Grant Circus Theatre, and measured 2 cols, 19 inches. The editorial column reprinted in full was by Jack Manning, contributing editor of the Detroit Free Press. He is probably the most respected "elder statesman" among Detroit newspaper editors. He was editor of the Detroit Times until that paper was bought by the Detroit News last November.

Two Theatre Managers Cooperate on Bally

Cooperation between two theatre managers resulted in special attention for the opening of "Question 7" at the Dundee Theatre in Omaha and a 19-inch story and photo on the amusement page of the World-Herald.

Don Wells, manager of the Dundee, learned by accident that Jack Poessiger, assistant manager of the Grand Theatre, Grand Island, Neb., a former resident of East Germany had undergone attempted brainwashing tactics by the Communists similar to the situation pictured in the film.

Wells arranged with Wally Kemp, manager of the Grand Island theatre, for Poessiger to work on publicity for the film. He was interviewed by the World-Herald and made several television appearances, relating his experiences under Communist rule and their similarity to conditions shown in the film.

Displays Sell 'Navarone'

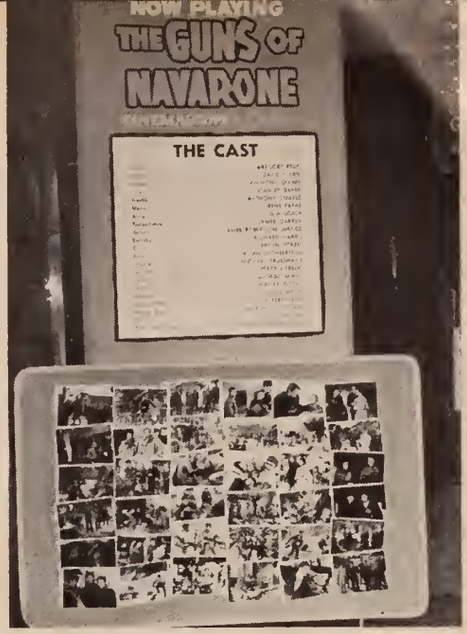
Huge Front Windows of Carlton Theatre Impressive With Stills and Color

High interest was generated at the Odeon-Carlton Theatre, Toronto, Canada, through the effective use of four front-of-house windows by Manager Victor Nowe for "The Guns of Navarone." The picture, Nowe said, is expected to play eight to ten weeks and did capacity business during its initial weeks.

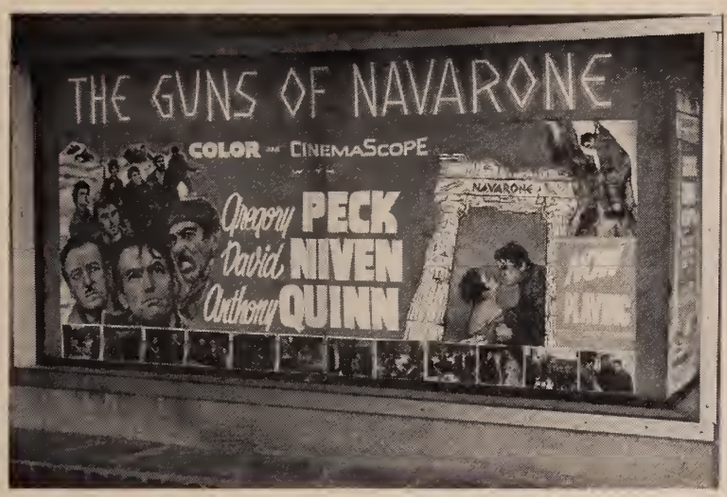
The huge 12-foot windows, Nowe said, "give us ample opportunity to put on extra-special displays, especially when we know in advance that a picture is sure to stay with us for a number of weeks. With 'The Guns of Navarone' we knew we had a sure winner and we went to town with above-average window displays."

The windows are all lighted from the inside by rows of 60-watt white bulbs along the top and from the outside by four 150-watt floodlights shining on each of the four windows.

The special display windows are reproduced on this page with Manager Nowe's own descriptions beneath each.



"A speciol front-of-house standee measuring 11 feet in height gave full heading to the title. Under this we used a large blowup of the entire cast which is always so important to patrons. On this same display we featured 36 colored and black-and-white stills which created great attention."



"We used a full window panel in two sections set on a brilliant turquoise background. Portions of the six-sheet and three-sheet were cut out and incorporated in the display. The full top banner gave credit to the film's title in gold and white lettering. The stars' names were played up in bright yellow letters and a dozen colored 8x10 stills were used at the base of the display."



"We used a different setting in this window with a scroll art card in the center with full credits in black lettering on a rich gold velour mounting, surrounded by a silver flitter border. Excerpts from the three-sheet were cut out and used at the center. Two 22x28 blowups and two arrangements of 11x14 photos, featuring the stars and supporting players, added to the display."



"The 40x60 blowup of the huge guns was the focus of attention here. Two 22x28 blowups were used on each corner. In this 12-foot window, the film title occupied full space along the base. Brilliant gold letters on a deep blue background set against the turquoise gave effective color. Two tag lines stressing the "Greatest Adventure Ever Filmed" and urging patrons to see the film from the beginning gave all the ingredients for a window filled with lots of selling punch."



"We featured a 40x60 landscape blowup of the two leading stars here. At the top of the blowup bold lettering in gold was given to the high adventure tag line. At the base of the blowup we featured the film title. To the left of the blowup we used an extract from the poster materials available as a background and had sign shop art lettering done over the colored background. Full credits for "Navarone," the stars, supporting cast, CinemaScope and color added effectiveness."

Big Swinging Pendulum Is Inexpensive As Attention-Getter for 'Pit' Showing

A giant pendulum swinging from the marquee of the Roosevelt Theatre in Chicago was a real traffic-stopper for "The Pit and the Pendulum." Suspended from atop the marquee, it was a signal to potential patrons that no one would be admitted to the theatre while the pendulum was in motion, the last 20 minutes of the feature.

Balaban & Katz, operator of the Roosevelt, played up the swinging pendulum to the hilt in newspaper ads, on radio and TV.

Milton Moritz, director of advertising, publicity and public relations for American International Pictures, distributor of the film, pointed out that the pendulum, pictured here, can be built very inexpensively.

"All that is necessary," said Moritz, "is to have the pendulum from our ads reproduced and mounted on beaverboard.

"This should be suspended from a pulley with a rope attached to the pendulum running down the side of your marquee. An usher dressed in a black hood and cloak,



similar to that worn by Vincent Price in the picture, can stand outside working the pulley. The pendulum should be kept swinging continuously during the last 20 minutes of the film."

Free Tickets to 'World' In Classified Ad Tieup

For "Master of the World," which played the Paramount Theatre in Boston, a promotion deal was worked out with the Boston Herald-Traveler. A photo of the Albatross, the flying machine which figures prominently in the picture, was cut into an advertisement on the newspaper's classified section reading:

"See Jules Verne's 'Master of the World' as guest of the Herald-Traveler. This is the Albatross. No such vehicle exists today. Yet it was real in the mind of Jules Verne—the master of science fiction—in the world of 1860. In Verne's imagination this ship could fly at 200 miles an hour sail on the ocean like a luxury liner, descend into the water like a submarine, and travel on land like an automobile.

"You'll see this ship perform remarkable feats in American International Pictures' production 'Master of the World' at the Paramount Theatre, Boston. You'll see it as a guest of the Herald-Traveler if your name and address is published in today's classified columns. Look for your name and address now. If you find it, call Miss Richards at ALgonquin 4-1234 between 10 a.m. and 4 p.m. any day except Saturday or Sunday, and your two free tickets for 'Master of the World' will be mailed to you."

Teenage Baking Contest Presells 'Susan Slade'

The Pyrofax Gas Corp. is sponsoring a $22,000 baking contest for teenagers, in cooperation with Warner Bros., featuring Troy Donahue and Connie Stevens, the young stars of "Susan Slade." With the slogan "Bake Your Way Toward Your B.A.," the contest offers 117 prizes, including three $1,500 college scholarships plus $500 cash bonuses, and 18 Caloric Ultramatic ranges.

Contestants are required to submit their favorite recipes for baked goods and to submit essays in 100 words or less on the subject, "Why I Want to Go to College," to Essay Judges, "Pyrofax" Gas Teenage Baking Contest, P.O. Box 195, New York 46, N.Y. Local bakeoff contests will be held on November 17, 18, 24 and 25, and regional grand finals in Albany, N.Y., December 2; Indianapolis, December 9, and Raleigh, December 16.

To publicize the contest, Pyrofax has distributed "Hot News" kits containing window banners, counter cards, official entry blanks, ad mats, news releases, bulletin board posters and other material. The company also has been mailing entry blanks to all Pyrofax customers, ads have been taken in national magazines, and press, radio and TV coverage has been arranged.

In addition, posters of the "Susan Slade" stars will be seen in theatre lobbies and record shops. Troy and Connie also have a radio transcription telling the story of the contest.

'Alakazam' Contest on Air

"Why I want Alakazam jr., in 25 words or less . . ." echoed and re-echoed over station KQTV at Fort Dodge, Iowa, for ten days prior to the opening of "Alakazam the Great" at the Strand. Joe Cole, Strand manager, collaborated with KQTV officials for the promotion, and "Alakazam jr." made guest appearances each day on TV kiddy shows. On the final day of the theatre run, the monkey was awarded to the tot writing the best entry.

Runs 'Family Nite' Program

Lockwood & Gordon's East Windsor, Conn., Drive-In ran a "Family Nite" program, consisting of "The Pleasure of His Company," "Two Rode Together," and 45 minutes of cartoons, the latter screened first.

An attractive 40x60 or 30x40 often can be reduced and reprinted as a herald.

Zing Treatment Given 'Romanoff' in England

"Romanoff and Juliet" received the "zing" promotion treatment for its showing at the Gaumont Cinema, a Rank house in Birmingham, England, L. Putsman, the manager, reports.

Initially, effort was directed to obtain a maximum turnout of the press folk for an afternoon screening with the object of assuring good reviews for this satirically humorous film. The attendance was almost 100 per cent.

ALL ENJOY IT

"The press boys appeared to enjoy Peter Ustinov's performance very much, indeed," Putsman comments, "and the public also appeared to agree with the critics in the main. A large amount of space was devoted to the film.

"This was strictly a type of film which appealed to discriminating audiences and we were pleased to welcome many non-regular patrons during the run."

Putsman believes that there is no finer medium of publicity than good posting, and he put up some 55 displays—quads in British trade parlance—in and around downtown and in the suburbs. Rank Film Distributors and Circuit Management Ass'n (the theatre is operated by the latter) supplied these at no charge.

A principal line in paid ads was, "A triumphant comedy for 'President' Ustinov of Concordia—where Love and Laughter are affairs of State."

5,000 LEAFLETS

Five thousand leaflets, approximately 4½x7¾, were distributed via newsstands, drama clubs, coffee bars, restaurants, etc. Copy featured the line from the newspaper ads and comments from the critics, plus an invitation to see the film and send in an opinion on a postcard.

A small number of folders featuring the cast and a well-written synopsis of the story were dropped around to selected spots. This story-type herald is not used much in the U. S.

Leaflets, previously mentioned, were sent to some two dozen community player and repertory clubs in the area with a letter asking that the leaflets be given to members.

Special large (double crown) posters, approximately 20x30, featured a head of Ustinov and, "National Press Hail Peter Ustinov in "Romanoff and Juliet," with a few quotes.

Stars Talk About Film

A drive-in speaker placed atop the marquee of the Austin Theatre, Clinton, N. C., amplified the sound of "Parrish" stars talking about the film to startle passersby and create interest in the picture. Aubrey Winston, manager of the Austin, used the free record ordered through the press book. He also utilized the free 40x60 and 8x10 from the press book to make a special display board in front of the theatre.

Ralph Tully of the State Theatre in Portland, Me., ran a newspaper coloring contest for "Greyfriars Bobby," offering $10 to the winner.

An interpretive analysis of lay and trodepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓝ Naturama; Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST
AND ALPHABETICAL INDEX

ǂ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary ǂ is rated 2 pluses, = as 2 minuses.

P. G.	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2506	◎Absent-Minded Professor, The	(97)	Comedy Drama	BV	2-27-61	ǂ	ǂ	ǂ	ǂ	ǂ	+	ǂ	13+
2550	◎Ada (108) ©		Drama	MGM	8- 7-61	+	+	+	+	+	+	+	7+
2552	After Mein Kampf	(74)	Semidoc'y	Brenner	8-14-61	±	±	−	+				3+3−
2546	◎Alakazam the Great	(84)	Cartoon Feature	AIP	7-17-61	+	ǂ	+	ǂ	+	ǂ		9+
2516	◎All Hands on Deck (98) ©		Farce-Comedy	20th-Fox	4-17-61	±	±	±	+	±	+		6+4−
2514	◎All in a Night's Work	(94)	Comedy	Para	3-27-61	ǂ	+	+	+	+	+	+	8+
2509	Amazing Mr. Callaghan, The (82)		Adventure Melodrama	Atlantis	3-13-61	±							1+1−
2562	Anatomy of a Psycho (75)	Or.		SR	9-18-61	−							1−
2524	Angel Baby (97)	Orama		AA	5-15-61	ǂ		±	ǂ	+	±	+	8+2−
2548	Anna's Sin (86)		Drama										
			English-dubbed	Atlantis	7-24-61	±					±		2+2−
2549	Armored Command (99)	War Or.		AA	8- 7-61	+			+		+	±	4+1−
2518	◎Atlantis, The Lost Continent	(91)	Science-Fiction	MGM	4-24-61	ǂ	+	±	+	ǂ	+	+	9+1−
2541	◎Atlas (84)	Spec.	VitaScope	Filmgroup	7- 3-61	+							1+
	—B—												
2570	◎Back Street (107)	Drama		U-I	10-16-61	ǂ	ǂ	+	ǂ	+	+	±	10+1−
2569	Badjao (100)	Action Dr.		Parallel	10-16-61	±		+	+				3+1−
2545	Battle at Bloody Beach, The	(80) ©	War Drama	20th-Fox	7-17-61	+	±	±	+	+	±	±	7+4−
2517	Behind the Mask (85)	Dr.		Showcorp	4-24-61	+							1+
2517	Bernadette of Lourdes	(91)	Religious Orama	Janus	4-24-61	±			+				2+1−
2531	Beware of Children (80)	Com.		AIP	6- 5-61	+	+		+		±		4+1−
2526	◎Beyond All Limits (100)	Dr.		Omat	5-15-61	ǂ							2+
2556	◎Big Gamble, The (100) ©	Ad.		20-Fox	8-28-61	+	±	+	+	+	+	+	7+1−
2528	◎Big Show, The (113) ©	Dr.		20th-Fox	5-22-61	ǂ	+	±	+	ǂ	+	ǂ	10+1−
2520	◎Bimbo the Great (87)	Circus Or.		WB	5- 1-61	+	±	±	+	−	±	−	5+5−
2566	Black Pit of Dr. M (71)	Ho.		UPRO	8- 2-61	±							1+1−
2504	Black Sunday (84)	Horror Dr.		AIP	2-20-61	+	+	+	ǂ	ǂ	+	+	9+
2516	Blast of Silence (77)	Drama		U-I	4-17-61	+	±	±	ǂ	+	±		7+3−
2560	◎Blood and Roses (74)	Ⓣ Dr.		Para	9-11-61	±	±	±	+	±	±	±	7+6−
2566	Boy Who Caught a Crook (72)	Ac.		UA	10- 2-61	+	−	±		−			2+3−
2543	Brainwashed (78)	Or.		AA	7-10-61	±		ǂ	ǂ	+	+		7+1−
2568	◎Breakfast at Tiffany's (115)	C'y		Para	10- 9-61	ǂ	+	ǂ	ǂ	ǂ	+	+	11+
2554	Bridge to the Sun (112)	Orama.		MGM	8-21-61	ǂ	+	+	ǂ	+	ǂ		9+
2534	◎By Love Possessed (116)	Orama.		UA	6-12-61	+	±	±	ǂ	+	+	+	8+2−
	—C—												
2512	◎Canadians, The (85) ©	Dr.		20th-Fox	3-20-61	±	±	−	+	+	+	±	6+4−
2551	Cat Burglar, The (65)	Ac Dr.		UA	8-14-61	±					+		2+1−
2558	Claudelle Inglish (99)	Dr.		WB	9- 4-61	±	±	±	+	+	+	±	7+4−
2550	Cold Wind in August (80)	Dr.		Aidart	8- 7-61	+	±	+	+	±	±	+	7+3−
2544	◎Come September (112) ©	Com.		U-I	7-10-61	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2549	Creature From the Haunted Sea	(60)	Horror Spoof	Filmgroup	8- 7-61	+							1+
2521	Cry Freedom (90)	Dr.		Parallel	5- 8-61	±	+	+	+				4+1−
2521	◎Curse of the Werewolf, The	(91)	Horror Orama	U-I	5- 8-61	ǂ		ǂ	ǂ		+	+	8+
	—D—												
2528	◎David and Goliath (93)	©	Biblical Spectacle	AA	5-22-61	+	±	+	ǂ	+	±	±	8+3−
2559	Day the Sky Exploded, The	(80)	Science-Fiction	Excelsior	9-11-61	+							1+
2512	Days of Thrills and Laughter (93)		Comedy Compilation	20th-Fox	3-20-61	ǂ	+	+	ǂ	±	ǂ	+	10+1−
2515	◎Dead One, The (70)	Horror		SR	4- 3-61	±							1+1−
2535	◎Deadly Companions, The (90)		Panav'n, Western	Pathe-America	6-12-61	ǂ		+	ǂ	+	+		7+
2547	Dentist in the Chair (84)	Com.		Ajay	7-24-61	ǂ		+		ǂ	±		6+1−
2564	◎Devil at 4 O'Clock, The	(127)	Adv. Or.	Col	9-25-61	ǂ		ǂ	ǂ	ǂ	+		9+
2508	◎Don Quixote (110)	Classic Dr.		MGM	3- 6-61	ǂ	ǂ		ǂ	−	ǂ	ǂ	10+1−
2527	◎Dr. Blood's Coffin (92)	Ho.		UA	5-22-61	−	±	−	+		±	±	4+5−
	—E—												
2490	◎Exodus (212)	Super-Panavision 70	Drama	UA	12-26-60	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2562	Explosive Generation, The	(90)	Dr.	UA	9-18-61	+	+		+	ǂ	±		6+1−
	—F—												
2520	Fabulous World of Jules Verne, The	(81)	Novelty Adv.	WB	5- 1-61	ǂ	+	+	+	+	ǂ	ǂ	10+
2542	◎Fanny (133)	Com. Dr.		20th-Fox	7- 3-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2557	Fast Set, The (84)	Comedy	Audubon-SR		9- 4-61	±							1+1−
2526	◎Ferry to Hong Kong (103)	©	Adventure Drama	20th-Fox	5-15-61	+	−	+		−	+		3+2−
2516	◎Fiercest Heart, The (91) ©		Outdoor Drama	20th-Fox	4- 3-61	+	±	±	+	±	+	+	7+3−
2531	Five Golden Hours (90)	Comedy		Col	6- 5-61	+	−	±	+	±	±	±	6+5−
2507	Five Guns to Tombstone (71)	W'n		UA	3- 6-61	±	±	±	±	+	±		6+5−
2563	Flight That Disappeared, The	(72)	Science-F'n	UA	9-25-61	+	±	±	±	ǂ		±	7+4−
2538	Follow a Star (102)	Comedy		Zenith	6-19-61	±	−				+	±	3+3−
2548	◎Francis of Assisi (105) ©		Religious Orama	20th-Fox	7-24-61	ǂ	±	+	ǂ	+	+	ǂ	10+1−
2507	Frontier Uprising (68)	W'n		UA	3- 6-61	+	+	±	±	+	±		6+3−
	—G—												
2523	Gambler Wore a Gun, The (67)	W'n.		UA	5-15-61	±	±		±		±		4+4−
2531	Get Outta Town (65)	My.		Sterling W'ld	6- 5-61	±							1+1−
2533	◎Gidget Goes Hawaiian (102)	C/M.		Col	6-12-61	+	−	+	+	ǂ	ǂ	+	8+1−
2542	◎Girl in Room 13, The (79)			Astor	7- 3-61	+							1+
2563	Girls on the Run (64)	Mys.		Astor	9-25-61	±							1+1−
2495	◎Go Naked in the World	(103) ©	Orama	MGM	1-23-61	+	ǂ	+	ǂ	±	+	±	9+2−
2544	Goodbye Again (120)	Dr.		UA	7-10-61	+	+	ǂ	ǂ	+	±	ǂ	10+1−
2481	Great Impostor, The (112)	Dr.		U-I	11-28-60	ǂ	ǂ	+	ǂ	ǂ	ǂ	+	12+
2560	Great War, The (118)	Drama		Lopert	9-11-61	+	±		ǂ	+		ǂ	7+1−
2540	Green Helmet, The (88)	Ac.		MGM	6-26-61	+	−	+	±	±	+	±	6+4−
2556	◎Greyfriars Bobby (91)	Orama		BV	8-28-61	ǂ	+	ǂ	+	ǂ	ǂ	ǂ	12+
2529	Gun Fight (62)	Western		UA	5-29-61	±	±		+	+	−		4+3−
2533	◎Guns of Navarone, The (157)	©	War Adventure	Col	6-12-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
	—H—												
2488	Hand in Hand (75)	Or.		Col	12-19-60	+	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2572	Head, The (95)	Horror		Trans-Lux	10-23-61	+	−	−			−		1+3−
2487	◎Herod the Great (93) Ⓣ		Costume Spectacle	AA	12-19-60	+		±	+	±	+	±	6+3−
2513	◎Hippodrome (96)	Action, (English-dubbed)		Cont'l	3-27-61	+	+		+		+		4+
2535	Hitler's Executioners (78)		Documentary	Vitalite	6-12-61	±		ǂ					3+1−
2539	Homicidal (87)	Mys.		Col	6-26-61	+	ǂ	+	+	ǂ	+	+	9+
2546	◎Honeymoon Machine (87)	©	Comedy	MGM	7-17-61	ǂ	+	+	ǂ	ǂ	ǂ	+	11+
2506	Hoodlum Priest, The (101)	Dr.		UA	2-27-61	ǂ	ǂ	+	ǂ	ǂ	+		10+
2530	◎House of Fright (80)	C Ho.		AIP	5-29-61	+	±	±	+		±		5+3−
2565	Hustler, The (134) ©	Orama.		20th-Fox	10- 2-61	+	+	+	ǂ	ǂ	ǂ	ǂ	11+
	—I—												
2556	Invasion Quartet (87)	Com-Dr.		MGM	8-28-61	±	±	+	+	+	+		6+2−
	—J—												
2481	Jazz Boat (96) ©	Dr/Music		Col	11-28-60	+	±	±		+			4+2−
	—K—												
2571	◎King of Kings (161) Ⓣ		Religious Orama	MGM	10-23-61	ǂ	ǂ	ǂ	ǂ	ǂ		ǂ	12+
2540	King of the Roaring 20's	(106)	Cr. Orama	AA	6-26-61	+	+	±	ǂ	+	+	+	8+1−
2536	◎King in Shadow (78)		Historical Or.	Exclusive	6-12-61	+							1+
	—L—												
2533	◎Ladies Man, The (106)	Com.		Para	6-12-61	ǂ	±	+	+	ǂ	+	±	9+2−
2561	◎Last Rebel, The (83)	Adv. Or.		Sterling World	9-18-61	+							1+
2532	◎Last Sunset, The (112)	W'n.		U-I	6- 5-61	ǂ	±	±	ǂ	+	+	+	9+2−
2529	Last Time I Saw Archie, The	(98)	Comedy	UA	5-29-61	+	+	±	ǂ	+	+		7+1−
2505	League of Gentlemen, The (113)		Comedy-Drama	Kingsley	2-27-61	ǂ	ǂ	ǂ		ǂ	ǂ	+	11+
2563	Lisette (83)	Action		Medallion	9-25-61	−							1−
2465	Little Shop of Horrors, The (70)		Horror Comedy	Filmgroup	10- 3-60	+		+					2+
2502	Long Rope, The (61) ©	W'n.		20th-Fox	2-13-61	+	ǂ	±	±	+	+		7+2−
2513	Look in Any Window (87)	Dr.		AA	3-27-61	+	−	−	±	±	±	−	4+6−
2549	◎Loss of Innocence (99)	Dr.		Col	8- 7-61	ǂ	+	+	ǂ	+	ǂ		9+
2534	◎Love in a Goldfish Bowl (87)		Comedy/Songs	MGM	6-12-61	+	±	±	+	−	±	+	6+4−
	—M—												
2524	Mad Dog Coll (88)	Ac Dr.		Col	5-15-61	+	+	±	+	+	±	±	7+3−
2552	◎Magic Boy (75)	Cartoon Feature.		MGM	8-14-61	ǂ	+	+	+	ǂ			7+
2512	Mailbag Robbery (70)	Ac.		Tudor	3-20-61	+							1+
2541	Man in the Moon (98)	Com.		Trans-Lux	7- 3-61	+	+	+	+		+	ǂ	7+
2562	Man-Trap (93)	Ac Or.		Para	9-18-61	+	±		+		±		4+2−
2554	◎Marines, Let's Go (104) ©		Service comedy	20th-Fox	8-21-61	±	±	±	+	±		±	6+5−
2546	Mary Had a Little (83)	Comedy.		UA	7-17-61	±	±	−	+	−			3+4−
2525	◎Master of the World (104)		Science-Fiction Orama	AIP	5-15-61	ǂ	ǂ	±	ǂ	ǂ	ǂ	+	12+1−
2532	Matter of Morals, A (90)		Drama	UA	6- 5-61	+	+	+	+	+	+	±	7+1−

REVIEW DIGEST

AND ALPHABETICAL INDEX

In the summary ## is rated 2 pluses, = as 2 minuses. ## Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G.	Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Magazine Parents'	New York Daily News	Summary
2518		Mein Kampf (121)		Documentary	Col	4-24-61	+	##		+	+	##	##	9+
2504	⊙	Mighty Crusaders, The (87) © Spectacle			Falcon-5R	2-20-61	±		−					1+2−
2523	⊙	Minotaur, The (92) © Adv.			UA	5-15-61	+	±	±	+		−		4+3−
2537	⊙	Misty (92) © Youth Classic			20th-Fox	6-19-61	##	+	+	##	##	##	##	12+
2535	⊙	Morgan the Pirate (93) © Adv.			MGM	6-12-61	+	+	+	+	±	±	±	7+3−
2538		Most Dangerous Man Alive (82) SF			Col	6-19-61	+	−	−		±	−	−	2+5−
2569		Mr. Sardonicus (89) Ho.			Col	10-16-61	+	−		+		±	±	4+3−
		—N—												
2543		Naked Edge, The (102) Susp. Or.			UA	7-10-61	##	±	+	##	+	##	##	11+1−
2545		Naked Road, The (74) Melo.			Zison Ent	7-17-61	−							1−
2519	⊙	Nature Girl and the Slaver (70) Adv.			UPRO	5- 1-61	±							1+1−
2553		Never Take Candy From a Stranger (82) Psychological Or.			Omat	8-21-61	+							1+
2536	⊙	Nikki, Wild Dog of the North (73) Outdoor Orama			BV	6-12-61	+	+	+	+	##	##	+	9+
		—O—												
2527	⊙	On the Double (92) Panavision Comedy			Para	5-22-61	##	±	+	##	##	##	##	12+1−
2514	⊙	One-Eyed Jacks (141) Ⓥ Or.			Para	3-27-61	##	##	##	##	##	+	##	13+
2555		One Plus One (114) Dr.			SR	8-28-61	±	±		+	+	±		5+3−
2510		Operation Bottleneck (78) Ac.			UA	3-13-61	+	±		±	+	−		4+3−
2554		Operation Camel (74) Serv. Comedy			AIP	8-21-61	±							1+1−
2509		Operation Eichmann (92) Orama.			AA	3-13-61	##	+	−	##	±	+	+	8+2−
		—P—												
2523	◎⊙	Parent Trap, The (124) Comedy			BV	5-15-61	##	##	+	##	##	##	##	13+
2566		Paris Blues (98) Drama/Jazz.			UA	10- 2-61	##	+			+	+		6+
2510	⊙	Parrish (137) Orama			WB	3-13-61	##	##	±	+	##	+	##	11+1−
2509		Passport to China (75) Ac.			Col	3-13-61	+	±		+		±	±	5+3−
2520	⊙	Pharaoh's Woman, The (88) © Costume Orama			U-I	5- 1-61	±	±	±	+		−		4+4−
2559	⊙	Pirate and the Slave Girl, The (87) Adv.			Crest-SR	9-11-61	+							1+
2567	⊙	Pirates of Tortuga (97) © Adv			20-Fox	10- 9-61	+		±	+		±		4+2−
2552	⊙	Pit and the Pendulum, The (85) © Horror Orama			AIP	8-14-61	+	+	+	+	##	+	±	8+1−
2519	◎⊙	Pleasure of His Company, The (114) Comedy			Para	5- 1-61	##	+	+	##	##	##	+	11+
2501		Police Dog Story (61)			UA	2-13-61	+	±	±	±	±	−	±	6+6−
2515		Portrait of a Mobster (108) Crime Orama			WB	4- 3-61	##	##	+	##	+	±	+	10+1−
2522		Portrait of a Sinner (96) Or.			AIP	5- 8-61	##		+					3+
2511	⊙	Posse From Hell (89) W'n			U-I	3-20-61	±	+	+	+	##	±		7+2−
2530	⊙	Primitive Paradise (66) Documentary			Excelsior	5-29-61	##	+		##		##		7+
2508	⊙	Prisoners of the Congo (90) Adventure Orama			Atlantis	3- 6-61	±							1+1−
2570		Pure Hell of St. Trinian's, The (94) Farce			Cont'l	10-16-61	±	−				±	+	3+3−
		—Q—												
2561		Queen of the Pirates (80) Ⓢ Sea Adv. (Eng-dubbed)			Col	9-18-61	+					±	±	3+2−
2516		Question 7 (110) Or.			DeRochemont	4- 3-61	##		±	##		##	##	9+1−
		—R—												
2516		Raisin in the Sun, A (128) Dr.			Col	4- 3-61	##	##	##	##	##		##	12+
2551		Rebellion in Cuba (80) Doc Dr.			IFD	8-14-61	±					+		2+1−
2564		Respectful Prostitute, The (74) Dr. (Eng-dubbed)			Times	9-25-61	±		±					2+2−
2522	⊙	Return to Peyton Place (122) © Orama			20th-Fox	5- 8-61	##	+	+	##	##	−	+	9+1−
2529	⊙	Revolt of the Slaves (100) © Action Spectacle			UA	5-29-61	+	±		+		±		4+2−
2526		Right Approach, The (92) © Orama/Music			20th-Fox	5-15-61	+	−	±	+	−	±	±	5+5−
2519	⊙	Ring of Fire (91) Outdoor Action			MGM	5- 1-61	+	##	+	##	+	±	±	9+2−
2568		Risk, The (81) Drama			Kingsley	10- 9-61	+			+			+	3+
2511		Rocket Attack, U.S.A. (66) Melodrama			Exploit-Brenner	3-20-61	±							1+1−
2524	⊙	Romanoff and Juliet (112) Com.			U-I	5-15-61	##	+	+	##	##	+	##	11+
2557		Rommel's Treasure (85) Ac.			Medallion	9- 4-61	+							1+
2564		Ruffians, The (86) 5usp. Dr. (Eng-dubbed)			Ellis	9-25-61	+							1+
		—S—												
2506		5anctuary (90) © Drama			20th-Fox	2-27-61	+	+	+	##	+	+	+	8+
2558		Sand Castle, The (70) True-Life Fantasy			DeRochemont	9- 4-61	##					##	+	5+
2515		Saturday Night and Sunday Morning (90) Drama			Cont'l	4-17-61	+	##			##	##	##	9+
2464	⊙	Savage Innocents, The (89) Ⓣ Adv. Dr.			Para	9-26-60	##	##	+	##	##	+	±	11+1−
2551		Scream of Fear (81) Susp. Dr.			Col	8-14-61	+	+	+	+	+	##	+	8+
2569		Season of Passion (92) Or.			UA	10-16-61	+	±	##	##				6+1−
2567		Secret of Deep Harbor (70) Dr.			UA	10- 9-61	±		−	±	±		−	3+5−
2550	⊙	Secret of Monte Cristo, The (80) © Adv. Dr.			MGM	8- 7-61	+	+	±		±	±		5+3−
2511		Secret Partner, The (91) My.			MGM	3-20-61	+	+	±	##	±	##	+	9+2−
2513		Secret Ways, The (112) Dr.			U-I	3-27-61	+	+	−	+	+	+	+	6+1−
2522	⊙	Serengeti (84) Jungle Documentary Adventure			AA	5- 8-61	##	##				##		6+
2561		Sergeant Was a Lady, The (72) Service Comedy			U-I	9-18-61	+	±		±	±	−		4+4−
2570		Seven Women From Hell (88) © Action Dr.			20th-Fox	10-16-61	+	±	−	+	+			4+2−
2516		Shadows (87) Drama			Lion Int'l	4-17-61	+	+	##	+	+	+	##	9+
2521		Shadow of the Cat, The (79) Horror Orama			U-I	5- 8-61	+		±	+		+	±	5+2−
2539		Silent Call, The (63) C Dr.			20th-Fox	6-26-61	±		+		+	+		4+1−
2547	⊙	Sins of Mona Kent, The (75) Orama			Astor	7-24-61	+							1+
2505	⊙	5ins of Rachel Cade, The (123) Drama			WB	2-27-61	##	+	+	##	±	##	+	10+1
2504		Sins of Youth (82) Or.			Janus	2-20-61	±						−	1+2−
2528		Snake Woman, The (68) Horror			UA	5-22-61	±	±	−	±	±	−	±	5+7−
2502		Sniper's Ridge (61) © Dr.			20th-Fox	2-13-61	−	+	+	±	±	±		5+4−
2530	⊙	Snow White and the Three Stooges (107) © Fant'y			20th-Fox	5-29-61	##	±	−	##	+	+	+	8+2−
2560	⊙	5plendor in the Grass (124) Dr.			WB	9-11-61	##	##	##	##	##	##	##	14+
2525	⊙	Steel Claw, The (96) Ac.			WB	5-15-61	±	+	−	+	±	±	±	6+5−
2536		Stop Me Before I Kill! (93) Suspense Dr.			Col	6-12-61	+	+	+		±	+	+	6+1−
2558	⊙	Sun Lovers Holiday (65) © Novelty			Astor	9- 4-61	±							1+1−
2568	⊙	Susan Slade (116) Drama.			WB	10- 9-61	±	+	±	+	+	±		6+3−
		—T—												
2539	◎⊙	Tammy Tell Me True (97) Com. Dr.			U-I	6-26-61	+	±	+	##	+	##	±	9+2−
2515		Teacher and the Miracle, The (88) Religious Orama			President	4-17-61	+			±		±	+	4+2−
2555		Teenage Millionaire (84) Musical (some color is used)			UA	8-28-61	+	±	±	±	+	−		5+4−
2514		Terror of the Tongs, The (80) Ac.			Col	3-27-61	+	±		+		+	±	5+2−
2543	⊙	Thief of Baghdad (90) © Ad. Fantasy			MGM	7-10-61	+	+	±	+	±	+	+	7+2−
2534		Three Blondes in His Life (73) Mystery			Cinema Assoc	6-12-61	±		−		±			2+3−
2559		Three on a Spree (83) Comedy			UA	9-11-61	+	±		+		−	±	4+3−
2557	⊙	Thunder of Orums, A (97) © Outdoor Drama			MGM	9- 4-61	+	+	±	+	+	##	##	9+1−
2542		Time Bomb (92) Suspense Or.			AA	7- 3-61	+					±		2+1−
2498	⊙	Tomboy and the Champ (92) Comedy-Drama			U-I	1-30-61	+	±		+		+		4+1−
2572		Town Without Pity (105) Dr.			UA	10-23-61	##	+	+	##	±		##	9+·−
2510	◎⊙	Trapp Family, The (106) Comedy-Drama			20th-Fox	3-13-61	+	+	±	+	±	+	±	7+3−
2541		Trouble in the 5ky (76) Action-Dr.			U-I	7- 3-61	±					+		2+1·−
2548		Truth, The (Le Verite) (127) Or., Eng.-dubbed			Kingsley	7-24-61	##	+		##			##	7+
2544		20,000 Eyes (61) © Dr.			20th-Fox	7-10-61	+		±	+	+	±		5+2−
2525	⊙	Two Loves (100) © Orama			MGM	5-15-61	##	##	+	##	+	##	+	11+
2538	⊙	Two Rode Together (109) Or.			Col	6-19-61	##	+	±	##	±	##	+	10+2−
2501		Two-Way 5tretch (87) Com.			Showcorp	2-13-61	+	##	##		##	+	+	9+
2565		Two Women (105) Or. (Eng dubbed) Also with titles			Embassy	10- 2-61	##	##	##	##		##	##	12+
		—U—												
2505		Underworld, U. S. A. (98) Cr.			Col	2-27-61	+	±	+	+	+	±	±	7+3−
2545	⊙	Upstairs and Downstairs (100) Comedy			20th-Fox	7-17-61	##	##	+			+	+	7+
2553		Unstoppable Man, The (68) Suspense Drama			5utton	8-21-61	+							1+
		—V—												
2540	⊙	Voyage to the Bottom of the Sea (105) © Ad.			20th-Fox	6-26-61	+	+	+	##	+	±	+	8+1−
		—W—												
2527	⊙	Warrior Empress, The (87) © Action-Adventure			Col	5-22-61	±	±	±	+	+	±	±	7+5
2515		Watch Your Stern (88) Com.			Magna	4- 3-61	+	±	##	##				6+1−
2567	⊙	West 5ide 5tory (115) Panavision, Musical Dr.			UA	10- 9-61	##	##	##	##	##	##		12+
2532		When the Clock 5trikes (72) Mystery			UA	6- 5-61	±	−	±	+	±	−		4+5-
2537	⊙	Wild in the Country (114) © Orama/5ongs			20th-Fox	6-19-61	+	±	±	+	±	±	+	7+4−
2565		Wild Youth (73) Or.			Cinema Assoc	10- 2-61	−							1−
2508	⊙	Wings of Chance (76) © Outdoor Orama			U-I	3- 6-61	±	−			+	+		3+2−
2553	⊙	World by Night (103) A survey of world night spots.			WB	8-21-61	+	+	±	+	±	+		6+2−
		—XYZ—												
2547		You Have to Run Fast (73) Suspense Drama			UA	7-24-61	±	±		±	±	−		4+5−
2555		Young Doctors, The (102) Or.			UA	8-28-61	##	##	##	##	##	##	±	13+1−
2518		Young Love (80) Orama			Exclusive	4-24-61	+							1+
2517		Young Savages, The (103) Dr.			UA	4-24-61	##	##	+	##	##	+	+	11+

Feature productions by company in order of release. Running time is in parentheses. © is for CinemoScope; Ⓥ Vistavisian; Ⓢ Superscope; Ⓝ Naturama; Ⓡ Regalscope; Ⓣ Technirama. Symbol ★ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. Letters and cambinatians thereof indicate story type—(Complete key on next page.) For review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	COLUMBIA	Type	Rel. No.	M-G-M	Type	Rel. No.	PARAMOUNT	Type	Rel. No.	
MARCH	Dondi (80)	C	6102	The Hand (61)	Ho	601	◎Cry for Happy (110) ©	CD	529	◎Cimarron (147) ©	D	108				MARCH
	David Janssen, Patti Page, David Korey			Derek Bond, Ronald Lee Hunt			G. Ford, Miiko Taka, D. O'Connor			Glenn Ford, Maria Schell						
	Operation Eichmann (92)	D	6103	◎Konga (90) ©	Ho	603	Underworld, U.S.A. (99)	Cr	525	The Secret Partner (91)	D	115				
	Werner Klemperer, Ruta Lee, Donald Buka, John Bonner			Michael Gough, Jess Conrad, Margo Johns			Cliff Robertson, Dolores Dorn			Stewart Granger, Haya Harareet						
							◎Pepe (157) ©	C/M	520							
							Cantinflas, D. Dailey, Shirley Jones									
APRIL	Time Bomb (92)	D	6104	Beware of Children (80)	C	606	A Raisin in the Sun (128)	D	533				◎All in a Night's Work (94)	C	6010	APRIL
	Curt Jurgens, Mylene Demongeot			Leslie Phillips, Geraldine McEwan, Julia Lockwond			Sidney Poitier, Claudia McNeil						Shirley MacLaine, Dean Martin, Cliff Robertson			
							The Terror of the Tongs (80)	Ac	530							
							Geoffrey Toone, Christoper Lee									
MAY	Angel Baby (97)	D	6105	◎House of Fright (80)	Ho	604	Mad Dog Coll (88)	Cr	534	◎Atlantis, the Lost Continent (90)	Ad	113	◎One-Eyed Jacks (141)	OD	6014	MAY
	Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens			Paul Massie, Dawn Addams			K. Doubleday, B. Hayward			Joyce Taylor, Anthony Hall			Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer			
	◎David and Goliath (93) ©	Bib D	6106	Operation Camel (74)	C	605	Five Golden Hours (90)	D	539	◎Two Loves (100) ©	D	117				
	Orson Welles, Ivo Payer, Pierre Cressoy			Nora Hayden, Louise Renard			Ernie Kovacs, Cyd Charisse			Shirley MacLaine, Laurence Harvey, Jack Hawkins						
							Stop Me Before I Kill (93) ©	D	535							
							Claude Dauphine, Diane Cilento									
							Mein Kampf (121)	Doc	538							
							◎Warr or Empress (87) ©	Ad	524							
							Kerwin Mathews, Tina Louise									
JUNE	King of the Roaring 20's (106)	Cr	6107	◎Master of the World (104)	SF	607	Homicidal (87)	Ho	540	◎Ring of Fire (91) ©	Ac	119	◎Love in a Goldfish Bowl (88) ©	C/M	6018	JUNE
	David Janssen, Diane Foster, Jack Carson, Diana Dors, Mickey Rooney			Vincent Price, Charles Bronson, Henry Hull, Mary Webster			Glenn Corbett, Patricia Breslin			David Janssen, Joyce Taylor, Frank Gorshin			Tommy Sands, Fabian, Jan Sterling			
	Brainwashed (78)	D	6108				Most Dangerous Man Alive (82)	Ac	541	The Green Helmet (88)	Ac	116				
	Curt Jurgens, Claire Bloom						Ron Randell, Debra Paget, Elaine Stewart			Bill Travers, Ed Begley, Nancy Walters						
							JULY-AUGUST						JUNE-JULY-AUGUST			
JULY	Armored Command (99)	Ac	6109	◎Alakazam the Great (84) An		608	◎Gidget Goes Hawaiian (102) ©	D	603	◎Morgan the Pirate (93) ©	Ad	120	◎◎The Pleasure of His Company (115)	CD	6017	JULY
	Howard Keel, Tina Louise			Cartnon feature, with voices of Frankie Avalon and others			James Darren, Deborah Walley, Michael Callan, Vicki Trickett			Steve Reeves, Valerie Lagrange			Fred Astaire, Debbie Reynolds			
							◎The Guns of Navarone (157) ©	D	603	◎The Honeymoon Machine (87) ©	C	122	◎The Ladies Man (106)	C	6015	
							Gregory Peck, David Niven			Steve McQueen, Paula Prentiss, Brigid Bazlen, Jim Hutton			Jerry Lewis, Helen Traubel			
							◎Two Rode Together (109)	OD	602	◎Magic Boy (75)	An	107	◎On the Double (92) Ⓣ	C	6016	
							James Stewart, Richard Widmark, Shirley Jones, Linda Cristal			Feature-length cartoon			Danny Kaye, Dana Wynter			
										◎The Secret of Monte Cristo (80) ©	Ad	121				
										Rory Calhoun, Patricia Bredin						
AUGUST				◎The Pit and the Pendulum (85) Panavision	Ho	609				◎Ada (108) ©	D	124				AUGUST
				Vincent Price, John Kerr, Barbara Steele, Luana Anders						Susan Hayward, Dean Martin, Ralph Meeker						
										◎Thief of Baghdad (90) ©	Ad	123				
										Steve Reeves, Georgia Moll						
SEPTEMBER							Scream of Fear (81)	D	605	◎A Thunder of Drums (97) ©	OD	201	◎Blood and Roses (74) Ⓣ	D	6101	SEPTEMBER
							Susan Strasberg, Ronald Lewis			Richard Boone, George Hamilton, Luana Patten			Mel Ferrer, Annette Vadim, Elsa Martinelli			
							The Trunk (72)	D	606				Man-Trap (93)	D	6102	
							Phil Carey, Julia Arnall						Jeffrey Hunter, Stella Stevens, David Janssen			
OCTOBER	Twenty Plus Two (102)	My	6110				◎The Devil at 4 O'Clock (127)	D	607	Bridge to the Sun (112)	D	12	◎Breakfast at Tiffany's (115)	CD	6103	OCTOBER
	David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead						Spencer Tracy, Frank Sinatra			Carroll Baker, James Shigeta			Audrey Hepburn, George Peppard			
							◎Loss of Innocence (99)	D	608	Invasion Quartet (87)	CD	203				
							K. More, D. Darrieux, S. York			Bill Travers, Spike Milligan						
							Weekend With Lulu (91)	C	609							
							Leslie Phillips, Rob't Monkhouse									
							Queen of the Pirates (80) Ⓢ	Ad	504							
							Gianna Maria Canale, M. Serato									
NOVEMBER	Too Hot to Handle (..)	D		◎Guns of the Black Witch (..) ©	Ad	610	Mr. Sardonicus (89)	Ho	611	◎Colossus of Rhodes (..) Ⓢ	Ad	204	◎Blue Hawaii (101) Ⓣ	C/M	6105	NOVEMBER
	Jayne Mansfield, Leo Genn			Don Megowan, Silvana Pampanini			Oscar Homolka, Guy Rolfe			Rory Calhoun, Lea Massari			Elvis Presley Joan Blackman, Angela Lansbury			
				Lost Battalion (..)	Ac	611	Valley of the Dragons (79)	Ad	612	◎Bachelor in Paradise (..) ©	C	205				
				Leopold Salcedo, Diane Jergens			Sean McClory			Bob Hope, Lana Turner, Janis Paige, Jim Hutton, Paula Prentiss						
							Everything's Ducky (80)	C	610							
							Mickey Rooney, Buddy Hackett									
DECEMBER				◎Journey to the Seventh Planet (..)	SF		Cash on Demand (..)	Ac	615	◎The Wonders of Aladdin (..) ©	Ad					DECEMBER
				John Agar, Greta Thyssen			Peter Cushing, Andre Morell			Donald O'Connor, Vittorio de Sica, Noelle Adam						
							◎Mysterious Island (101) (Super-Dynamation)	Ad	613							
							Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill									
							Sail a Crooked Ship (..)	C	614							
							Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs (pre-release)									

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Dac) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ha) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

MARCH

20TH-FOX

Sanctuary (90) © .....D..115
L. Remick, Y. Montand, B. Dillman

Days of Thrills & Laughter (93) Compilation .....C..114

㊐㊐The Trapp Family (106) D..117
Ruth Leuwerik, Hans Holt

Sniper's Ridge (61).....Ac..116
Jack Ging, Stanley Clements

UNITED ARTISTS

㊐The Alamo (162) Todd-AO .....Hi..6028
John Wayne, Laurence Harvey, Richard Widmark, Richard Boone

The Hoodlum Priest (101) D..6107
Don Murray, Cindi Wood, Larry Gates

Frontier Uprising (68)..W..6103
Jim Davis, Nancy Hadley

UNIVERSAL-INT'L

㊐Wings of Chance (76)..OD..6111
James Brown, Frances Rafferty

WARNER BROS.

㊐The White Warrior (86) Ad..010
Steve Reeves, Georgia Moll

APRIL

20TH-FOX

㊐All Hands on Deck (98) © .....M..112
Pat Boone, Barbara Eden, Buddy Hackett

㊐Ferry to Hong Kong (103) © .....Ad..110
Orson Welles, Curt Jurgens, Sylvia Syms

㊐The Fiercest Heart (91) © .....OD..120
Stuart Whitman, Juliet Prowse

UNITED ARTISTS

㊐The Minotaur (92) ©..Ad..6115
Bob Mathias, Rosanna Schiaffino

A Matter of Morals (90)..D..6108
Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback

UNIVERSAL-INT'L

㊐Tomboy and the Champ (92) .....OD..6110
Candy Moore, Ben Johnson, Rex Allen

The Secret Ways (112) ..D..6109
Richard Widmark, Sonja Ziemann

WARNER BROS.

㊐The Sins of Rachel Cade (123) .....D..003
Angie Dickinson, Peter Finch, Roger Moore

Portrait of a Mobster (108) .....Ac..011
Vic Morrow, Ray Danton

MAY

20TH-FOX

㊐Return to Peyton Place (122) © .....D..126
Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld

The Right Approach (92) © .....D/M..127
Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby

㊐The Big Show (113) © Ad..123
Esther Williams, Cliff Robertson, David Nelson

UNITED ARTISTS

The Young Savages (103)..D..6114
Burt Lancaster, Shelley Winters, Dina Merrill

The Gambler Wore a Gun (67) .....W..6109
Jim Davis, Merry Anders

Gun Fight (62) .....W..6113
James Brown, Joan Staley

UNIVERSAL-INT'L

㊐Posse From Hell (89)..W..6112
Audie Murphy, John Saxon, Zohra Lampert

㊐The Pharaoh's Woman (88) © .....Ad..6113
Linda Cristal, John Drew Barrymore

㊐Ole Rex (40) Featurette..6114
Rex (dog star), Billy Hughes, William Foster

WARNER BROS.

㊐The Steel Claw (96) ....Ac..012
George Montgomery, Charito Luna

JUNE

20TH-FOX

Battle at Bloody Beach (80) © .....Ac..128
A. Murphy, G. Crosby, D. Michaels

㊐Wild in the Country (114) © .....D/M..129
E. Presley, H. Lange, T. Weld

㊐Snow White and the Three Stooges (107) © .....C..130
Carol Heiss, Stooges

UNITED ARTISTS

Snake Woman (68) ....Ho..6112
John McCarthy, Susan Travers

㊐Dr. Blood's Coffin (92) Ho..6111
Kieron Moore, Hazel Court

㊐Revolt of the Slaves (100) © .....Ad..6117
Rhonda Fleming, Lang Jeffries

UNIVERSAL-INT'L

㊐Romanoff and Juliet (112) .....C..6106
P. Ustinov, S. Dee, J. Gavin

㊐Curse of the Werewolf (91) .....Ho..6115
Clifford Evans, Yvonne Romain

The Shadow of the Cat (79) .....Ho..6116
Barbara Shelley, Andre Morell

㊐The Last Sunset (112) OD..6117
Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten

WARNER BROS.

The Fabulous World of Jules Verne (81) ....Ad..013
Ernest Revere, Louis Locke

㊐Bimbo the Great (81) ..Ad..014
Charles Holm, Mary Ann Shields

JULY

20TH-FOX

㊐Misty (92) © .....OD..131
David Ladd, Arthur O'Connell

㊐Voyage to the Bottom of the Sea (105) © ....Ad..133
Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon

The Silent Call (63) .....D..119
Roger Mobley, David McLean, Gail Russell

UNITED ARTISTS

㊐By Love Possessed (116) Panavision .....D..6119
Lana Turner, Efrem Zimbalist jr.

The Last Time I Saw Archie (98) .....C..6118
Robert Mitchum, Jack Webb

When the Clock Strikes (72) .....My..6116
James Brown, Merry Anders

UNIVERSAL-INT'L

Trouble in the Sky (76)..Ac..6118
Michael Craig, Elizabeth Seal

㊐㊐Tammy Tell Me True (97) .....CD..6119
Sandra Dee, John Gavin

WARNER BROS.

㊐Parrish (137) .....D..015
Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens

AUGUST

20TH-FOX

㊐Marines, Let's Go (104) © C..137
David Hedison, Tom Tryon, Linda Hutchins

㊐The Big Gamble (100) © D..134
Stephen Boyd, Juliette Greco, David Wayne

UNITED ARTISTS

The Naked Edge (102) My..6120
Gary Cooper, Deborah Kerr

Goodbye Again (120) ...D..6125
Ingrid Bergman, Yves Montand, Anthony Perkins

The Cat Burglar (65) ..Ac..6121
Gregg Palmer, June Kenney

Teenage Millionaire (84) (partly in color)....C/M..6126
Jimmy Clanton, Zasu Pitts, Rocky Graziano

UNIVERSAL-INT'L

Blast of Silence (77) ..D..6120
Allen Baron, Molly McCarthy

WARNER BROS.

㊐Fanny (133) .....D/M..016
Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz

SEPTEMBER

20TH-FOX

㊐Francis of Assisi (105) © D..132
Bradford Dillman, Dolores Hart, Stuart Whitman

㊐September Storm (90)..Ad..139
Joanne Dru, Mark Stevens
(35mm release)

20,00 Eyes (61) ©....Cr..124
Gene Nelson, Merry Anders, James Brown

UNITED ARTISTS

You Have to Run Fast (73) .....Ac..6122
Craig Hill, Elaine Edwards

Three on a Spree (83)...C..6122
Jack Watling, Carole Lesley

The Young Doctors (102)..D..6128
Fredric March, Ben Gazzara, Ina Balin, Dick Clark

UNIVERSAL-INT'L

㊐Come September (112) © .....C..6121
Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin

WARNER BROS.

㊐World by Night (103) .....Doc..151
A tour of world-famed night spots

Claudelle Inglish (99) ....D..155
Diane McBain, Arthur Kennedy, Wm. Hutchins, Constance Ford

OCTOBER

20TH-FOX

The Hustler (134) © ....D..136
P. Newman, P. Laurie, J. Gleason

Seven Women From Hell (88) © .....Ac..140
Patricia Owens, Denise Darcel, Cesar Romero, John Kerr

㊐Pirates of Tortuga (97) © .....Ad..135
Ken Scott, Leticia Roman

UNITED ARTISTS

The Flight That Disappeared (72) .....SF..6129

Boy Who Caught a Crook (72) .....D..6127
Craig Hill, Paula Raymond

Town Without Pity (105)..D..6135
Kirk Douglas, Christine Kaufman

Secret of Deep Harbor (70) .....Ac..6130

Explosive Generation (90) D..6134

Season of Passion (92) ..D..6133
A. Baxter, E. Borgnine, J. Mills

UNIVERSAL-INT'L

㊐Back Street (107) ....D..6201
Susan Hayward, John Gavin

WARNER BROS.

㊐Splendor in the Grass (124) .....D..154
Natalie Wood, Warren Beatty, Pat Hingle, Audrey Christie

NOVEMBER

20TH-FOX

㊐The Comancheros (..) © .....OD..141
John Wayne, Stuart Whitman

㊐The Purple Hills (60) © Ac..142
Gene Nelson, Joanna Barnes, Kent Taylor

UNITED ARTISTS

Paris Blues (98) .....D..6131
Paul Newman, Joanne Woodward

㊐X-15 (112) Panavision D..6137
Charles Bronson, Brad Dexter

Dead to the World (..) Ac..
Rudy Talton, Jana Pearce

UNIVERSAL-INT'L

The Sergeant Was a Lady (72) .....C..6202
Martin West, Venetia Stevenson, Bill Williams

WARNER BROS.

㊐Susan Slade (116) .....D..157
Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan

The Mask (83) .....D..156
Depth-Dimension
Paul Stevens, Claudette Nevins

DECEMBER

20TH-FOX

㊐The Two Little Bears (..) © .....F/M..143
Brenda Lee, Eddie Albert, Jane Wyatt, Jimmy Boyd

㊐The Second Time Around (99) © .....CD..144
Debbie Reynolds, Steve Forrest, Andy Griffith, Thelma Ritter, Juliet Prowse, Ken Scott

UNITED ARTISTS

㊐Pocketful of Miracles (..) .....CD..
Glenn Ford, Bette Davis, Hope Lange

WARNER BROS.

㊐The Roman Spring of Mrs. Stone (100) .....D..159
Vivien Leigh, Warren Beatty

COMING

ALLIED ARTISTS

The Big Wave .....Ad..
Sessue Hayakawa

Billy Budd .....D..
Peter Ustinov, Robert Ryan

㊐El Cid Ⓣ .....D..
Charlton Heston, Sophia Loren

The George Raft Story .....D..
Ray Danton, Jayne Mansfield

AMERICAN-INT'L

Burn, Witch, Burn .....Ho..
Janet Blair, Peter Cushing

COLUMBIA

㊐Barabbas Ⓣ .....D..
Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine

Walk on the Wild Side .....D..
Laurence Harvey, Capucine, Anne Baxter, Jane Fonda

13 West Street .....D..
Alan Ladd, Rod Steiger

The Notorious Landlady .....C..
Jack Lemmon, Kim Novak, Fred Astaire

Advise and Consent .....D..
Charles Laughton, Henry Fonda, Walter Pidgeon, Gene Tierney

㊐Best of Enemies .....CD..
David Niven, Alberto Sordi, Michael Wilding

MGM

㊐Four Horsemen of the Apocalypse © .....D..
Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb

㊐Mutiny on the Bounty (Ultra Panavision-70) ....Ad..
Marlon Brando, Trevor Howard, Hugh Griffith, Tarita

A Light in the Piazza.....D..
Rossano Brazzi, Olivia de Havilland, George Hamilton, Yvette Mimieux

㊐King of Kings Ⓣ ....Bib D..
Jeffrey Hunter, Siobhan McKenna

㊐Jumbo .....M..
Doris Day, Stephen Boyd, Jimmy Durante

PARAMOUNNT

㊐Escape From Zahrain .....D..
Yul Brynner, Madlyn Rhue

㊐Summer and Smoke (118) Ⓣ .....D..6107
Laurence Harvey, Geraldine Page

㊐Hatari! .....Ad..
John Wayne, Red Buttons

Hell Is for Heroes .....D..
Steve McQueen, Bobby Darin Fess Parker, Bob Newhart

㊐My Geisha .....C..
Shirley MacLaine, Yves Montand, Rob't Cummings, Edw. G. Robinson

The Errand Boy .....C..
Jerry Lewis

20TH-FOX

Madison Avenue © .....D..
Dana Andrews, Eleanor Parker

㊐It Happened in Athens © ..Ad..
Jayne Mansfield, Nico Minardos

㊐Tender Is the Night ©....D..
Jennifer Jones, Jason Robards jr. Joan Fontaine, Jill St. John

The Innocents © .....D..138
Deborah Kerr, Michael Redgrave

UNITED ARTISTS

㊐Exodus (212) Panavision 70 .....D..6101
(Special release)..Paul Newman, Eva Marie Saint, Peter Lawford

Something Wild .....D..
Carrol Baker, Ralph Meeker

The Magic Sword .....
Basil Rathbone, Estelle Winwood

Judgment at Nuremberg .....D..
S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland

Birdman of Alcatraz .....D..
Burt Lancaster, Karl Malden

UNIVERSAL-INT'L

㊐Cape Fear .....D..
Gregory Peck, Polly Bergen

The Outsider .....D..
Tony Curtis, Jas. Franciscus

㊐Flower Drum Song .....M..
Nancy Kwan, James Shigeta, Miyoshi Umeki, Juanita Hall

㊐Lover Come Back .....C..
Rock Hudson, Doris Day, Tony Randall, Edie Adams

WARNER BROS.

㊐Merrill's Marauders .....Ac..
Jeff Chandler, Ty Hardin

㊐The Music Man Ⓣ .....M..
Robert Preston, Shirley Jones

㊐A Majority of One .....C..
Rosalind Russell, Alec Guinness

㊐Lad, a Dog .....D..
Peter Breck, Peggy McCay

FEATURE CHART

MISCELLANEOUS

BUENA VISTA
- ©One Hundred and One Dalmatians (80) ..An..Mar 61
- ©The Absent-Minded Professor (97) .....C..May 61
  Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk
- ©The Parent Trap (123) .....C..Jul 61
  Maureen O'Hara, Brian Keith,
- ©Nikki, Wild Dog of the North (73) .....Ad..Jul 61
  Jean Coutu, Nikki (dog star)
- ©Greyfriars Bobby (91) CD..Oct 61
  Donald Crisp, Kay Walsh

CONTINENTAL
- Make Mine Mink (101) C..Dec 60
  Terry-Thomas, Athene Seyler
- ©Hippodrome (96) ..Ac..Mar 61
  (Eng-dubbed)..Gerhard Reidmann, Margit Nanke
- Saturday Night and Sunday Morning (90) .....D..Apr 61
  Albert Finney, Shirley Ann Field
- The Long and the Short and the Tall (102) .....D..Sep 61
  Laurence Harvey, Richard Todd
- The Pure Hell of St. Trinian's (94) .....C..Oct 61
  Joyce Grenfell, Cecil Parker, George Cole

CREST FILMS
- Code of Silence (75)..Cr..Feb 61
  Terry Becker, Elisa Loti
- ©Pirate and the Slave Girl (87) © .....Ad..Aug 61
  Lex Barker, Chelo Alonso

FILMS-AROUND-THE-WORLD
- A French Mistress (91)C..Dec 60
  Cecil Parker, Jas. H. Justice

FILMGROUP
- High School Caesar (72) D..Nov 60
  John Ashley, Gary Vinson
- Date Bait (71) .....D..Nov 60
  Gary Clark, Marlo Ryan
- ©Atlas (84) VitaScope Spec. May 61
  Michael Forest, Frank Wolf, Barboura Morris
- ©The Pirate of the Black Hawk (93) Ⓢ .....Ad..Sep 61
  Majanou Bardot, Jerrard Eaton
- Creature From the Haunted Sea (60) HoC..Sep 61
  Antony Carbone, Betsy Jones-Moreland
- The Devil's Partner (75) Ac Sep 61
  Ed Nelson, Jean Allison, Edgar Buchanan

GOVERNOR
- Carry On, Nurse (89) .....C..
  Kenneth Connor, Shirley Eaton
- Carry On, Constable (86) C..Feb 61
  Ken Connor, Leslie Phillips

KINGSLEY-UNION
- The League of Gentlemen (113) .....CD..Feb 61
  Jack Hawkins, Nigel Patrick
- Risk, The (81) ...D. ..Oct 61
  Tony Britton, Peter Cushing

K. GORDON MURRAY
- ©Santa Claus (94) ...F..Nov 60
  Narrated by Ken Smith
- ©Little Angel (90) ..CD..Jan 61
  Maria Gracia, J. M. de Hoyos

LOPERT PICTURES
- Never on Sunday (91)..C..Nov 60
  Melina Mercouri, Jules Dassin
- ©Tunes of Glory (106)..D..Jan 61
  Alec Guinness, John Mills

LOUIS DE ROCHEMONT
- The Sand Castle (70) ..F..Sep 61
  Barry and Laurie Cardwell

PATHE-AMERICA
- ©The Deadly Companions (90) Panavision ....W..Jul 61
  Maureen O'Hara, Brian Keith, Steve Cochran, Chill Wills

RCIP
- The Devil's Commandment (71) © .....Ho..Jan 61
  Gianna Maria Canale, Carlo D'Angelo, Charles Fawcett
- Mark of the Devil (73) D..Jan 61
  Maria Felix, Crox Alvarado

SHOWCORPORATION
- Home Is the Hero (83) D..Feb 61
  Arthur Kennedy, Walter Macken
- Two-Way Stretch (87) C..Apr 61
  Peter Sellers, Wilfrid Hyde White

UNITED PRODUCERS (UPRO)
- Black Pit of Dr. M. (72) .....Ho..Mar 61
  Ralph Bertrand, Gaston Santos
- Siege of Sidney Street (93) .....Ad..Mar 61
  Peter Wyngarde, Donald Sinden
- ©Nature Girl and the Slaver (70) .....Ad..May 61
  Marian Michael, Adrian Hoven
- Jet Storm (91).....D..
  Richard Attenborough, Stanley Baker, Diane Cilento, Mai Zetterling

VALIANT-VITALITE
- The Angry Silence (9S)..D..Jan 61
  R. Attenborough, Pier Angeli
- The Young One (103)..D..Feb 61
  Zachary Scott, Bernie Hamilton
- Mania (8S) .....Ho..Feb 61
  Peter Cushing, June Laverick
- It Takes a Thief (94)..D..Feb 61
  Jayne Mansfield, Anthony Quayle
- Hitler's Executioners (78) .....Doc..Jun 61

WOOLNER BROS.
- ©Flight of the Lost Balloon (91) .....Ad..Oct 61
  Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE
- Breathless (89) 3- 6-61
  Jean-Paul Belmondo, Jean Seberg
- Beau Serge (87) 9-25-61
  (UMPO)..Gerard Blain, Jean-Claude Brialy
- Frantic (90) 8-28-61
  (Times)..Jeanne Moreau, M. Ronet
- Love Game, The (85) 2-13-61
  (F-A-W)..Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury
- Modigliani of Montparnasse (110) 3- 6-61
  (Cont'l)..Gerard Phillipe, Lilli Palmer, Anouk Aimee, L. Padovani
- Rules of the Game (104) 4-17-61
  (Janus)..Jean Renoir, Pauline Llubost
- Rue de Paris (90) 12-12-60
  (Lopert)..Jean Gabin

GERMANY
- Glass Tower, The (104)..10- 3-60
  (Ellis)..Lilli Palmer
- The Girl of the Moors (87) 9- 4-61
  (Casino)..Claus Holm, Maria Emo
- Three-Penny Opera, The (113) 11-21-60
  (Brandon) Lotte Lenya, Rudolph Forster

GREECE
- Antigone (93) 9-25-61
  (Norma)..Irene Papas
- Counterfeit Coin (120)..10- 3-60
  (Atlantis)..K. Logothedtides
- Moussitsa (7S) 6- S-61
  (Greek Pictures)..A. Vouyouklakl
- 288 Stournara St. (90) .. 2-27-61
  (Atlantic)..Orestis Makris, Sophia Vembo

ITALY
- Big Deal on Madonna St., The (91) 1-30-61
  (UMPO)..V. Gassman, Toto
- Girl With a Suitcase (108) 10-16-61
  (Ellis)..Claudia Cardinale
- La Dolce Vita (175).... 4-24-61
  (Astor)..Marcello Mastrolanni, Anita Ekberg, Anouk Aimee, Alain Cuny
- L'Avventura (14S) 6- 5-61
  (Janus..Monica Vitti, Gabriel Ferzeti, Lea Massari
- Rocco and His Brothers (175) 7-17-61
  (Astor) Alain Delon, Annie Girardot
- Two Women (105) 6-19-61
  (Embassy)..Sophia Loren, Jean-Paul Belmondo
- Wild Love (86) 5- 1-61
  (Ellis)..Franko Interlenghi

JAPAN
- ©Rikisha Man, The (10S) S- 8-61
  (Cory)..Toshira Mifune
- Road to Eternity (181) .. 2-27-61
  (Beverly)..Tatsuya Nakadai
- Rice (118) 9-18-61
  (SR)..Yuko Moshizuki

POLAND
- Ashes and Diamonds (105) 9- 4-61
  (Janus) Z. Cybulski, E. Krzyzewska

SWEDEN
- Secrets of Women (114).. 9-18-61
  (Janus)..Eva Dahlbeck, Gunnar Bjornstrand, Maj-Britt Nilsson
- Unmarried Mothers (79) .. 3-13-61
  (President)..E. Etiberg, B. Logart
- Virgin Spring, The (88)..12-12-60
  (Janus)..Max von Sydow, Birgitta Petterson

U.S.S.R.
- Ballad of a Soldier (89).. 1-31 61
  (Kingsley)..Vladimir Ivashov, Shanna Prokhorenko (also Eng-dubbed)
- Fate of a Man (100) .. 8-28-61
  (UA)..Sergei Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

COLUMBIA

ASSORTED & COMEDY FAVORITES (Reissues)

Prod. No.		Rel. Date
5425	Should Husbands Marry? (17)	Apr 61
543S	Aim, Fire, Shoot (16)	Mar 61
5426	He Flew the Shrew (16½)	May 61
5436	Man or Mouse (18)	Jun 61
6421	Hot Heir (16½)	Sep 61
6431	Caught on the Bounce (15½)	Oct 61

CANDID MICROPHONE (Reissues)

5554	No. 4, Series 2 (10½)	Feb 61
5555	No. 5, Ser. 2 (11)	Mar 61
5556	No. 6, Ser. 2 (10½)	Jul 61
6S51	No. 1, Series 3 (11)	Sep 61

COLOR SPECIALS

5501	Polygamus Polonius (9)	Nov 60
S502	Rooftops of New York (10)	May 61

COLOR FAVORITES (Technicolor Reissues)

5667	Babie Boogie (6)	Jan 61
S608	Pickled Puss (6½)	Jan 61
S609	Christopher Crumpet's Playmate (6½)	Feb 61
S610	Swiss Tease (6)	Mar 61
5611	The Rise of Duton Lang (6½)	Mar 61
5612	Coo-Coo Bird Dog (6)	Apr 61
5613	The Jaywalker (6½)	May 61
5614	Topsy Turkey (6½)	Jun 61
S615	Punchy de Leon (6½)	Jul 61
6601	Red Riding Hood Rides Again (7)	Sep 61
6602	The Music Fluke (7)	Sep 61
6603	Imagination (6½)	Oct 61

FILM NOVELTIES (Reissues)

58S2	Push Back the Edge (10)	Dec 60
S835	Community Sings No. 1, Ser. 13 (10)	Mar 61
5854	Yukon Canada (10)	Apr 61

LOOPY de LOOP (Color Cartoons)

5704	Happy Go Loopy (6½)	Mar 61
5705	Two-Faced Wolf (6½)	Apr 61
5706	This Is My Ducky Day (6½)	May 61
5707	Fee Fie Foes (6½)	Jun 61
5708	Zoo Is Company (6½)	Jul-61
6701	Catch Meow (6½)	Sep 61
6702	Kooky Loopy (7)	Oct 61

MR. MAGOO REISSUES (Technicolor)

5756	Magoo's Canine Mutiny (Both © and standard)	Apr 61
5757	Capt. Outrageous (7)	May 61
5758	Magoo Goes West (6)	Jul 61
6751	Safety Spin (7)	Sep 61
6752	Calling Dr. Magoo (6½)	Oct 61

SPECIAL COLOR FEATURETTES

5442	Splendors of Paris (19)	May 61
5443	Wonderful Greece (19)	Jun-61
6441	Images of Luangua (18)	Oct 61

SERIALS (1S Chapter-Reissues)

4160	King of the Congo	Jun 60
5120	Son of Geronimo	Nov 60
5140	The Great Adventures of Captain Kidd	Mar 61
5160	Cody of the Pony Express	Aug 61

STOOGE COMEDIES (Reissues)

5404	Pals and Gals (16)	Jan 61
5405	Knutsy Knights (17½)	Feb 61
5406	Shot in the Frontier (16)	Apr 61
5407	Scotched in Scotland (15½)	May 61
5408	Fling in the Ring (16)	Jul 61
6401	Quiz Whiz (15½)	Sep 61
6402	Fifi Blows Her Top (16½)	Oct 61

THRILLS OF MUSIC (Reissues)

5952	Shorty Sherlock & His Orchestra (8½)	Dec 60
5953	Skitch Henderson & His Orchestra (10)	Feb 61
S954	Boyd Raeburn & His Orchestra (11)	May 61

WORLD OF SPORTS

S802	Hip Shooters (9½)	Feb 61
5803	Water-Sports Champs (10)	Apr 61
5804	Dogs Afield (10½)	Jun 61
6801	Aqua Ski-Birds (10)	Oct 61

M-G-M

GOLD MEDAL REPRINTS (Technicolor Reissues) All 1.7S-1 Ratio

Tom and Jerrys

W261	Pet Peeve (7)	Sep 60
W262	Mice Follies (7)	Sep 60
W263	Touche Pussy Cat (7)	Sep 60
W26S	Southbound Duckling (7)	Sep 60
W266	Neopolitan Mouse (7)	Sep 60
W267	Pup on a Picnic (7)	Sep 60
W269	Downhearted Duckling (7)	Sep 60
W272	Mouse for Sale (7)	Sep 60
W273	Cat Fishin' (8)	Sep 60
W274	Part Time Pal (8)	Sep 60
W27S	Cat Concerto (7)	Sep 60
W276	Dr. Jekyl and Mr. Mouse (7)	Sep 60

(1961-62)

W361	Switchin' Kitten (9)	Sep 61
W362	Down and Outing (7)	Oct 61
W363	Greek to Me-ow (..)	Dec 61

PARAMOUNT

COLOR SPECIALS (2 Reels)

B20-1	Carnival in Quebec (16)	Sep 60
B20-2	Boats a-Poppin' (18) (Anamorphic)	Sep 60
B20-3	Lifeline to Hong Kong (17) Anamorphic	Apr 61
B21-1	Spring in Scandinavia (..)	Nov 61
B21-2	Fireaway, Story of a Trotter (..)	Nov 61

MODERN MADCAPS (Technicolor)

M20-4	Phantom Moustacher (6)	Jan 61
M20-S	Kid From Mars (6)	Mar 61
M20-6	Mighty Termite (6)	Jun 61
M21-1	Plot Sickens (..)	Oct 61
M21-2	Crumley Cogwheel (..)	Oct 61
M21-3	Popcorn & Politics (..)	Nov 61

NOVELTOON (Technicolor)

P20-3	The Lion's Busy (6)	Mar 61
P20-4	Goodie the Gremlin (6)	Apr 61
P20-5	Alvin's Solo Flight (7)	Apr 61
P20-6	Hound About That)6)	Jun 61
621-1	Munro (9)	Sep 61
P21-2	Turtle Scoup (..)	Sep 61
P21-3	Kozmo Goes to School (..)	Nov 61

POPEYE CHAMPIONS

E21-1	Fireman's Brawl (..)	Sep 61
E21-2	Toreadorable (..)	Sep 61
E21-3	Popeye, the Ace of Space (..)	Sep 61
E21-4	Shaving Muggs (..)	Sep 61
E21-4	Taxi Turvey (..)	Sep 61
E21-6	Floor Flusher (..)	Sep 61

SPORTS ILLUSTRATED (Anamorphic—Color—1 Reel)

D20-4	Ten Pin Tour (9)	Apr 61
D20-5	Speedway (10)	May 61

CARTOON SPECIAL

A-21	Abner the Baseball 2 Reel (12½)	Sep 61

TRAVELRAMA (Anamorphic-Color-1 Reel)

T20-1	Porpoise Posse (10)	Mar 61

20th CENTURY-FOX

MOVIETONE CINEMASCOPES (Color)

7101	Australian Water Sports (9)	Jan 61
7102	Assignment Mexico (10)	Feb 61
710S	Algonquin Holiday (9)	Mar 61
7103	Adventure in Rhythm (9)	Apr 61
7104	Assignment Egypt (9)	May 61
7106	Assignment Singapore & Malaya (10)	Jun 61
7107	Hills of Assisi (10)	Jul 61
7108	Assignment Pakistan (9)	Aug 61
7109	Ski New Horizons (10)	Sep 61
7110	Assignment India (9)	Oct 61
7111	Assignment South Africa (10)	Nov 61
7112	Sound of Arizona (10)	Dec 61

TERRYTOON 2-D's All Ratios—Color

5121	The Mysterious Package (6)	Jan 61
S122	Cat Alarm (6)	Feb 61
S123	Drum Roll (7)	Mar 61
S124	Railroaded to Fame (7)	May 61
512S	The First Fast Mail (6)	May 61
5126	Sappy New Year (7)	Dec 61

TERRYTOON CINEMASCOPES

5107	Unsung Hero (6)	Jul 61
5108	Banana Binge (6)	Jul 61
5109	Meat, Drink and Be Merry (6)	Aug 61
5110	Really Big Act (6)	Sep 61
5111	Clown Jewels (6)	Oct 61
5112	Tree Spree (6)	Nov 61

TERRYTOONS (Color-CinemaScope)

S101	Night Life in Tokyo (6)	Feb 61
S102	So-Sorry, Pussycat (6)	Mar 61
S103	Son of Hashimoto (7)	Apr 61
5104	Strange Companion (6)	Apr 61
510S	Honorable Cat Story (6)	Jun 61
S106	Crossing the Delaware (6)	Jun 61

UNIVERSAL-INT'L COLOR PARADE

4171	Valley of the Mekong (9)	Nov 60
4172	The Lion City (9)	Dec 60
4173	Treasure of Istanbul (9)	Jan 61
4174	Down Jamaica Way (9)	Feb 61
S17S	Sidetracked (9) ©	Mar 61
4176	Puerto Rican Playland (8)	Apr 61

WALTER LANTZ CARTUNES (Technicolor..Can be projected in the Aanmorphic process, 2.3S-1) (All run between 6 and 7 miin.)

4111	Southern Fried Hospitality (Woody Woodpecker)	Nov 60
4112	Fowled Up Falcon (Woody Woodpecker)	Dec 60
4113	Poop Deck Pirate (Woody Woodpecker)	Jan 61
4114	Rough and Tumble-Weed	Jan 61
4115	Eggnapper	Feb 61
4116	The Bird Who Came to Dinner (W. Woodpecker)	Mar 61
4117	Gabby's Diner (Woody Woodpecker)	Mar 61
4118	Papoose on the Loose	Apr 61
4119	Clash and Carry	Apr 61

WALTER LANTZ REISSUES (Color Cartunes..Can be projected in the Anamorphic process, 2.3S-1)

4131	He'ter Shelter (6)	Nov 60
4132	Witch Crafty (6)	Dec 60
4133	Private Eye Pooch (6)	Jan 61
4134	Bedtime Bedlam (6)	Feb 61
413S	Squareshootin' Square (6)	Mar 61
4136	Bronco Busters (6)	Apr 61

SPECIAL

4104	Football Highlights of 1960 (10)	Dec 60

2-REEL COLOR SPECIALS

4101	Pacific Paradise (14)	Nov 60

WARNER BROS.

BLUE RIBBON HIT PARADE (Technicolor Reissues—7 min.)

8305	Little Beau Pepe	Dec 60
8306	Tweet Tweet Tweety	Dec 60
8307	Bunny Hugged	Jan 61
8308	Wearing of the Grin	Feb 61
8309	Beep Deep	Mar 61
8310	Rabbit Fire	Apr 61
8311	Feed the Kitty	Apr 61
8312	The Lion's Busy	May 61
8313	Thumb Fun	Jun 61
8314	Corn Plastered	Jul 61
831S	Kiddin' the Kitty	Aug 61
8316	Ballot Bex Bunny	Apg 61
9301	A Hound for Trouble	Sep 61
9302	Strife With Father	Sep 61
9303	The Grey Hounded Hare	Oct 61
9304	Lenhorn Swaggled	Nov 61

BUGS BUNNY SPECIALS (Technicolor—7 min.)

8722	Lighter Than Hare	Dec 60
8723	The Abominable Snow Rabbit	May 61
8724	Compressed Hare	Jul 61
9721	Prince Violent	Sep 61

MERRIE MELODIES LOONEY TOONS (Technicolor—7 min.)

8704	Doggone People	Nov 60
8705	High Note	Dec 60
8706	Cannery Woe	Jan 61
8707	Zip 'n Snort	Jan 61
8708	Hoppy Daze	Feb 61
8709	Mouse on S7th St.	Feb 61
8710	Strangled Eggs	Mar 61
8711	Birds of a Father	Apr 61
8712	D'Fightin' Ones	Apr 61
8713	Lickety-Splat	Jun 61
8714	A Scent of the Matterhorn	Jun 61
8715	Rebel Without C'aws	Jul 61
8716	The Pied Piper of Guadalupe	Aug 61
9701	Daffy's Inn Trouble	Sep 61
9702	What's My Lion?	Oct 61
9703	Beeo Prepared	Nov 61

WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Twn-Reel)

8002	The Man From New Orleans (20)	Mar 61
8003	Winter Wonders (18)	Jul 61
9001	Where the Trade Winds Play (17)	Oct 61

(One Reel)

8S02	Alpine Champions (10)	Feb 61
8403	Kings of the Rockies (10)	Apr 61
8404	Grandad of Races (10)	May 61
8505	Snow Frolics (9)	Jun 61
8506	Hawaiian Sports (9)	Aug 61
9501	This Sporting World (10)	Nov 61

THE EXHIBITOR HAS HIS SAY ABOUT PICTURES

Sort of Religion . . .

After taking over this theatre and redecorating it completely, I opened with "Gone With the Wind." Really fine business. Leo sold me this one reasonably, as usual. I just love that company! Why can't more of them be this pleasant? People came to see this picture who hadn't seen a movie since the last time it had been around. It seems to be a sort of religion. One woman said that this was the seventh time she had seen it; others said it was fourth or fifth, and they cried just as much this time.

DON STOTT

Southwind Theatre,
Solomons, Md.

BUENA VISTA

Swiss Family Robinson (BV)—John Mills, Dorothy McGuire, James MacArthur. This is an excellent feature that should be seen by all. Did second best business all year. Beaten only by Disney's "One Hundred and One Dalmatians." The 50 per cent sure hurt, though. Played Fri. through Tues. Weather: Warm.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

COLUMBIA

As the Sea Roges (Col)—Maria Schell, Cliff Robertson, Cameron Mitchell. This is different and unusual; it also contains a touching portrayal by Maria Schell and excellent photography. I would advise seeing it before showing it because they'll either love it or hate it. I liked it, but patrons were few.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Mein Kampf (Col)—Documentary. Small towns, beware. This is not for you. It is boring from start to finish. Had a lot of walkouts on this one. It will do average business, but your customers won't like it.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 270.

Pepe (Col)—Cantinflas, Shirley Jones, Dan Dailey. Excellent picture. Terrible business. Played Wed., Thurs., Fri.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Song Without End (Col)—Dirk Bogarde, Capucine, Genevieve Page. A beautiful production which is overlong and is therefore rather aptly titled. We used this as a special promotion with a freshman college class, and this was quite successful; though the two following days with regular patronage was our worst gross on record. We had two admissions the last night, consisting of the local undertaker and his wife.—Gray Barker, Alpine Theatre, Salem, W. Va. Pop. 2,600.

METRO-GOLDWYN-MAYER

Atlanto, the Lost Continent (MGM)—Joyce Taylor, Anthony Hall. This did average business. Of course, we're still in the football slump. The kids went for it in a big way. Some of the scenes and color were breathtaking. A little rough in spots, but the audience liked it. Played Sat., Sun., Mon. Weather: Nice. —Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Butterfield 8 (MGM)—Elizabeth Taylor, Laurence Harvey, Eddie Fisher. Miss Taylor's photo on the front page of our daily paper on our opening day gave this a big sendoff. Folks turned out well and liked the program. They especially like Liz—and who wouldn't? Weather: Coolish.—Carl W. Veseth, Villa Theatre, Malta, Mont. Pop. 2,100.

Cimorron (MGM)—Glenn Ford, Maria Schell, Anne Baxter. A fine outdoor picture that did above average. Good story, beautiful color. Some good comments, especially from adults. Played Sun., Mon., Tues. Weather: Good.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

PARAMOUNT

Breakfast at Tiffany's (Para)—Audrey Hepburn, George Peppard, Patricia Neal. Really tops. The biggest Sun., Mon., Tues. since "The Alamo." Every one enjoyed the laughs and color. Weather: Clear and cool.—Bill Rau, Texas Theatre, Burnet, Tex. Pop. 2,712.

Tarzan's Greatest Adventure (Para)—Gordon Scott, Sara Shane. Brought this '59 release back on a Saturday double bill. Good, and received an excellent print. Played Sat.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

20th CENTURY-FOX

Big Show, The (20th-Fox)—Esther Williams, Cliff Robertson, David Nelson. Played Wed., Thurs. to good business, but it certainly ended abruptly. This is good stuff for small towns, but now that school is on, better play it on a weekend.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 270.

Circle of Deception (20th-Fox)—Bradford Dillman, Suzy Parker, Harry Andrews. What a dud. To add to that, it's in black and white. Think twice before booking. Played Wed., Thurs.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600

Days of Thrills and Laughter (20th-Fox)—Silent film compilation. Did not do nearly as well as expected. Most of our patrons here never saw a movie prior to 1946, so they naturally never heard of all these early stars who pioneered our great movie industry. The kids got a big kick out of it. Played Sat., Sun., Mon. Weather: Nice.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Flaming Star (20th-Fox)—A very well-made picture with very good scenery and color coupled with CinemaScope. The story is also done very well. My people enjoy something in the western vein and this one is, so we got along really swell. Business was 'way above average also. Elvis does very well in this one, as does the entire cast. Play it, you'll like it and it will do extra business too. Played Tues., Wed. Weather: Warm.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn. Pop. 380.

For the Love of Mike (20th-Fox)—Richard Basehart, Stu Erwin, Danny Bravo. For the family trade it was average here, but why always the same settings and about these people? Let's get a little American in our family trade. Played Fri., Sat. Weather: Hot.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

Snow White and the Three Stooges (20th-Fox)—Carol Heiss, Stooges, Edson Stroll. A rather inane piece of tomfoolery which resulted in a nice gross because it pulled a record number of kids (next to "The Absent-Minded Professor"). Any small town or rural situation will do all right with this one. The trailer on this is not so good.—Gray Barker, Alpine Theatre, Salem, W. Va. Pop. 2,600.

Wild in the Country (20th-Fox)—Elvis Presley, Hope Lange, Tuesday Weld. Not up to the Presley tradition. LOD's "B" rating ruined our business. Not worth 50 per cent after the picture has been milked dry in San Antonio. Monday was rained out. Played Sat., Sun. Weather: Nice until Monday.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Wizard of Baghdad, The (20th-Fox)—Dick Shawn, Diane Baker, Barry Coe. This is a very good and entertaining show with loads of action, comedy and romance in color and 'Scope—the type people really like. Business was average. Poor time of year, with everybody enjoying the fresh air. Played Thurs., Fri., Sat.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

UNITED ARTISTS

Alamo, The (UA)—John Wayne, Richard Widmark, Laurence Harvey. A big production well done. It didn't click too well here. Good cast and acting that didn't bring out the patrons as expected. Played Thurs., Fri., Sat. Weather: Good.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

Gallant Hours, The (UA)—James Cagney, Dennis Weaver, Ward Costello. This was a good program, but no boxoffice draw. Thought that the old Cagney pull would get the folks out—but nope. Weather: Good.—Carl W. Veseth, Villa Theatre, Malta, Mont. Pop. 2,100.

Mocumba Love (UA)—Walter Reed, Ziva Rodann, June Wilkinson. We played this colorful 1960 release on a Friday-Saturday double bill to average business.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

UNIVERSAL-INTERNATIONAL

S.O.S. Pocific (U-I)—Pier Angeli, Eddie Constantine, Eva Bartok. This didn't mean a thing at our theatre. If there could have been a cavalry charge in the show I imagine all the cowboys would have turned out. But I guess they don't like water. Weather: DRY.—Carl W. Veseth, Villa Theatre, Malta, Mont. Pop. 2,100.

WARNER BROS.

Sundowners, The (WB) — Deborah Kerr, Robert Mitchum, Peter Ustinov. Excellent picture, good color and some fine performances by Mitchum and Kerr. Good business, but it is a little bit long, and if your seats aren't the most comfortable, you might be in for trouble. Some were disappointed, but then some always are.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 270.

MISCELLANEOUS

Embezzled Heaven (Louis de Rochemont)—Annie Rosar, Hans Holt, Christine Koufman. A beautiful, colorful and inspiring picture that should be seen by everyone, yet we could count on our fingers the people who came. We had three separate Catholic school matinees, which helped us get over the hump. Played Tues., Wed., Thurs. Weather: Nice.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Best Service Laffer Since 'Buck Privates'

"Marines, Let's Go" from 20th Century-Fox turned out to be the best comedy-wor picture for us since "Buck Privates." Played Sun., Mon., Tues. to second high gross of the year. Nuf sed.

BILL RAU

Texas Theatre,
Burnet, Tex.

Write—

YOUR REPORT OF THE PICTURE YOU HAVE JUST PLAYED FOR THE GUIDANCE OF FELLOW EXHIBITORS

—Right Now

TO:

The Exhibitor Has His Say

BOXOFFICE, 825 Van Brunt Blvd.,
Kansas City 24, Mo.

Title..... Company.....

Comment .....

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Days of Week Played.....

Weather .....

Title..... Company.....

Comment .....

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Days of Week Played.....

Weather .....

Title..... Company.....

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Days of Week Played.....

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Title..... Company.....

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Days of Week Played.....

Weather .....

Exhibitor .....

Theatre..... Population.....

City..... State.....

Symbol Ⓥ denotes color; © CinemaScope; Ⓥ Vistavision; Ⓢ Superscope; Ⓝ Naturama; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

Judgment at Nuremberg

F Ratio: 1.85-1 Drama

United Artists ( ) 189 Mins. (with intermission) Rel.—

Like a striking mosaic, made up of vari-colored pieces to form a brilliant and artistic whole, Stanley Kramer's production dealing with the important and provocative theme of the Nuremberg trials is made up of magnificent and stirring scenes, each enacted by star performers who make notable contributions to the film. While Kramer's name and the subject will attract serious-minded moviegoers, it is the seven-star cast which will draw the masses and turn this into a boxoffice hit of block-buster proportions. Kramer, who directed as well as produced, and writer Abby Mann prepared a taut and absorbing screenplay. The memorable portrayals are headed by Montgomery Clift's harrowing performance as a sterilization victim; Spencer Tracy, as the presiding judge at the tribunal, both certain to win Academy Award consideration; the ruggedly handsome Maximilian Schell, as the defense attorney; Richard Widmark and, of greatest audience interest, Judy Garland, in her first film in seven years, and the glamorous Marlene Dietrich. The latter has rarely been more suitably cast while Judy is extremely effective in her brief courtroom scene. While the theme is necessarily stern and forbidding, the picture should be witnessed by all patrons interested in world events of the recent past.

Spencer Tracy, Burt Lancaster, Judy Garland, Richard Widmark, Marlene Dietrich, Maximilian Schell.

The Ninth Bullet

A Ratio: 1.85-1 Adventure Drama

Audubon Films 90 Minutes Rel Oct. '61

Some rousing adventure, acted out with dispatch and decision by a predominantly Brazilian cast, this comes to the American market— via Audubon Films—well recommended. Its international accolades already include Best Adventure classification at the highly publicized Cannes (France) International Film Festival. Moreover, it stars four of Brazil's finest-rated players—among them Alberto Ruschel as a young bandit; Marisa Prada, as a teacher kidnapped by the outlaw Cangaceiro desperadoes of northeastern Brazil; Milton Ribeiro, as the Cangaceiro chief; and Vanja Orico as the girl who shares in the Cangaceiros' primitive way of life. The film, with some fine photographic effects by H. H. Fowle, was written and directed by Lima Barreto for Vera Cruz Productions and is worthy of extra promotional pitches, aimed at the action crowd as well as the aficionados of distinguished screen fare from international production centers. The afore-mentioned Cannes Festival, incidentally, extended to composer Gabriel Migliori a special citation for his musical score. Alberto Ruschel is a handsome leading man, his presence in the ensuing footage containing a virile, vital delineation and Miss Prada conveys poignancy as the gentle, introspective teacher.

Alberto Ruschel, Marisa Prada, Milton Ribeiro, Vanja Orico.

The Anatomist

F Ratio: 1.66-1 Pediod Drama

Richard Gordon-States Rights 73 Minutes Rel. Oct. '61

Another minor British-made feature of programmer length, this Vincent Johnston production has a "body-snatchers" theme which will satisfy action fans in neighborhood and small-town spots The two more-familiar British players, Alastair Sim and George Cole, are best known for their comedy portrayals in the "St. Trinian's" films—here both play straight roles. If a Boris Karloff-type name had headed the cast, this would have a better chance for U.S. bookings. Based on a play by James Bridie dealing with actual events in Edinburgh in 1828, the picture was made on such a modest budget that it resembles a photographed stage play. There are only 12 principals and less than a dozen extras and most of the exciting action is invariably spoken of and takes place off screen with sound effects only. Under Leonard William's lethargic direction, there is a fair degree of suspense, attributed mostly to the suave performance by Sim, who recreates his London stage portrayal of Dr. Knox, the anatomist who bought bodies for his research work. Cole is scarcely a romantic type and his scenes with Jill Bennett fail to catch fire. Much better is Adrienne Corri, remembered from "The River" and other notable British pictures, as an attractive barfly. David A. Bader imported the picture to the U.S.

Alastair Sim, George Cole, Adrienne Corri, Diarmuid Kelly, Jill Bennett, Michael Ripper, Margaret Gordon.

The Purple Hills

F Ratio: 2.55-1 Western © Ⓥ

20th-Fox (142) 60 Minutes Rel. Nov. '61

Another of Robert Lippert's Associated Producers' low-budget offerings, this western entry should score satisfactorily in the market for which it is aimed. The picture has plenty of action, competent performances and the added attraction of picturesque backgrounds photographed in CinemaScope and De Luxe Color, all of which add up to a tight 60 minutes of film that will serve as a more than adequate running mate on neighborhood double bills slanted toward juvenile audiences and devotees of sagebrush sagas. The storyline, scripted by Edith Cash Pearl and Russ Bender, is solid enough and maintains interest throughout, with a smashing battle climax that settles all accounts between the heroes and villains. Gene Nelson and Kent Taylor square off effectively as rival gunmen, and Joanna Barnes provides beauty and romance. Producer-director Maury Dexter economically lensed the photoplay within seven days, keeping lower-slot oater standards in mind and wisely not attempting too much Results of his direction are fast-paced and absorbing, and use of the Apacheland (Arizona) location site is helpful. Technical credits are generally good, with special bows to photographer Floyd Crosby and Richard La Salle's musical score.

Gene Nelson, Kent Taylor, Joanna Barnes, Danny Zapien, Medford Salway, Russ Bender, Jerry Sommers.

The Mark

A Ratio: 2.55-1 Drama ©

Continental Distributing 127 Minutes Rel. Oct. '61

A powerful and compelling psychological drama, splendidly acted and produced on location in Ireland by Raymond Stross, this is strong fare for the art spots, where it bids fair to equal "Room at the Top." Like that Continental 1959 release, this is strictly adult fare, mainly because of the hero's sexual aberration which marks him as a potential molestor of little girls. This theme, which would never be attempted by Hollywood, benefits tremendously from the fine screenplay by Sidney Buchman and Stanley Mann and the taut direction by Guy Green, who gets memorable performances from Stuart Whitman, the handsome 20th Century-Fox player, in his best screen work to date; Rod Steiger, in an outstanding character role which requires him to assume an authentic Irish brogue, and Maria Schell, as the sympathetic and understanding widow, mother of an 11-year-old girl. As in most British films, the cast is studded with fine bits, particularly Brenda de Banzie, whose overly friendly landlady adds comedy moments; Donald Wolfit, as an employer willing to help a former prisoner regain a place in society; Maurice Denhan, Donald Houston and many more. The photography by Douglas Slocombe and the music composed by Richard Bennett, are other assets.

Stuart Whitman, Maria Schell, Rod Steiger, Brenda de Banzie, Donald Wolfit, Paul Rogers, Donald Houston.

The Devil's Hand

A Ratio: 1.85-1 Horror-Terror Melodrama

Crown Int'l-States Rights 71 Minutes Rel. Oct. '61

There's never any doubt—from opening shot to fadeout—that horror and terror will rule the mild effort's dramatic roost; Robert Alda, best-remembered across the U.S. for his poignant delineation of the title role in Warner Bros.' "The George Gershwin Story" some years ago, and Linda Christian, former wife of the late Tyrone Power, are joined by Neil Hamilton, a matinee idol in his own right some decades ago, and the fetching Ariadne Welter in a tale of woe not to be dismissed lightly by those audience components known to acclaim and accolade all-out stress on the indelicate in man. The Jo Heims screenplay, while nothing to write home about in matters of award-winning quality will satisfy the theatres for which this states-rights attraction is obviously designed—a sacrifice-geared, cult worshipping, blood-thirsty she-devil (Miss Christian), an arrogant, diabolical leader (Hamilton), a restless leading man (Alda) and his much-tossed-about girl (Miss Welter). The production's overall effect is one of ponderous detail, as all concerned strive excessively for gruesomeness. Thespian-wise, the impact isn't particularly distinguished, either. Attendance should be relegated to adult participation. Alvis K. Bubis was producer; Jack Miles, executive producer.

Linda Christian, Robert Alda, Neil Hamilton, Ariadne Welter.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

THE STORY: **"The Purple Hills" (20th-Fox)**

In the Apache Indian country of Arizona in the 1870s, bounty hunter Gene Nelson makes every effort to get the large cash reward for a man he has killed and buried. However, the dead man's partner, Kent Taylor, complicates matters for Nelson by saying it was he (Taylor) who shot the man and should have the reward money. At this point, both Nelson and Taylor are confronted by the victim's kid brother who is out to slay the killer but who is frustrated by the two claims to the killing. The confusion is resolved by an Apache war party, which slays the right man (Taylor) in the battle. Nelson then decides he does not want the reward money, and rides off to a better life with the kid brother and Joanna Barnes, the boy's guardian.

EXPLOITIPS:

Decorate lobby with western lore. Ask shops selling western gear and travel agencies to display stills from the picture. Play up Gene Nelson and Joanna Barnes. Costume cashier and doorman in cowboy attire.

CATCHLINES:

The Purple Hills Held the Secrets of a Killer and His Victim . . . He Murdered a Man for Money . . . An Action-Filled Western Set in the Apache Indian Country of Arizona.

THE STORY: **"The Mark" (Cont'l)**

Stuart Whitman, just released from a three-year prison term, where he requested group therapy under Rod Steiger, prison psychiatrist, is able to get a job in the firm run by Donald Wolfit, who is aware of his record but wants to help him rehabilitate himself. He meets Wolfit's secretary, Maria Schell, a widow with an 11-year-old daughter, and they fall in love despite the fact that Whitman is nervous because his arrest came about when he was falsely accused of molesting a little girl he had taken for a car ride. Whitman gains advancement in the firm and he and Miss Schell plan to marry until he is spotted by a newspaperman while taking Maria's little daughter to a county fair. This leads to sensational headlines which bring up the reason for his jail term. Whitman loses his job, his landlady demands he leave her house and he is unable to reach Maria to explain. However, Steiger gives him the hope to survive and, eventually, Maria seeks him out again.

EXPLOITIPS:

Stress that this British film is as startling as "Room at the Top." Stuart Whitman, handsome leading man of "The Story of Ruth" and the forthcoming "The Comancheros" for 20th Century-Fox, is popular with the ladies and the teenagers.

CATCHLINES:

Fleeing Hiding From His Guilty Past Which Threatened His Happiness . . . Stuart Whitman, 20th Century-Fox Star, in a Powerful Drama Dealing With an Unspeakable Crime.

THE STORY: **"The Devil's Hand" (Crown Int'l-SR)**

Night after night, Robert Alda has a strange dream about a beautiful young woman. Finally, one evening, he walks, in a half-awake state to a small shop where several life-like dolls are exhibited. Next day, Alda and girl friend, Ariadne Welter visit the shop, a front for a voodoo worshipping cult. Alda buys an exact likeness of the girl of his dreams, learning her address from Neil Hamilton. As Alda and Ariadne leave the shop, Hamilton sticks a doll likeness of Ariadne and she collapses, requiring hospitalization. Alda goes to the dream girl (Linda Christian), discovering she's a member of a cult that has Hamilton as high priest. Since she wanted Alda as her lover, she visited him often in his dreams In order to have Linda, however, Alda has to consent to initiation into the cult by Hamilton. It's now discovered that Hamilton requires human sacrifice. Alda proves his disloyalty by removing the death pin from Ariadne's doll likeness, and she is captured, brought before the cult. Aldo grapples with Hamilton, killing him. A torch is knocked over, and the place is destroyed. Alda and Ariadne escape and so does Linda. It's not known at the conclusion whether Alda and Ariadne are free of the she-devil's influence.

EXPLOITIPS:

Invite a local woman to sit at a special post-midnight screening, appropriately covered by press, radio and TV.

CATCHLINES:

This Is the Hand of Terror! . . . It Struck With Savage Fury.

THE STORY: **"Judgment at Nuremberg" (UA)**

American judge Spencer Tracy is sent to Nuremberg to preside over the trials of members of the Nazi hierarchy, including aging teacher, Burt Lancaster, who helped frame the constitution of the Weimar Republic. Richard Widmark, the American prosecutor, brings on witnesses, including the sterilized Montgomery Clift, and Judy Garland, who was accused of race pollution, who might weaken Maximilian Schell's defense of the Nazis. Meanwhile, Tracy meets Marlene Dietrich, widow of a general executed after the first War Crimes trial, and he learns from her to become more tolerant of the ordinary Germans. On the stand, Lancaster refuses to absolve the Germans of the Nazi atrocities and Tracy is forced to give those on trial life sentences. History has proved that none of these men is still serving a sentence.

EXPLOITIPS:

The seven-star cast is the chief selling angle, especially Judy Garland, whose smash concert hall appearances and the best-selling album of the Carnegie Hall show, have increased her popular appeal, and Marlene Dietrich, also a sensation in her nightclub appearances in the past two years. Play up the handsome Maximilian Schell and Burt Lancaster, to interest the teenage patrons.

CATCHLINES:

Seven Top Stars, Including Judy Garland in Her First Film in Seven Years, and the Glamorous Marlene Dietrich, in the Year's Most Powerful Film.

THE STORY: **"The Ninth Bullet" (Audubon Films)**

Outlaws terrorizing northeastern Brazil kidnap a pretty school teacher (Marisa Prada) during a savage raid on a small village, in which they loot, burn and murder. The girl attracts handsome young Alberto Ruschel, a member of the band, and he helps her to escape. Ruthlessly pursued by the bandits, led by their chief, Milton Ribeiro and another savage aide, Vanja Orico, a girl who shares their desperate existence. Marisa's new-found love is captured as a traitor and sentenced in accord with the bandits' code.

EXPLOITIPS:

Biggest selling point is awarding by the Cannes (France) International Film Festival of the best adventure film classification. This was shot entirely on location in Brazil, a country rarely contributing to the general-run situations in the U.S., and tieups are indicated for colleges as well as serious film-study groups.

CATCHLINES:

There Were No Laws or Morals for Them, Only Those They Made for Themselves! . . . Brutal! Shocking! Romantic! . . . First Prize-Adventure Film of the Year!—Cannes Film Festival.

THE STORY: **"The Anatomist" (Gordon-States Rights)**

In 1828, the famous Edinburgh professor of anatomy, Dr. Knox (Alastair Sim), is forced to buy bodies for his research from two Irish ruffians who are not averse to killing if corpses are not available. Although Sim is not aware how the bodies are secured, his new assistant, George Cole, is flabbergasted when he recognizes a recent corpse as that of Adrienne Corri, a girl he met at a bar. Cole protests to Sim but his fiancee, Jill Bennett, refuses to condone this and breaks with him. The body-snatchers are finally exposed and an angry mob of townspeople threaten to hunt down Sim for conducting experiments on bodies. But Cole sees the error of his ways and he returns to stave off the mob and bring the other students to Sim's home for his lectures on anatomy. Cole is also reconciled with Jill.

EXPLOITIPS:

The title might suggest a display of apothecary jars with colored water or old-fashioned weighing scales or vials borrowed from a local old-time druggist shop. Alastair Sim scored in "The Belles of St. Trinian's" while George Cole has been featured in that and the sequels, including the current "The Pure Hell of St. Trinian's."

CATCHLINES:

Based on James Bridie's Famous London Stage Hit . . . See Alastair Sim, the Head Master-Mistress of St. Trinian's, in a Chiller-Diller . . . The Anatomist Who Was in the Market for Well-Preserved Bodies.

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Wanted to lease: Drive-in or indoor theatre, with possible option to buy. Year 'round operation, town population 3,000 or more. Family operation. Boxoffice 9357.

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BOXOFFICE

ANOTHER "NO. 1" SERVICE TO ALL SUBSCRIBERS OF THE INDUSTRY'S NO. 1 MAGAZINE:

NOVEMBER 6, 1961

BOXOFFICE

The Pulse of the Motion Picture Industry

Fred A. Buerki
Wisconsin Union
770 Langdon
Madison, Misc.
21



The Penthouse Cinema, a 750-seat theatre atop RKO's Proctor Theatre in Newark, N.J., has been reopened after extensive remodeling. It had been dark for more than a year. The smart decor of the novel theatre is indicated in the lobby-lounge shown above. The theatre boasts of a permanent exhibit of modern abstract art, by internationally known artists, on loan from the private collection of Albert A. List, chairman of the board of Alden Corp., of which RKO Theatres is a subsidiary.

IN THIS ISSUE:
THE MODERN THEATRE SECTION

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THE NATIONAL FILM WEEKLY
Published in Nine Sectional Editions

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TREND OF TICKET-PRICING

PRICING of theatre tickets has presented considerable of a problem, but it seems to be working itself out. As reported in the BOXOFFICE survey on admissions scales in 24 of the larger U. S. cities in last week's issue. flexible policies are being practiced and, thereby, better coping with conditions than would be the case on firm-set bases. The pricing, thus, is on a sliding scale, geared to the merits of a picture, which is tantamount to seeking "all that the traffic will bear," and, in most cases, getting it.

The higher prices had their beginning with the hard-ticket roadshow attractions, which sort of conditioned the public, in its shopping for stronger attractions, to paying more for the better pictures. Not only was this applied to adult admissions, but children's ticket prices also were raised—in most cases on a permanent basis. Starting with downtown first-runs, this policy gradually moved into suburban spots, then into neighborhood and drive-in houses.

Admission scales of $1.00 and more for adults have become rather commonplace. But it is noteworthy that some houses with large seating capacities—in the range of 3,000 and up—are holding to 90-cent tops for evenings and 75 cents for matinees. Neighborhood houses in the larger cities, also, are holding to 90-cent tops, as are many drive-ins, but the 80-cent adult price tag in both types of houses appears to be more prevalent. The reason for the larger-capacity houses pricing at lower scales than the smaller ones is, of course, due to the greater need for volume attendance.

The rising-price trend has been in progress for some little time, but it has taken effect on a gradual basis. The school of thought that one reason for the attendance drop was that theatres were "pricing themselves out of the market," seems to have given way to the feeling that the public will pay more for the higher-quality attractions. Also, the previous avoidance of deviation from a set price scale, which was declared to lead to confusion and deterrence of patronage, seems to have been discarded. Still, there are those who feel that a greater volume of attendance would result from a stabilization of ticket prices at evenly applied, lower levels.

Laying the higher-price levels to increased operating costs does not always hold water with the public, particularly when the jump for run-of-mill product is double the old scale. Yet, where improvement in the physical attributes of the theatre accompany the price raises, there is a more or less ready acceptance of the higher ticket costs, which, to an extent, are averaged out by less-frequent attendance of the average patron. That's one reason why the roadshow attractions are able to get top prices of from $2.50 to $3.50 in some situations.

The success of these higher-price policies should not, however, be permitted to outweigh the industry's need to seek volume attendance, if only to continue the moviegoing habit on a mass scale. That applies to children's admissions, as well as to adults. Consideration thereof is being shown by some exhibitors in establishing special evening and matinee shows at special low prices. Some set aside a regular day each week for this purpose; others indulge in it less frequently.

There is another way of catering to that part of the public that cannot afford regular theatre attendance at the higher scales, namely, to pattern after the custom that has been widely applied in foreign countries—and which also is regular policy at legitimate theatres in this country. In short, this is to scale ticket prices according to seating location, rather than on age groups and the time of day.

We observed this on a trip to Europe some years ago. Recently, Mrs. Velma West Sykes, a BOXOFFICE staff member, returned from a European trip with considerable data on this facet of theatre operations in Western Europe. She observed that loge seats were rated as the best and, generally, were priced at exactly double the orchestra seats, which, along with side seats are the cheapest. Of course, this cannot be followed in the average theatre, most of which do not have balconies, let alone loges. But, even in a 250-seat newsreel theatre in London, the price scale is varied (as in legitimate theatres in the U. S.) for the rows in which the seats are located. The least-expensive seats are down front.

Doubtless, a policy of this kind has its limitations and drawbacks and it may, largely, be impracticable. But, where feasible, it might serve to attract much of the so-called "lost audience," and be the margin by which whole families would decide on attendance. Of course, over here, many theatres are meeting this need by use of "student tickets," which, usually, are priced at about 25 per cent less than full admissions; people in the "Golden Age" range are offered discount tickets that are at half rate. These practices have helped. But what about the potential patrons who fall into the "in-between" category, to whom these price-inducements are not available? Shouldn't something be done to bring them back—and keep them coming—to the theatre?

Ben Shlyen

Rackmil Predicts Record For U-I's 50th Year



Four of U-I's executives are shown at the luncheon meeting at which 50th anniversary plans were announced. L to R are: Americo Aboaf, U-I vice-president and foreign sales manager; Milton R. Rackmil, president; Henry H. Martin, vice-president and general sales manager, and Philip Gerard, eastern advertising and publicity director.

NEW YORK—Universal will mark its 50th year of operation next year with a global Presidential Sales Drive honoring Milton R. Rackmil, its president. The golden jubilee anniversary observation will start on January 1, although the company was founded officially on June 8, 1912, by the late Carl Laemmle.

The anniversary got a pre-celebration start on Monday (30) at a luncheon in Laurent Restaurant primarily for the tradepress and attended by company executives. As explained by Philip Gerard, eastern advertising and publicity director, the tradepress existed before Universal and had played an important part in the development of Universal and the industry.

Universal has had only four presidents in its 50-year history; namely, Laemmle, Robert H. Cochrane, Nate J. Blumberg and Rackmil. Under the latter, it was pointed out, the company reached the pinnacle of its financial success in 1960 when it released the two biggest boxoffice successes in its half-century in the business: "Operation Petticoat," with $9,000,000 in U. S. and Canadian revenue, and "Pillow Talk," with $7,300,000.

In addressing the luncheon guests, Rackmil said there had been only one year in which the company had gone in the red during his regime. He said he had realized that "nothing was static," that public tastes had changed and that a new era had begun. For that reason, he continued, he found it necessary to switch from the program type of pictures, which Universal had found to be profitable over the years, to a format which the public demanded.

Rackmil predicted that Universal was coming into its most successful year because it was going to give the public the kind of entertainment it wanted. He said there may be quality instead of quantity but that was essential.

He said the interest of exhibitors in Universal was in evidence recently when screenings were held in Dallas and Chicago and exhibitors traveled hundreds of miles at their own expense to see the product trailer and the films.

H. H. "Hi" Martin, vice-president and general sales manager, stated that Universal and Rackmil could look forward to their greatest year, describing that statement as a commitment rather than a promise. He read several wires, out of hundreds, from exhibitors from all over the country congratulating Rackmil and Universal on the 50th anniversary of the organization.

Americo Aboaf, president of the international subsidiary, said that the foreign branches would come through on the forthcoming sales drive and stressed that Universal definitely had made its comeback. He read congratulatory cablegrams from prominent exhibitors from all parts of the world.

One hundred thousand dollars in prize money will be distributed among the company's domestic and overseas personnel for the best sales performances during the drive which will run from January 1 through June 30. The sales chiefs at the luncheon said that the golden jubilee year would bring the most ambitious production program in the history of the company to the screen. Among the pictures will be "Flower Drum Song," "Lover Come Back," "The Outsider," "Cape Fear," "Back Street," "Lonely Are the Brave," "Touch of Mink," "The Spiral Road," "The Phantom of the Opera" and the general release of "Spartacus."

Laemmle had been a theatre owner and exchange operator before entering production. The popular nickelodeons already were charging ten cents and the one- and two-reelers were giving way to longer films at the time. Laemmle, an immigrant from Germany, needed pictures for his theatres when he acquired a studio in the heart of the then village of Hollywood. Three years later he moved to the San Fernando Valley and acquired the site on which Universal City now stands.

Laemmle was among the first to ballyhoo players whose names were withheld previously. Among them were Florence Lawrence and Mary Pickford.

At $1.5 Billion Mark

Record Theatre Gross For 1961 Is Foreseen

COLUMBUS, OHIO—The national total theatre gross in 1961 will be near $1,500,000,000 — about the best national gross in the entire history of the motion picture business, Albert Sindlinger of Sindlinger & Co., market analysts, reported last week.

Addressing the Independent Theatre Owners of Ohio convention here, he said that 1,426,871,000 adult tickets were sold in the first nine months of the year — 59.2 per cent in indoor theatres and 40.8 per cent at drive-ins.

In the same period, national attendance was 1,723,564,000, 1.8 per cent ahead of the 1960 figure. Attendance in the first quarter was down 1.2 per cent, up 8 per cent in the second quarter and dipped .5 per cent in the third quarter. Despite the slight drop in the third quarter, attendance reached a weekly average of 61,892,000 in that period. Attendance in the first quarter averaged 30,298,000 a week and attendance in the second quarter 40,391,000 a week.

Turning to problems confronting exhibitors, Sindlinger said a shortage of quality presold product is a major current hurdle. The late vintage motion pictures being shown on prime time Saturday nights is another. This TV programming hasn't hurt too much yet, he said, but it will as winter comes. The failure to properly presell pictures, however, Sindlinger believes, is the major problem facing theatremen.

His organization's day-in-and-day-out questioning of thousands of potential moviegoers in every section of the country indicates the one big factor which keeps a person from going out to a movie after he has considered doing so is that he doesn't know enough about the movies playing his town to make the decision to go.

"Unfortunately, many of your distributors release to you many pictures that you and they like in the projection room . . . but which they never presold," Sindlinger said.

Stembler Due in New York On First Visit as TOA Chief

NEW YORK—A heavy agenda will face John Stembler when he comes to New York next week on his first visit since he became president of Theatre Owners of America. The Georgia showman made his first address as TOA chief Sunday (5) when he met in Atlanta with the TOA units of Georgia, Alabama and Tennessee.

While in New York, Stembler will set up the committees for 1961-62 and will make informal calls on the film companies in order to carry on the close liaison established by Albert Pickus, who retired as TOA president last month.

Stembler also will contact the Screen Producers Guild for the purpose of setting up an early meeting. Julian Blaustein, chairman of the SPG committee for liaison with TOA, has requested an early resumption of the joint sessions in order to explore means of increasing production.

Two such meetings already have been held on the coast.

TOA Sells Stock Holdings To Invest in A.C.E. Films

New York—Theatre Owners of America has disposed of its stock holdings in the major film companies which the organization purchased in February 1959. The money from what was described as "token" stock interests, will be used to increase the investment in A.C.E. Films, Inc., the exhibitor-sponsored company formed by the American Congress of Exhibitors to produce and finance the making of more pictures.

MCA Reports Highest Net Profit in First 9 Months

NEW YORK—MCA, Inc., which is reported to be moving into the production branch of the industry, had a banner nine-month earning statement for the period ended September 30. Jules C. Stein, head of the talent agency, said the unaudited net earnings were approximately 20 per cent higher than those in the first nine months of 1960 and were the highest in MCA history.

The profit before taxes were $11,043,266, compared with $9,251,346 in the corresponding 1960 period. Net income after taxes for the 1961 three quarters was $5,353,466, compared with $4,484,073 in 1960. After preferred dividends, net income amounted to $1.31 per share in 1961 compared with $1.09 for the comparable 1960 span.

Berger, Lebedoff Head North Central Allied

MINNEAPOLIS—Benjamin Berger was elected chairman of the board of the reactivated North Central Allied, to serve until the association holds its convention in January. Also elected by a temporary board of directors were Martin Lebedoff, president; Lowell Smoots, first vice-president; Ray Van der Haar, second vice-president; Sol Fisher, treasurer, and Ward Nichols, secretary.

Stanley Kane, who was executive director during the days when Berger headed one of the most militant of Allied's regional affiliates, will act as general counsel until the convention.

Annual Mid-Year Meeting Of Variety Clubs Nov. 9

PHILADELPHIA—The officers of Variety Clubs International will assemble here at the Bellevue-Stratford Hotel November 9, 10 for their annual mid-year meeting. In attendance will be officers from all over the U. S., Canada and London.

Plans for the 35th annual convention to be held in Dublin, Ireland, next May will be among the topics for discussion.

Ernest H. Forbes Dies

DETROIT—Ernest H. Forbes, veteran equipment dealer for over 40 years, died in Hollywood, Fla., of a kidney infection. His funeral was held in Detroit. He had retired several years ago.

20th Century-Fox Plans One Blockbuster Monthly

NEW YORK — Twentieth Century-Fox will release one blockbuster per month, starting with the November release of "The Comancheros," starring John Wayne, Stuart Whitman and Ina Balin, according to C. Glenn Norris, general sales manager, who outlined a sales policy for the next five major releases between November and March 1962 at the Atlanta regional sales conference, ending Friday (Oct. 27). A New York regional sales meet had been held earlier.



Glenn Norris

The 20th-Fox major release for December will be "The Second Time Around," starring Debbie Reynolds, Steve Forrest, Thelma Ritter and Andy Griffith with Juliet Prowse and Ken Scott. The new year of 1962 will start off with the release of "Bachelor Flat," starring Terry-Thomas, the British comedian, and Tuesday Weld, Richard Beymer and Celeste Holm.

February 1962 has been set aside as the month for the release of "Tender Is the Night," the film adaptation of F. Scott Fitzgerald's novel, directed by Henry King, with Jennifer Jones, Jason Robards jr., Joan Fontaine, Tom Ewell, Jill St. John and Paul Lukas starred. The March blockbuster will be "Satan Never Sleeps" (tentative title), starring William Holden, Clifton Webb and France Nuyen. All of these five films are in CinemaScope and De Luxe Color.

Also completed for release in 1962 are "The Innocents," based on the Henry James novel, "The Turn of the Screw," directed by Jack "Room at the Top" Clayton, starring Deborah Kerr, Michael Redgrave and Megs Jenkins, produced in London.

Now before the cameras in Europe are Mark Robson's "The Inspector," in CinemaScope and De Luxe Color starring Stephen Boyd, Dolores Hart, Hugh Griffith, Marius Goring and Donald Pleasance, currently starring on Broadway in "The Caretaker," filmed in Amsterdam, London and Tangiers; Darryl F. Zanuck's "The Longest Day,' adapted from the Cornelius Ryan novel about the D-Day Normandy invasion, starring William Holden, Henry Fonda, Robert Mitchum, Richard Todd, Red Buttons, Curt Jurgens, Peter Lawford, Robert Wagner, Steve Forrest, Eddie Albert, Jeffrey Hunter, Ray Danton, Daniel Gelin, Paul Anka, Fabian, Tommy Sands, Francoise Rosay and Irina Demich; "The Lion," being filmed in Africa by Jack Cardiff, based on Joseph Kessel's novel, starring William Holden, Trevor Howard, Capucine and Pamela Franklin, who is also featured in "The Innocents," plus Joseph L. Mankiewicz' "Cleopatra," in Todd-AO, with Elizabeth Taylor in the title role, and Richard Burton, Rex Harrison and Roddy McDowall.

Currently filming in the U.S. are "State Fair," from the Rodgers and Hammerstein film musical, starring Pat Boone, Bobby Darin, Alice Faye, Tom Ewell and Ann-Margret, and Jerry Wald's production of "Hemingway's Young Man," starring Paul Newman, Susan Strasberg, Richard Beymer, Eli Wallach, Diane Baker, Dan Dailey, Ricardo Montalban, Jessica Tandy and Arthur Kennedy.

Norris and Peter Levathes, vice-president in charge of production, viewed rushes of four of the currently filming 20th-Fox pictures on the west coast Wednesday (1) before Norris left for Salt Lake City where the third regional sales conference was held at the Utah Hotel, starting Friday (3).

Others attending the Salt Lake City meet included: Kenneth O. Lloyd, Salt Lake City; Charles F. Powers, Portland; Charles Mike Powers jr., Seattle; Reville Kniffin, San Francisco; Morris Sudmin, Los Angeles; Mark Sheridan jr., Denver; Joseph Neger, Kansas City, and Dawson Exley, Vancouver, B.C. Norris outlined the 20th Century-Fox sales policy and distribution plans for the 1962 product.

20th-Fox Now Officially Back With the MPAA

New York—Twentieth Century-Fox now officially is back as a member of the Motion Picture Ass'n of America. Following the announcement that 20th-Fox was rejoining the association, the executive committee of the board of directors of the MPAA voted to accept the re-entry of the company.

Because 20th Century-Fox International Corp. did not withdraw from the Motion Picture Export Ass'n, no action was necessary in that area.

Robert L. Wright Returns To Antitrust Division

ELDORA, IOWA—Robert L. Wright, who prosecuted the film companies in the Paramount case, has been reappointed to the Department of Justice staff and again will take over motion picture industry affairs for the Department, it was revealed in a bulletin issued by Allied Independent Theatre Owners of Iowa, Nebraska, South Dakota and Mid-Central, an unaffiliated exhibitor association.

Wright resigned from the antitrust division in 1949 after 11 years of government service. He was assigned to the Paramount case two weeks after he became an assistant attorney general. In addition to the Paramount case, he directed prosecution of a number of large independent circuits for antitrust violations.

The AITO announced that "new and startling black-and-white evidence showing definite restraint of trade and the illegal holding up of admission prices" will be presented this week to Judge Lee Loevinger, head of the Justice Department's antitrust division.

Council Asks Des Moines Exhibitors To Submit Self-Censorship Plan

DES MOINES—Motion picture exhibitors and distributors, "deeply concerned with the possibility of censorship in Des Moines," have been granted their request to submit a self-regulation plan to the city council.

At the October 30 council session, Mayor Reinhold Carlson asked an attorney for the local film industry to present the plan November 13.

Earlier, the city governing body had ordered its legal department to draw up a proposed ordinance which would have set up a citizens' movie inspection board and given the council power to revoke licenses of theatres showing indecent films or using objectionable film advertising. No date had been set for acting on that proposed ordinance, but it was apparent the council now would await the industry's self-regulation plan.

Sherwin J. Markman, attorney who came before the council to represent all theatremen in metropolitan Des Moines, pointed out that the city for many years has had an ordinance prohibiting "obscene, vulgar or immoral theatrical performances."

"Nobody is in favor of obscenity," Markman said, "and should a film like this be shown, prosecution should be instituted." The inspection board, as proposed by the council, would require citizens "to engage in censorship without the protection of the court," he added.

"Regulation by ordinance should be attempted only in the event that all else fails," Markman told the council members.

In expressing the industry's "deep concern with the possibility of censorship," the attorney said "Des Moines has never had anything like this and we're concerned that it not start now."

Prior to the council meeting, Governor Norman Erbe had suggested voluntary control of films by distributors as the first step in any attempt to curb objectionable films.

In a previous council discussion on films being shown in the Des Moines area, it was noted that any city regulatory measure would apply only to theatres within the corporate limits and would not reach outlying exhibitors, including several drive-ins. For this reason, it had been suggested that Governor Erbe and state officials be asked to cooperate in any law enforcement.

Columbia Will Retain 'Five Finger' Title

NEW YORK—Frederick Brisson, producer of both the Broadway play, "Five Finger Exercise" and the motion picture version, has won out in his protest over Columbia Pictures' change of title of the film to "Five Kinds of Love."

Columbia has now decided to retain the original title, according to Paul N. Lazarus jr., vice-president, who said the company also listened to the protests of Rosalind Russell (Mrs. Brisson), who stars in the film version; Jack Hawkins, Maximilian Schell and Richard Beymer, who are co-starred, and director Daniel Mann.

Columbia will also release Brisson's next based on a Broadway stage hit, "Under the Yum-Yum Tree," Lazarus pointed out.

Embassy Sues Kas. Censors Over 'Two Women' Ban

KANSAS CITY, KAS.—Embassy Pictures of New York has filed suit in Wyandotte County district court seeking to compel the Kansas board of review to grant a certificate of approval for the showing of "Two Women" in Kansas. The suit was filed by Harold H. Harding and Charles W. Lowder, local attorneys, in behalf of Embassy, the releasing organization.

As an alternative to the issuance of a certificate of approval, the petition asks that the state law under which the board of review derives its powers be declared unconstitutional on the grounds of invalid prior restriction of freedom of expression.

Embassy learned from Mrs. Kitty McMahon, board chairman, in a communication August 29 that the board had declined to approve the film on the basis of a scene which details the mental and physical anguish of a mother who has just witnessed the killing of her baby by soldiers. In context, the petition states, the episode is neither obscene nor immoral.

The board again viewed the picture Monday, October 23, and reaffirmed its decision that the sequence in question must be deleted before a certificate of approval would be issued. The legal action followed.

Nationwide Distribution Set for Catholic Films

NEWARK, N.J.—An agency to distribute Catholic films throughout the United States has been set up here under patronage of Archbishop Thomas A. Boland of this city. Operation will start this month with distribution in three chain theatres in this area, of the prize-winning "St. Maria Goretti." The National Catholic Films Production, at 300 Broadway, is an arm of the Audio-Visual Library of the Newark archdiocese.

Father John A. McAdam is the library director. Michael Halm, national field director of the news agency, is training field representatives in distribution and promotion. The policy will be to show the films in regular theatres except those which present films condemned by the National Legion of Decency.

"St. Maria Goretti" is to be shown in Philadelphia, New England, Chicago and Cleveland after a six-week run here, and later will be released nationally. Filmed in English in Rome, the production has won six international awards including the Vatican's gold medal and the grand prize of the Venice Film Festival.

'Absent-Minded Professor' Sequel

HOLLYWOOD—Walt Disney has set "Son of Flubber," a sequel to "The Absent-Minded Professor," as his next feature, slated to go before the cameras in January. Bill Walsh has been assigned producer's chores on the projected film which will star Fred MacMurray. The director is not set.

Allied Requests Members To Mail Awards Ballots

DETROIT—An open and urgent invitation to all members of Allied States nationally to participate in selecting "the outstanding individuals who have contributed most to the motion picture industry during the year" was released Friday (3) by Ben Marcus, convention chairman as well as chairman of the board.

The winners will be honored at the traditional Allied Awards Banquet on December 7 in the Eden Roc Hotel, Miami Beach. Marcus stressed that the ballots being sent to each Allied member with his announcement, must be returned to the National Allied office in Detroit by November 10 to be included in the formal tabulation.

Ballots provide for three votes, in sequence of preference, for actors, actresses, new personalities—male and female separately, showman and industry man, and producer and director.

Previous Allied awards in the past two years were received in person by, among others, Rock Hudson, Lana Turner, Tony Curtis, Maureen O'Hara, Walter Mirisch, and Otto Preminger.

'Miracles' Set for COMPO Plan in Cincinnati Area

CINCINNATI—"Pocketful of Miracles" has been selected as the first picture to be merchandised in the Cincinnati exchange territory under the so-called COMPO plan, starting December 27.

Jack Haynes of the Shor circuit, chairman of the Central Exhibitors' Committee, said that a total of 83 situations in three zones were eligible to participate in the promotion of the United Artists-Frank Capra production.

Among the circuits joining in the venture will be the Chakeres, Shor, Schine, Shea, Northio, Sam Isaac, Davidson, Yassenoff, Aaron and a large number of independent exhibitors.

"Pocketful of Miracles" will be followed in mid-January by 20th Century-Fox's "Bachelor Flat." Also under consideration by the committee are MGM's "Colossus of Rhodes" and Columbia's "Sail a Crooked Ship."

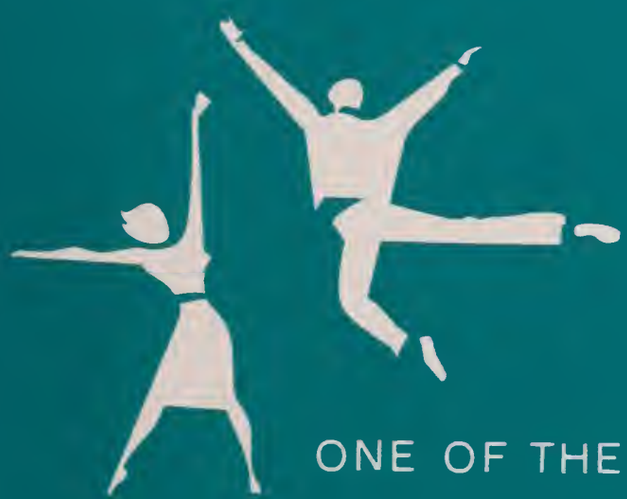
The COMPO plan here will cover parts of Ohio, West Virginia and Kentucky.

UA Retitles Wisdom Film

NEW YORK — United Artists has changed the American release title of Norman Wisdom's picture, "Girl on the Boat," to "Lady for a Knight." Wisdom, who starred in UA's previous British release, "There Was a Crooked Man," is supported in "Lady for a Knight" by Millicent Martin and Athene Seyler.

Nathan Goldens Sail to Paris

WASHINGTON—Nathan D. Golden, director, Scientific, Photographic and Business Equipment Division, U. S. Department of Commerce, Washington, D. C., and Mrs. Golden sailed on the Queen Elizabeth on November 1 for a vacation and to attend the International Photographic Show in Paris, November 9-20. They will return on November 29.



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MUSIC BY
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Russian Three-Panel Films to Be Offered

NEW YORK—American rights to the Soviet film industry's Kino-Panorama three-panel pictures and the projection equipment have been acquired by MJP Enterprises, Inc., under the auspices of the Cultural Exchange program.

J. Jay Frankel, head of MJP, said the Kino-Panorama equipment was fully compatible with the Cinerama and Cinemiracle processes and included 12-channel stereophonic sound. The first of four films produced in the process will be released in this country early in 1962 and will open simultaneously in five major cities. The first, "This Is Russia," has the Russian circuit, the Troika races, a race of the Cossacks, the Moiseyev Dancers and the Bolshoi Ballet among its attractions.

Frankel said he expected delivery of 20 sets of the newly designed projection equipment in February. In exchange for Kino-Panorama being shown in this country, the Russians have agreed to show an undisclosed number of American films of mutual choice in Russia, Frankel said.

A. N. Davydov, president of Soviet Export Films, said that the Russians were planning three multimillion dollar international features with international stars to be produced in the process by licensees, among them being Dino De Laurentiis of Italy, a French company and Frankel in the United States.

Except for earlier experimental versions, "This Is Russia" will be the first picture in Kino-Panorama to be shown in this country. New developments, however, have improved the process which has no similarity to the original version, Frankel said. Frankel concluded negotiations with the Russians during their visit to Los Angeles as guests of Eric Johnston, president of the Motion Picture Ass'n of America. He now is negotiating with theatres in American cities for showings.

Levine's Embassy Acquires Two Early Bergman Films

NEW YORK—Joseph E. Levine's Embassy Pictures has acquired two early pictures made by Sweden's Ingmar Bergman, "Prison" and "Music in the Dark," for United States distribution. All of Bergman's recent pictures, including "The Virgin Spring" and his latest, "The Devil's Eye," are being distributed in the U. S. by Janus Films.

Distribution rights to "Prison," written and directed by Bergman with Birger Malmsten and Doris Svedlund featured, and "Music in the Dark," directed by Bergman from a novel by Dagmar Edqvist, with Mai Zetterling and Malmsten starred, were acquired from Archer King, who imported them to the U. S.

Both will have English titles and will be nationally released early in 1962. Embassy's lineup of foreign releases now includes "No Love for Johnnie," British film starring Peter Finch, and three Italian-made pictures, "Two Women," currently in release, "Il Bell' Antonio" and the upcoming "Boccaccio 70," the De Sica-Fellini-Visconti production starring Sophia Loren, Anita Ekberg and Romy Schneider.

New 'Dimension' System Arc 120, to Be Marketed



AMPA AWARD TO SKOURAS—Spyros P. Skouras, right, 20th Century-Fox president, is shown accepting an award for "outstanding service to the motion picture industry," during the recent awards luncheon of the Associated Motion Picture Advertisers in New York, from Arthur L. Mayer, independent film distributor, who served as toastmaster. Looking on is Albert Floersheimer, Ampa president.

Schneider Sees Healthy Quarter for Columbia

NEW YORK — Preliminary unaudited figures indicate a "substantial" profit for Columbia Pictures for the first quarter of the new fiscal year ended September 30, according to A. Schneider, president, who said the favorable trend would be continued through the second quarter ending December 30.

For the year ended July 1, 1961, consolidated earnings amounted to $212,000, compared with $2,107,000 the previous year.

Schneider said his optimism for the first quarter and for the second quarter was based on the results reflected from the release of "The Guns of Navarone" and other pictures, as well as favorable results from its interest in Screen Gems, its television subsidiary.

The results for the year ended July 1 included a profit of $1,617,000 from the sale of undeveloped land on the west coast not used for production purposes. There was a similar profit of $202,000 for the year ended June 25, 1960.

Schneider said that for the year ended last July 1, the company had reduced its inventory and thereby reduced earnings by $3,000,000 to conform values to current market conditions. A similar reduction in earnings in the amount of $1,000,000 was made the previous year.

Form New Company

NEW YORK—A new company, under the name of Take Seven Productions, has been formed here for the production of low-budget pictures. The first will be "Beginning Now."

NEW YORK—Described as a "new dimension in motion pictures," a system known as Arc 120 will be placed on the market shortly and, it was learned, a feature will be shot in the process, although the necessary lens can be attached to any 35mm projector.

A demonstration of the process was offered at the Bellevue Theatre in Montclair, N. J., recently on a 50-foot screen with a 12-foot curve, giving the effect of a Cinerama, Cinemiracle or Todd-AO presentation. According to the backers of the system, Arc 120 can project pictures filmed by one camera and employing standard techniques, or in the above processes plus Technirama and VistaVision, after a print of the original negative has been made into the Arc 120 process. The cost of this conversion is said to be approximately the same as that of printing a standard 35mm print.

Abe Margolies, one of the financial backers and an owner of the New Yorker Hotel here, told Boxoffice that his group and a film company contemplated a coproduction of a picture in the process, although he did not identify the possible associates. Closely associated with him in Arc 120 is William Morris jr., son of the late founder of the talent agency bearing his name.

The lens, one on each projector, projects the film perpendicularly, the joining point of the film remaining invisible. The intensity of the light where the images meet is reduced by an electronic choke, with the result that there is absolute illumination, no distortion and a feeling of audience participation, according to the sponsors. The total cost of installation, including two lenses and a deep-curved screen, is said to be less than $5,000. It is claimed that the complete installation can be accomplished in less than six hours.

The lenses are made in different focal-lengths to fill any size screen at any distance of projection and are manufactured by Zeiss Ikon.

According to Margolies, a producer can shoot a 35mm picture on the lowest of budgets and have the advantage of showing it in a widescreen medium.

Arc 120 has been tested in Blackpool, England; the International Film Festival, Argentina; Metropolitan Theatre, Buenos Aires, and the Academy Theatre and Grauman's Chinese in Hollywood. A special award was bestowed on the Arc 120 at the Argentina festival for its "outstanding contribution to the film industry."

Moses on 'West Side Story'

NEW YORK — Charles A. "Chuck" Moses, who has been working as publicity director for Frank Sinatra's Essex productions, "Sergeants 3" and "X-15" at the Rogers & Cowan office, has been named southwest publicity coordinator by Mirisch Pictures for roadshow engagements of "West Side Story." He will work with United Artists field representatives in the promotion of the musical drama for its two-a-day runs.

TOA Urges Exhibitors to Write for Kits To Help Build New Screen Talent

NEW YORK—Exhibitor participation in building new stars is being pushed by Theatre Owners of America as the kickoff liaison between the exhibitor organization and the Ass'n of Motion Picture Producers. The initial effort was made at the recent TOA convention in New Orleans where nine upcoming personalities were introduced to the delegates who, in turn, were urged to give the players a buildup on the local level.

Kits are available through the AMPP and TOA is asking all exhibitors to write for them. The kits contain biographical material on the players, stills from their pictures and other background data which, TOA hopes, will be utilized by exhibitors by planting stories with their local newspapers and radio and television outlets.

When the publicizing of the nine players is well along, a new group of young stars will be selected for ballyhooing by the producers and the exhibitors. Exhibitor cooperation on the project is regarded as proof of sincerity in wanting to create new talent.

Hundreds of application cards for kits were signed at the convention but both the AMPP and TOA are hopeful that many more will be requested. The kits may be obtained by writing Duke Wales at the AMPP, 8480 Beverly Blvd., Los Angeles 48, Calif.

New players getting the current buildup are Stella Stevens and Darlene Tompkins, Paramount; Peter Brown and Madelyne Rhue, Warner Bros.; Joyce Taylor, MGM; Karen Balkin, Mirisch-UA; Kendall Scott and Pat Wayne, 20th-Fox, and Annette, Walt Disney.

Babb Sets Up National Distribution Network

HOLLYWOOD—Kroger Babb has established a national film distribution company, to be operated as KBA Attractions and/or Kroger Babb & Associates. Associates have been named for 26 territories and personnel for four additional areas is to be named shortly.

Handling product for the company in the various territories will be: Los Angeles and San Francisco, Pat Patterson; Seattle and Portland, George R. Borden; Denver, Joe Emerson; Salt Lake City, Fred Palosky; Minneapolis, Des Moines and Omaha, Abbott Swartz; Milwaukee, Chicago, St. Louis, Indianapolis and Kansas City, Irwin Joseph; Dallas and Oklahoma City, Alfred Sack; New Orleans, Don Kay.

Pittsburgh, Milton Brauman; Atlanta and Jacksonville, Walter Morris and Sam Davis; Philadelphia and Washington, D.C., Jack Jaslow; Boston and New Haven, Ellis Gordon; Detroit, Lloyd A. Turel, and Memphis, Charles Arendall.

Associates in New York, Charlotte, Cincinnati and Cleveland will be set within a short time, Babb said. KBA has been handling "Kipling's Women" this year and expects to have two or three new releases in 1962. He also is considering producing a sequel to his "Mom and Dad," which was a successful production in the mid-1940s.

AB-Paramount Shows Record 9-Mos. Profit

NEW YORK—American Broadcasting-Paramount Theatres reports an estimated net operating profit of $7,580,000 for the first nine months of 1961, a record high, according to Leonard H. Goldenson, president. The nine-month figure compares with $7,522,000 for the like period in 1960. The 1961 figure is equal to $1.78 per share, compared with $1.76 per share in the 1960 period.

Net profits, including capital gains, rose to $13,758,000, or $3.24 a share, from $8,873,000, or $2.08 a share, last year.

For the third quarter of 1961, estimated net operating profits were $1,886,000, or 44 cents a share, compared with $1,869,000, or 43 cents a share, last year. Net profits, including capital gains, were $1,915,000, or 45 cents a share, compared with $1,892,000, or 44 cents a share, in 1960.

The AB-PT theatre business for the first nine months of 1961 ran ahead of the like 1960 period, Goldenson said, although the third quarter results were not up to those of the comparable quarter in 1960, reflecting the fewer number of quality pictures available during the past three months.

Form Berkeley Films, Inc.; London Unit Is Opened

HOLLYWOOD—The formation of Berkeley Films, Inc. to finance and produce motion picture features has been announced by producer Leonard Kay, president of the company. Aaron Appleby has been named vice-president and Harold H. Newman secretary-treasurer. An affiliate office in London will be under the directorship of Jack Lamont, veteran filmmaker.

Key entered the picture field two years ago financing and packaging features, while Lamont formerly was European representative of the Society of Independent Motion Pictures and prior to that headed film purchasing for RKO Theatres and was a producer for RKO. He is currently an independent producer with the J. Arthur Rank Organization.

WB Releasing 7 Cartoons In 3-Month Period

NEW YORK—Warner Bros. released two Technicolor cartoons, "What's My Lion" and "The Grey Hounded Hare," for Halloween bookings. The company has seven other Technicolor cartoons on its short-subject schedule for November, December and January.

They are "Beep Prepared," "Leghorn Swaggled," "The Last Hungry Cat," "A Peck of Trouble," "Nellie's Polly," "Wet Hare" and "Tom-Tom." In addition, Warner Bros. is releasing four Worldwide Adventure Specials in the same time period, "Where the Trade Winds Play," "This Sporting World," "Emperor's Horses" and "Fabulous Mexico."

Smerling Is Officially Off of NT&T Board

LOS ANGELES—Sheldon Smerling has sold all his stock and resigned from the board of National Theatres & Television, it was revealed following the regular board meeting of NT&T on October 26. To date, no action has been taken on a replacement, and the board will remain 12 in number, according to current reports.

The resignation of Smerling, who joined NT&T last May as vice-president and chief operating officer and subsequently amassed 150,000 shares of company stock through acquisition of shares held by B. Gerald Cantor and Samuel Firks plus open market deals, doused widespread rumors that a proxy fight would highlight NT&T's annual stockholders meeting next April.

Battle for control of the company was seen between Smerling and president Eugene Klein at the time the former made heavy stock purchases, but soon after his large acquisitions he was replaced by Robert Selig, head of NT&T's Denver division, with announcement by Klein that he would continue only as a board member.

Since that time, it was believed that Smerling was contemplating new maneuvers for control of NT&T through his family-owned Smerling Enterprises, but his recent resignation and sale of stock to an investment group put an end to further questions anent a proxy battle.

Regan Quits Filmgroup As Distribution Head

LOS ANGELES—Skip Regan has resigned his post as head of distribution for the Filmgroup in order to devote more time to personal investments and enterprises. Regan, who has held the post since Roger Corman founded the company three years ago, will continue his association with Filmgroup as a sales consultant for an indefinite period. No successor has been appointed.

Corman, who announced Regan's departure "with regret," credited him with the increased sales penetration of company product and progress.

Frank Capra, Glenn Ford, Hope Lange Will Tour

HOLLYWOOD—Producer Frank Capra departs next week for a two-week tour of the east in connection with the Christmas release of United Artists' "A Pocketful of Miracles." Capra will go to New York first, followed by Boston, Philadelphia, Pittsburgh and Chicago.

Glenn Ford and Hope Lange, who costar in the film, will make a second tour, kicking off November 27. The pair will make personal appearances in six cities.

King Bros. Back in U.S.

HOLLYWOOD — Maurice and Frank King have returned from Europe where they finalized openings abroad of their MGM release, "Gorgo" and completed negotiations for European production of "Captain Sinbad," slated to roll in January. "Sinbad" will be lensed in CinemaScope and Technicolor on a $2,000,000 budget.

Buena Vista Schedules Seven '62 Releases

NEW YORK—Buena Vista's seventh anniversary year will see the release of seven Walt Disney features for 1962, including the rerelease of "Pinocchio," this being the same number as the seven new Disney features released during 1961, starting with the Christmas-New Year's release of "Swiss Family Robinson."

The plans were revealed by Irving H. Ludwig, president and general sales manager, at the close of a four-day national sales convention at the Walt Disney Studio in Burbank attended by theatre executives and branch managers.

The Buena Vista Christmas-New Year's release this year will be Disney's first live-action musical, "Babes in Toyland," based on the Victor Herbert work, starring Ray Bolger, Tommy Sands, Annette and Ed Wynn, which will have its first holiday date at Radio City Music Hall, starting in mid-December.

"Moon Pilot," a farce about the space age, will be released in the February-April period, starring Tom Tryon, Brian Keith and Edmond O'Brien, with Dany Saval featured. "Pinocchio," the all-cartoon feature first released in 1940 by RKO, will be rereleased by Buena Vista for the Easter holidays.

"Bon Voyage," Disney's Technicolor version of the Joseph and Marrijane Hayes' comic novel, starring Fred MacMurray, Jane Wyman, Deborah Walley, Michael Callan, Tommy Kirk and Kevin Corcoran, will be Buena Vista's June release while "Big Red," photographed in the Canadian wilds with Walter Pidgeon and Emile Genest starred, will be released in July.

Buena Vista's September-October release will be "The Legend of Lobo," a full-length adventure feature in "The Living Desert" tradition, while the release for Christmas 1962 will be "The Castaways," in Technicolor, based on Jules Verne's story, "Captain Grant's Children," starring Maurice Chevalier, Hayley Mills and George Sanders, now being filmed in England on a $5,000,000 budget.

At the meetings were BV treasurer Louis E. Gaudreau, eastern division manager James V. O'Gara, western division manager Jesse Chinich, and advertising and publicity director Charles Levy.

Others were Howard Hein, Bob Dorfman, Leo Greenfield, John Boone, Frank Petraglia, Emmet Cahsman, Gil Pearlman, Joseph Laub, Charles Raffaniello, John Durkin, Mike Hertz, Mike Poller, John Powers, Anthony Farinacci, Vito Sperti and Jack de Waal.

Two Features Announced For Sutton Release

LOS ANGELES—Budd Rogers, president of Sutton Pictures Corp., has announced that his company will release "Wild Harvest" and "Out of the Tiger's Mouth."

"Harvest" was produced by Aubrey Schenck and directed by Jerry Baerwitz from an adaptation by Sid Harris of Stephen Longstreet's novel. "Tiger's Mouth," shot in Hong Kong, was partially financed by Sutton and is from an original screenplay by Wesley Ruggles jr. and Tim Whelan jr.

Hoosier Promotion Plan Test in 70 Theatres

INDIANAPOLIS—The "Hoosier Plan," organized with the enthusiastic approval and cooperation of Indiana exhibitors and distributors alike, is getting its first thorough testing during the Nov. 1-20 period as Columbia's "The Devil at 4 O'Clock" is shown in 70 theatres throughout the state, backed by a $20,000 advertising and promotion campaign financed by all of these theatres.

The plan, described by its organizers as a new concept in the exhibiting and merchandising of motion pictures, provides for simultaneous showing in theatres throughout Indiana of a film selected and approved by a representative group of motion picture theatre owners and managers, thus enabling citizens of the smallest communities in the state to see an outstanding motion picture at the same time it is being shown in Los Angeles, Chicago and New York.

To increase effectiveness of the above plan, hundreds of man hours are being put in by theatre owners and managers working in their home communities to promote the plan with their local merchants and advertising media to make the saturation complete in every corner of the state.

A seal has been approved by the sponsoring group for the purpose of identifying the films selected to be shown under



this plan. This seal will be used only on films handled in this manner and it will be "a guarantee of the finest in motion picture family entertainment."

The group appointed by the exhibitors to screen films for the program is composed of Rex Carr, buyer for Y&W Theatres, Pete Panagos, Alliance Theatres, and Robert V. Jones, president of Affiliated Theatres.

"We envision future use of this type campaign, with some improvements on possibly ten pictures a year from various distributing companies," said Jones. "The Seal of Approval will only be used on such pictures that are of outstanding quality suitable for family entertainment."

The bulk of the budget for "The Devil at 4 O'Clock" promotion was allotted for time on seven area television stations costing $3,226, plus $200 for TV news listings. Radio received $3,500 of the budget, $3,000 being allotted to 40 stations which broadcast an average of 30 spots at $2.50 each, and an extra $500 for local stations use. Small town Indiana theatres backed the "Devil" campaign with 5,600 inches of advertising in their local newspapers at an estimated $1 per inch, while newspaper advertising in Indianapolis alone cost $3,000, raising the state newspaper advertising budget to a total of $8,600 for "The Devil at 4 O'Clock" promotion.

Inauguration of the plan was preceded by an exhibitors' meeting at the Columbia Club here to acquaint the press, radio and television with details of the initial saturation and long-term phases of the plan. Marc J. Wolf, president of Y&W Theatres, presided, and other industry figures attending included Ervin Clumb, general manager of Greater Indianapolis Amusement Co.; M. L. Devaney, Columbia exchange manager; Carr and Jones.

William Castle, in town to promote his picture, "Mr. Sardonicus," was a guest at the head table and was most enthusiastic about the Hoosier Plan.

Astor Sales Executives On Nationwide Tour

NEW YORK—All Astor sales executives are participating in a nationwide sales program to stress "La Dolce Vita" and "Rocco and His Brothers," as well as the recently acquired British film, "Peeping Tom," according to George Josephs, vice-president in charge of sales.

On Wednesday (1), Harry Goldstone, general sales manager; Ernie Sands, assistant general sales head, and Sam Sigman, assistant to Josephs, left on a two-week tour to conduct sale meetings with all of the company's sub-distributors and exhibitors.

Goldstone will cover the southeast, south and southwest territory; Sands will cover the midwest and Sigman the middle Atlantic and northeastern states. Josephs plans to include a trip to the west coast early in November.

Parallel to Distribute Film Made by Walter Brennan Jr.

HOLLYWOOD—James J. Cassity, president, and Sam Nathanson, general sales manager of Parallel Film Distributors, have completed a deal with Walter Brennan jr. for their new picture, "Shootout at Big Sag," which toplines Walter Brennan, supported by Luana Patten, Leif Erickson and Constance Ford.

The film was produced by Brennan jr. and Seral B. Isaacs, directed by Roger Kay and written by Walt Colburn. Release date is set for December 15. P.F.D. has worldwide distribution rights.

Marchese Named Assistant To Milton Cohen at UA

NEW YORK—Bill Marchese has been appointed assistant to Milton E. Cohen, national director of roadshow sales for United Artists, by James R. Velde, vice-president in charge of domestic sales.

Marchese formerly was sales and contract manager for United Artists' eastern and Canadian division. He joined UA in 1958 as assistant to Cohen.

LETTERS

(Letters must be signed. Nomes withheld on request)

Blames Hollywood for Slump

Enclosed you will find an article* that I agree with as to the cause of our box-office depression. On several occasions, I have voiced similar objections and you have printed some of them.

Distribution and their sales departments continue to ignore the plight of the small exhibitors. I can assure you and others that the plight of the independent exhibitors is growing more serious every day.

Since January 1, 1961, I have been in more theatres over a wider area than any other individual interested in exhibition. Today the theatres in towns of 10,000 population are in the same position the theatres in towns of 2,000 were in two years ago. How long can this last and have production and distribution stay in business?

My travels this year have taken me over 60,000 miles from Iowa to Alabama and Mississippi. As you will note, I am now in Arkansas. The problem is the same everywhere and Stewart has put his finger on the blame.

AL MYRICK

Lake Park, Iowa.

*(ED. NOTE: *Following are the lead paragraphs of the article referred to, which appeared under the byline of Joseph Finnigan for United Press International News Service. It was headed "Stewart Blames Hollywood for Slump."*

Jomes Stewort, o veteron of mony yeors in Hollywood ond mony movies, soid todoy "You con't blome bod pictures on oudiences."

In recent yeors, moviemokers hove been comploining obout lock of ottendonce ot picture houses, bloming the decline in boxoffice receipts on everything from television to night boseboll. But Stewort soys much of the responsibility lies right here in Hollywood.

"I think the best thing thot hos hoppened wos Wolt Disney poying o dividend," he soid. "And, that dividend wos on his pictures which you could toke the whole fomily to. Thot's how this business started ond we got owoy from it. Millions of people went to see those pictures."

Stewort onolyzed the movie business ond its problems.

"I've olwoys been optimistic obout this business ond I still om," he soid. "There hod to be o chonge becouse we used to hove it oll to ourselves. About oll the people hod to do wos go to movies for entertoinment. Now there ore TV ond other octivities. We hod to find our niche in the bottle for people's time."

In finding thot niche, Stewort soid, movie producers mode ot leost one mistoke. It's on error thot's beginning to hount Hollywood.

"I still think the one ploce we got into tr·uble wos starting to moke dirty pictures, or just moking films for the big cities," he soid.

For thot reoson, Stewort soid, mony people turned owoy from pictures ond "the fomily oudience wos woiting for some ploce to go."

Showmanship in Sound Presentation

Many people are saying that Hi-Fi stereo-sound quality in the home is superior to theatre sound presentation. Intelligent and boxofficewise exhibitors know this to be a fact. Too many exhibitors, producers and distributors attempt to camouflage the issue by deliberate ridicule. They say the public does not know the difference. Containment can be dangerous. In this case, it is downgrading America's medium of entertainment. If the motion picture theatre is to compete with the home, the producers and distributors must face the issue realistically and provide multi-channel stereo prints. Multi-channel stereo projection equipment is available. Stereophonic or Hi-Fi presentation is the answer.

To substantiate the justifiable criticism being focused on theatre sound presentation, actual references are being made to the current release of printdown 35mm versions of 70mm spectacles. These 35mm versions are reportedly being released in single-channel optical sound only. The tremendous impact of stereo is completely lost and the once multi-million-dollar spectacle is now just another picture. There is no objection to 35mm prints but there is a decided objection to the missing impact of multi-channel stereo-sound presentation.

Window dressing with popcorn may be pretty, but nothing can replace showmanship in sound presentation.

FRANK E. CAHILL, JR.
Vice-President,
Century Projector Corp.,
New York, N. Y.

Those Saturday Night Movies on TV

I read with interest the editorial "The Best Medium" which appeared in the September 25 issue of BOXOFFICE. Mr. Schary, of course, did not make any statement that his pictures would remain in the theatre where they belong and, no doubt, in time will find their way to free TV showings, such as the new and better Fox product, which now is being shown Saturday nights coast-to-coast by NBC.

In my opinion, this Saturday night deal is going to cause movie theatres plenty of trouble, despite the commercials every ten minutes. Saturday is our prime time and, while we counter back with mention of our big CinemaScope screens and Hi-Fi sound and all that, is seems that folks are still watching the 21-inch screen plenty.

I heard considerable favorable comment while at a local restaurant about the Saturday night offering, and also some comment about the coming attractions. After the picture ended here, NBC put on seven or eight coming attraction trailers of what was coming up, and some of the best movies are planned.

It would be interesting to know how much Fox gets from NBC for these films, and whether the amount they get exceeds what the theatres of the country might have paid out in film rental for reissues of the same product.

I believe we have much concern about these Saturday night showings of the major Fox product. The commercials are unfortunate; they certainly put movies more in the category of being just there for the purpose of selling something.

GEORGIA EXHIBITOR

As a Patron Sees It

Not being a member of your great industry, the following remarks are given as a true "theatre movie lover." I sincerely hope all of you theatremen will take time to read this note. During the past few years I have had the great privilege of reading from cover-to-cover your industry's best-read paper: BOXOFFICE. In recent issues, I have read the comments of some of you exhibitors about TV. Now, I would like to join you with my comments.

This last week, I became right down sick when I turned on the TV (the cursed thing) and saw before my very eyes the beautiful CINEMASCOPE picture, "There's No Business Like Show Business" blurred across that minute, black and blue, wiggling, commercial-infested screen. To think that just a few years before, I had seen this marvelous spectacle on the GIANT, wide theatre screen in blazing COLOR.

To tell you the truth, I have been fussing about the movies on TV for years, but I sincerely thought the product would cease to be unmercifully eaten up by the one-eyed monster when, for the most part, all that was left were the CinemaScope productions. In recent weeks, this hope has fallen.

The least that should be done, before TV gets its grimy claws on these films, is to have the word "CinemaScope" blocked out. Refraining to do this is, in my opinion, misleading and fraudulent. I would like to know if there is any legal action that could be taken on these grounds. We must remember that there are a lot of people who still do not fully understand what CinemaScope is and, unless the TV stations cut the top and bottom off of their puny screens, you theatremen might as well not even advertise CinemaScope. I noticed, on a preview of a coming attraction (for these films on TV), the trouble had been taken to block out the word "Technicolor," but in giant letters (if they can be giant on that thing) came that famous phrase, "Filmed in CinemaScope" at the end.

In closing, as a devoted theatre lover, I make a plea to you to fight a little harder . . . save the people from the terrible sit-at-home-and-drink-beer attitude that is engulfing them. I don't have the answer, maybe you don't either, but together we can FIND the answer. I hope and pray (and know) the theatre is here to stay—stick with it. Thank you very much for taking your time to read this through. We'll see ya at the movies!!

VAN SUMMERILL

Ogden, Utah.

Canada Filming Increases, Says 'The Mask' Producer

NEW YORK—Production of feature films in Canada is increasing, according to Julian Roffman, who produced and directed "The Mask," being distributed by Warner Bros., at the International Film Studios in Kleinberg, Ont.

The studio has been used mainly for the filming of shorts, TV films and commercials, according to Roffman, but has several sound stages. Earlier, Roffman had produced "The Bloody Brood," starring Barbara Lord and Jack Betts, at the International Studios. The picture is scheduled to be released by Allied Artists but has been held up because of several lines of dialog praising war. However, the picture has been a success in England and various European countries, he said.

For the future, Roffman has two features lined up for filming in Canada, "You Only Live Twice" and "Execution." Roffman is a former March of Time director, one of whose documentary pictures, "And So They Live," won an Academy Award.



PARAMOUNT PICTURES ANNOUNCES THE WORLD PREMIERE ON NOVEMBER 15th
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LAURENCE HARVEY
GERALDINE PAGE

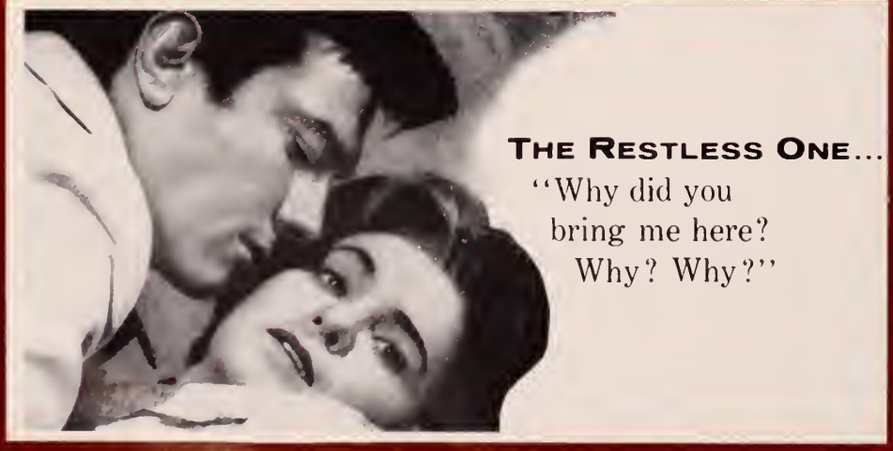
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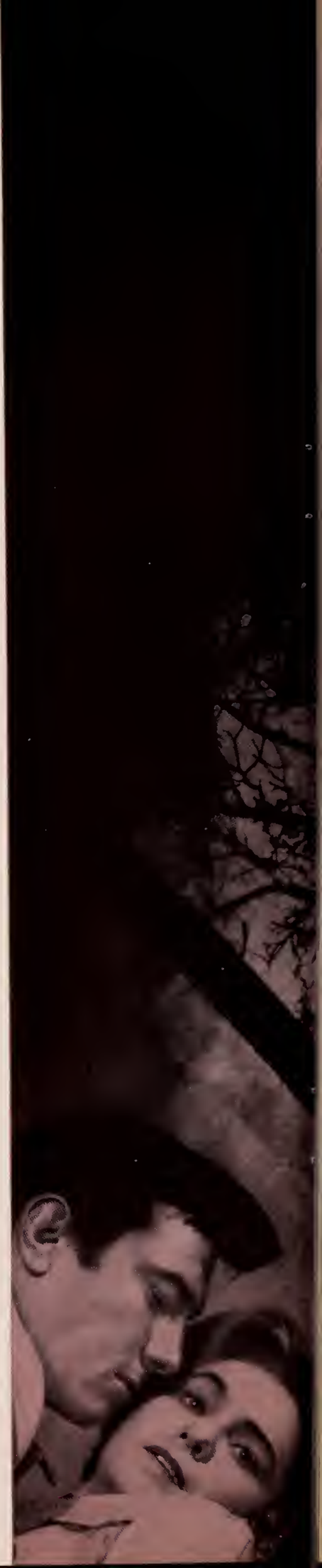
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ONTARIO THEATRE DEC. 28th

CHICAGO,
ESQUIRE THEATRE DEC. 27th

DALLAS,
ESQUIRE THEATRE DEC. 22nd



Printed in U.S.A.

Hollywood Report

By IVAN SPEAR

List 13 Films for Start in November; AA, Columbia Lead With 3 Each

Production schedules at the various Hollywood film factories maintained the more or less even pace noted in previous months during which the usual number of films slated to go before the cameras varied between 12 and 15. For November, 13 photoplays were listed on the drawing boards of major and independent studios, two less than were blueprinted for October, but four of which are so-called holdovers—those features which were mentioned for earlier starting dates but for various reasons failed to get off the ground.

Leading the production race in largest number of vehicles set to roll this month were Allied Artists and Columbia with three films each ready to go. Paramount, 20th Century-Fox and independent outfits followed with two each, and American International Pictures came up with one.

By studios, following are the motion pictures slated for shooting:

ALLIED ARTISTS

"Reprieve." Based on the autobiography of the same title by John Resko, convicted murderer who became a nationally known painter in Dannemora prison after winning a commutation of the death sentence only minutes before he was to have been executed. Stars Ben Gazzara, Stuart Whitman, Eddie Albert, Dodie Stevens, Sammy Davis jr. Producer, Ronald Lubin. Director-writer, Millard Kaufman. A Kaufman-Lubin Production.

"The Captain Must Die." A dramatic suspense thriller based on the novel of the same title by Robert Colby, the picture is set for lensing in New York. No stars set. Producer, Monroe Sachson. Director, Allen Reisner.

"Turn in the Road." A famed Hollywood director, disillusioned with the maelstrom of picture making and its artificial personalities, returns to his midwest hometown in search of his personal integrity. Stars not set. Producer-director, King Vidor.

AMERICAN INTERNATIONAL PICTURES

"Tales of Terror." In color and Panavision, this Nicholson-Arkoff Production will incorporate a group of terror tales by Edgar Allan Poe. Stars Vincent Price, Basil Rathbone, Peter Lorre. Production-director, Roger Corman.

COLUMBIA

"The Great Sebastians." A Haven Productions film, it's based on the hit Broadway stage offering anent a husband and wife mind-reading team. Stars Judy Holliday (incomplete). Producer, Arthur Hoffe. Director not set.

"Requiem for a Heavyweight." Based on the award-winning Playhouse 90 television drama by Rod Serling about the rise and fall of a heavyweight champion. Stars Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris. Producer, David Susskind. Director, Ralph Nelson.

"Zotz." Based on the novel by Walter Karig, it treats with the magic word, zotz, which, if used properly, can control the world. The comedy is a William Castle Production. No stars set. Producer-director, William Castle.

INDEPENDENT

"Premature Burial." Taken from Edgar Allan Poe's story of the same name, as the title implies it's a horror tale, penned for the screen by Charles Beaumont. Stars Ray Milland, Hazel Court, Richard Ney, Heather Angel. Producer-director, Roger Corman. A Roger Corman Production.

"Masque of the Red Death." Based on the story written by Edgar Allan Poe. Lensed in widescreen and color. Producer, Bernard Woolner. A Woolner Bros. Production.

PARAMOUNT

"A Girl Named Tamiko." From the novel by Ronald Kirkbride, this romantic drama tells of a Eurasian man without a country who follows his heart when he finds his love for a Japanese girl blocks his ambition to become an American citizen. Stars Laurence Harvey, France Nuyen, Martha Hyer, Gary Merrill, Myoshi Umeki. Producer, Hal Wallis. Director, John Sturges. A Hal Wallis Production in Panavision and color.

"It's Only Money." Another of Jerry Lewis' hilarious comedies, this one will star the comic as a stupid guy who inherits a lot of money. When his relatives try to do away with him in order to get their hands on the loot, he gets into so many zany situations that he almost knocks himself off before they can get to him. Stars Jerry Lewis. Producer, Alex Gottlieb. Director, not set.

TWENTIETH CENTURY-FOX

"Caligari." A mystery drama. No stars set. Producer, Robert L. Lippert. Director, Roger Kay.

"Mr. Hobbs Takes a Vacation." A successful businessman tries to get his family together for a vacation. When minds cannot be made up between mountains and seashore, they rent a house with hilarious results when grandchildren, in-laws and immediate family attempt to live together in happy harmony. Stars James Stewart, Maureen O'Hara, Fabian, Marie Wilson. Producer, Jerry Wald. Director, Henry Koster.

'Days of Wine and Roses' On Warners 1962 Slate

"Days of Wine and Roses" will be one of Warner Bros. top productions of 1962, with Martin Manulis set to produce the J. P. Miller story and screenplay. Jack Lemmon and Lee Remick will costar under the direction of Blake Edwards.

Manulis will move to Warners in the near future to start preparations for the filming, slated for a late February or early March start. The film originally was scheduled for 20th-Fox release.

Rita Moreno Signs Pact With the Mirisch Co.

As a result of her acclaim in United Artists' "West Side Story," Rita Moreno has been signed by Harold J. Mirisch to a four-picture, non-exclusive contract with the Mirisch Co.

The actress signed to a deal calling for one picture annually, but the pact may be expanded by the Mirisch Co. to two pictures in the same calendar year. At the termination of the four-picture contract, the company has option for three more films, on a straight biannual basis.

Also from the Mirisch Co. comes news that producer-director Anatole Litvak will begin filming of "Shot in the Dark" late next year, which the independent film-making outfit will present for release through United Artists.

Based on Marcel Achard's French comedy, "L'Idiote," the play is now enjoying acclaim on Broadway starring Julie Harris.

Miscellaneous Castings, New Assignments

Casting highlights and assignments—Joan Blackman, Elvis Presley's leading lady in "Blue Hawaii," will be re-teamed with the singer-actor in "Kid Galahad," in which Gig Young, Lola Albright and Charles Bronson are also costarred . . . William O. Douglas jr., son of the U. S. Supreme Court Justice William O. Douglas, has been signed by producer Robert Cohn to make his film debut in Columbia's "The Interns" . . . Connie Francis, top femme recording star, has been set by MGM to costar with Paula Prentiss and Jim Hutton in "It's Only a Paper Moon" . . . Richard Ney returns to his acting career as one of the stars of Roger Corman's "Premature Burial" . . . Oscar-winning cameraman Floyd Crosby has been signed by American-International Pictures as director of photography for "Tales of Terror" . . . Abby Mann, who penned the script of "Judgment at Nuremberg," is currently doing research for his next screenplay, "A Child Is Waiting," which will topline Judy Garland and Burt Lancaster.

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London Report

By ANTHONY GRUNER

JOHN DAVIS, managing director and deputy chairman of the Rank Group, told a meeting of British and foreign exhibitors last week that co-production in Europe could only lead to bigger and more important pictures and that these would be acceptable in all markets. He hoped that a date would be fixed soon for a resumption of talks between the producers and film unions over this question. The Rank Organization believed in the European Common Market and hoped to participate actively in it if Britain's application for membership were approved.



John Davis

Davis spoke at a dinner the Group had organized for the delegates of the Union Internationale d'Exploitation Cinematographique meeting in London. The British industry had been the hosts of the delegates during the week, which culminated with a dinner-dance organized by Associated British-Pathe. Other hosts included Lyons Ice Cream, the News and Specialized Cinema Group of the Cinematograph Exhibitors Ass'n, the British Film Institute, and the CEA itself. Ellis Pinkney, CEA general secretary, was elected president of the UIEC.

* * *

Hammer Films executives James Carreras and Anthony Hinds left London by air for New York last week for production talks with Columbia and Universal-International chiefs. Carreras will discuss with Columbia delivery to the company of three major Hammer pictures completed for them. They are "Cash on Demand," a bank robbery thriller starring Peter Cushing and Andre Morell; "The Damned," a science-fiction drama with nightmare reality overtones starring Macdonald Carey, Shirley Anne Field, Viveca Lindfors, and Oliver Reed; and "The Pirates of Blood River," an adventure yarn in color starring Kerwin Mathews, Glenn Corbett, Christopher Lee, Marla Landi, and Oliver Reed. Carreras also will discuss with Columbia the next two subjects which Hammer will make for them early next year. One is "Maniac," a thriller written by Jimmy Sangster along the lines of his highly successful "Taste of Fear" (called "Scream of Fear" in America). The other is "Ruffians," based on the play by British new wave author Alun Owen, who last year won Britain's Television Writer of the Year Award. Described as a "high impact" drama, it deals with Teddy Boy gang activities in Liverpool.

The two Hammer chiefs will have talks with Universal-International about "Captain Clegg" (tentative title), the smuggling thriller in color just completed at Bray Studios and of which Anthony Hinds is executive producer. They will confer also about Hammer's big-scale remake in color for U-I of "The Phantom of the Opera," which Hinds is producing and Terence Fisher directing. "The biggest, most expensive, most macabre horror film ever made in Britain," is how James Carreras sums it up. "It will have audiences gibbering in the aisles with fright."

* * *

Milton Subotsky will make a full-length feature over here entitled "It's Trad Dad" which will deal with the Dixieland craze now sweeping the country. Fifteen-year-old Helen Shapiro, the successful recording British star, will make her debut in the film. Subotsky has written the script and will produce; Dick Lester directs. The musical will go before the cameras shortly in a British studio and, in addition to the big line-up of British artists and performers, a number of leadng American exponents of the Trad vogue will be importantly featured. Among the British personalities already signed are bandleaders Chris Barber, Acker Bilk, Bob Wallis, Kenny Ball, Terry Lightfoot and The Temperance Seven. British singers who will be seen and heard include Ottilie Patterson, George Melly and Clinton Ford. Norrie Paramour, famous bandleader-composer, has been signed in the dual capacity of musical director for the established hit numbers and to write the original musical score. The picture will be distributed worldwide by Columbia.

* * *

Valerie Gearon, young British stage and television actress, has been signed by film producer Mark Robson to make her screen debut in his Red Lion production, "Nine Hours to Rama," which Robson will produce and direct in India and London for 20th Century-Fox release. Miss Gearon appears opposite Horst Buchholz in a highly emotional, romantic part of a young Indian girl, married to a famous tennis champion, who falls in love with Buchholz, a young journalist. Also starring in the film are Jose Ferrer, Diane Baker and Robert Morley. In securing this important role, Miss Gearon also wins a long-term contract held jointly by Red Lion Films and 20th-Fox.

Kingsley to Distribute New De Broca Picture

NEW YORK — Kingsley International will distribute "The Five-Day Lover" (L'Amant de Cinq Jours), a French picture directed by Phillipe de Broca with Jean Seberg starred in the U.S.

Jean-Pierre Cassel, who starred in De Broca's two previous French films, "The Love Game" and "The Joker," is costarred and Micheline Presle and Francois Perier are featured. A fall release is planned.

Richard Burton Plans Own Film

HOLLYWOOD—Richard Burton, currently costarring with Elizabeth Taylor in "Cleopatra," has announced plans to film independently "The Beach at Falesa," novel by Robert Louis Stevenson, upon completion of his acting role. Burton will produce as well as star in "Falesa," for which Dylan Thomas has completed the screenplay. Production is planned in the Caribbean in early 1963.

'Red' Jacobs Forms Crown Distributors

LOS ANGELES—Newton P. "Red" Jacobs announces the finalization of his national distribution organization to handle Crown International Pictures, the company newly formed and headed by the veteran west coast distributor. Jacobs recently returned from a tour of exchanges across the country.

Some of the independent companies which will distribute Crown films include Realart Pictures in New York, Waldman Films of Buffalo and Albany, Embassy Pictures in Boston and General Films of Dallas. Favorite Films of California, company owned by Jacobs, will handle the product in 11 western states.

First double feature combination now in release is "The Devil's Hand" and "Bloodlust" while the second duo includes "Secret File: Hollywood" and "The Seventh Commandment."

European Tours Available To Variety Conventioneers

BALTIMORE — Variety Clubs International headquarters here, in its first official bulletin for the 1962 convention to be held in Dublin, Ireland, May 15-19, announces that members will have their choice of tours available after the actual conclave.

For the sum of $248 a barker can fly jet —on Irish International Airlines—on charter flights for Variety members from the New York area to Dublin, returning from Paris. Scheduled charters cover trips of 13 to 28 days' stay. Another schedule is available, with a jet flight to Dublin, and the return trip by luxury steamship liner. Tours including hotel accommodations, some meals and complete transportation will cover such stops as Dublin, London, Paris or extended to Nice, the French Riviera, and Rome for a 20-day European tour. A 27-day tour would include all the spots listed above, plus Naples, Capri and Sorrento, Italy and Lucerne, Switzerland. This same trip can be extended to a 32-day tour.

Tours for 29, 37 and 43 days will go to Tel Aviv, Haifa, Jerusalem, Israel, Vienna, Austria, as well as the stops in Europe. All these tours are available with "first-class hotels" or "de luxe hotels" accommodations, and some include transportation for the return trips.

All Variety members and their immediate families are eligible to make these trips that include the annual convention. Further information can be obtained from Variety Club convention headquarters, 810 North Charles St., Baltimore 1, Md.

Alden Corp. Had 9-Month Net Profit of $1,417,000

NEW YORK—Glen Alden Corp., parent company of RKO Theatres, has reported a consolidated net profit of $1,417,000 for the first nine months of this year, equal to 25 cents per common share on sales and revenues of $62,385,000. This compares with a net loss of $1,540,000 for the comparable period in 1960 on sales and revenues of $64,126,000.

Set Simultaneous Showings For 'Midsummer' in N.Y.

NEW YORK — Showcorporation, which will distribute the animated version of Shakespeare's "A Midsummer Night's Dream," with voices by Richard Burton and Britain's Old Vic players, in the western hemisphere, will inaugurate a new "point of purchase" type of showing at first-run art theatres in the New York metropolitan area, starting December 18 for the Christmas holiday season, according to C. Robert Manby, president.

The new type of exhibition will mean that "Midsummer Night's Dream" will open at the Guild Theatre in Rockefeller Center as the theatre's Christmas attraction and will have simultaneous first-run showings at 21 other houses in Brooklyn, Queens, Long Island, New Jersey, Westchester and lower Connecticut, where the picture will be shown once each day during the 14-day period between December 18 and January 1. After this holiday period, these same houses will schedule "Dream" on a continuous showing policy.

This new approach in presenting the picture to the public will give family audiences in neighborhood spots the opportunity to see the picture without bringing children to Manhattan during the crowded holiday period, according to Manby.

Book Review

Motion Picture and Drive-In Theatre Management As a Career, Research No. 90, The Institute for Research, 537 South Dearborn, St., Chicago 5, Ill., $1—This is a paperbound monograph published and distributed to high schools and colleges in an effort to help young people find a career. It should be equally interesting and valuable to those just starting out in the theatre business as ushers, cashiers, etc. The book explores the general scope of motion picture theatres, their history and development; the physical surroundings of the theatre; the duties, both functional and operational, of the theatre manager; other jobs in theatres, from usher to assistant manager; qualifications, education and training needed; earnings, and how to get started, with a special reference to opportunities for women. While the book points out both the unattractive and attractive features of theatre management, it stresses the importance of the career. Illustrated. The Institute is a 30-year-old organization devoted to research in the educational field.

Pepsi-Cola Sales, Profits For 9 Months Up from '60

NEW YORK—The sales and profits of Pepsi-Cola Co. for the nine months period ending Sept. 30, 1961 exceeded those for the similar period in 1960, according to Herbert L. Barnet, president.

Consolidated net earnings, after provision for taxes and reserve for foreign activities, was $11,014,000 in 1961, or $1.69 per share, compared to $10,761,000, or $1.66 per share, for the same period in 1960. Capital stock outstanding in September 1961 amounted to 6,508,155 shares, compared with 6,489,255 on the same date in 1960.

FEATURE REVIEW

'A Pocketful of Miracles'

United Artists

By IVAN SPEAR

PRODUCER-DIRECTOR Frank Capra's remake of his own hit picture of 1933 is not only a "Pocketful of Miracles," it has two other pocketfuls over which it can take deep bows—one loaded with laughs, the other brimming with tears. Then there is still another overflowing pouch in the almost certain offing. This one will be freighted with shekels and will belong to any theatreman sufficiently fortunate to book the slick, modern version of one of the most widely read and generally beloved stories by the late, great, prolific Damon Runyon. That yarn appeared under the title "Madame La Gimp." Capra initially turned it into a picture called "Lady for a Day," which starred May Robson and was distributed by Columbia.

There is every reason to wager a few bob —as Runyonesque would put it—that the current approach to the time-honored yarn will also attain outstanding hit proportions wherever it is exhibited. For the older generation, there is the memorable magnetism of the literary source and the appeal of many of yesteryear's screen luminaries—Bette Davis, Thomas Mitchell, Sheldon Leonard and Edward Everett Horton, to name but a few. The youngsters' interest and custom should be attracted by names of later vintage, to wit: Glenn Ford, Hope Lange, Arthur O'Connell and Peter Falk.

It is a toss up as to which of the two contingents contributes the more to the photoplay's histrionic superiority. In fact, every member of the exceptionally large and expertly selected cast can be credited with a superb characterization. If any plus kudos are to be distributed they are the due of Miss Davis, Ford, Miss Lange, Mitchell and Falk. La Davis comes mighty close to committing grand larceny on the show, as she essays the title role of "Apple Annie," a gin-swigging, dirty, bedraggled Broadway panhandler, who over night is transformed into an apparent socialite of wealth and position when her daughter, who has been convent-raised in Spain and kept in ignorance of her mother's derelict and drunken status, is to arrive to visit her. Many of the Broadway character pals of Annie have contributed their mite to the lush support of the girl. Ford with verve and conviction portrays "Dave the Dude," the big city's bootleg king, enamored of Hope Lange, a dazzling Gotham nightclub owner, who cons Ford and all of his underworld pals into establishing Annie as a grande dame and fronting for her while she is being visited by her daughter and the Spanish nobility into which the latter is about to marry.



Bette Davis, Hope Lange and Glenn Ford in a scene from "Pocketful of Miracles."

The Capra venture illustrates emphatically that it is possible to produce clean, wholesome and nonetheless engrossing motion pictures that are unquestionably suitable for the entire family. Such illustration is of more than passing significance at this time when there are loud rumbles from many quarters of renewed censorship because many persons believe that the theatrical screen has gone overboard in its treatment, or mistreatment, of sex and kindred subjects. It could well be that "Miracle" and other contemporary and upcoming pictures are signals of the reversal of the trend.

This overall aura of salubrity was easy for screenwriters Hal Kanter and Harry Tugend to accomplish. All that they needed to do was to adhere rather closely to the characters and spirit of Runyon's Cinderella-of-the-half-world original. It is more noteworthy today—when the salacious is playing so prominent a part in literature and screenfare—than ever before—that Runyon possessed that rare quality of making lovable characters out of the dregs of society, with no villainy, no licentiousness, no objectionable sex. It is a tribute to scriveners Kanter and Tugend and producer Capra that they permitted Runyon's gift to guide them.

The picture is handsomely mounted. All technical contributions are praiseworthy, most particularly the costuming and photography in Eastman Color and Panavision. It is the initial effort of Franton Productions in which Capra and Ford (the latter, along with Joseph Sistrom, is credited as associate producer) are partnered and it augers well for the newcomer organization.

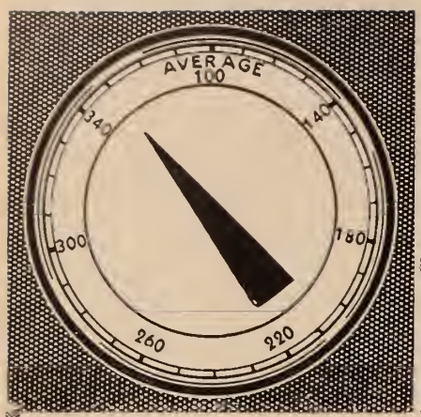
United Artists
presents
A Franton Production
"POCKETFUL OF MIRACLES"
In Eastman Color and Panavision
Ratio: 1.85-1
Running time: 216 minutes

CREDITS

Produced and directed by Frank Capra. Associate producers, Glenn Ford, Joseph Sistrom. Screenplay, Hal Kanter, Harry Tugend. Based on a screenplay by Robert Riskin, and a story by Damon Runyon. Photography, Robert Branner, A.S.C. Men's costumes, Walter Plunkett. Women's costumes, Edith Head. Music scored and conducted by Walter Scharf. Orchestrations, Gil Grau. Edited by Frank Keller, A.C.E. Assistant director, Arthur S. Black jr. Choreography, Nick Castle. Sound, Hugo Grenzbach, Process photography, Farciat Edouart, A.S.C.

THE CAST

Dave the Dude .....Glenn Ford
Apple Annie .....Bette Davis
Queenie Martin.....Hope Lange
Count Ramero .....Arthur O'Connell
Jay Boy .....Peter Falk
Judge Henry G. Blake.....Thomas Mitchell
Butler .....Edward Everett Horton
Juniar .....Mickey Shaughnessy
Governar .....David Brian
and Sheldon Leonard, Peter Mann, Ann-Margret, Bartan MacLane, John Litel, Jerame Cowan, Jay Navella, Frank Ferguson, Willis Bouchey.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Back Street (U-I)	160	300		225	100	110						210	140			160			125	85	**162**
Beyond All Limits (Omat)			100	135			100	95										100		90	**103**
Blast of Silence (U-I)				135	80			100	125								70				**102**
Blood and Roses (Para)	100	140	100		90		80	100		135		150	125	100		130	75		95		**109**
Breakfast at Tiffany's (Para)	140	600	150	225	260		180			400	350				90	190			200		**253**
Bridge to the Sun (MGM)	100	300	80	200			85	90	125	150	110	100		90		125		120	350		**145**
Devil at 4 O'Clock, The (Col)	130		250	200	225		160			180	205					175			200	200	**193**
Dreams (Janus)	125	120		155		75			115				90	175	100	175	110				**124**
Flight That Disappeared, The (UA)							100	100	100		65				100			100			**94**
Great War, The (Lopert)						90	100	115	100			100			170						**113**
Greyfriars Bobby (BV)	120	200	130	150			275	125			70	100		110				120	90	95	**132**
Hand, The (AIP)								100		100	100				100		100				**100**
Hand in Hand (Col)	120			185	100		100			200	175		100		85	175					**138**
Herod the Great (AA)		75	115					100			105		100					100	90		**98**
Hippodrome (Cont'l)		175					115	85			60	100	150		90				125		**113**
Homicidal (Col)	110	150	125			150	100	125	175	180	90	160	200	200	85		125		175	175	**145**
Honeymoon Machine, The (MGM)	125	250	105	215	95	130	80	100	135	180	125	150	150	125		120	140	120	120		**137**
House of Fright (AIP)								100				150		130		50		100	130		**110**
Hustler, The (20th-Fox)		275	130	185	130	200	100	275	175	180			150	120	110	195	120			100	**163**
La Dolce Vita (Astor)	220	450	160	200	190		200	600	175	325	300	200	300	300	155	200				200	**261**
L'Avventura (Janus)	125	120		155	100	100								80	100	160			300		**138**
Mad Dog Coll (Col)	100	150		100				90		100										75	**103**
Magic Boy (MGM)					75												80	100	75	75	**81**
Man in the Moon (Trans-Lux)					90				110						110	190			150	225	**146**
Man-Trap (Para)						100	80	110	100	100		150					70		95		**101**
Mania (Valiant-Vitalite)	105	150		100		90		70			100										**103**
Marines, Let's Go (20th-Fox)	110	115	105			90	140	95	100	115	95	100		125	80	135	100	135			**109**
Master of the World (AIP)		175	85					105			150	75	200	190	80		135		130		**133**
Matter of Morals, A (UA)				130			80	100	100		100									100	**102**
Morgan the Pirate (MGM)	130		90			110			115	130	85	100	100		90		120		170	110	**113**
Question 7 (de Rochemont)					90			105			155		200	150		175	140	115		100	**137**
Revolt of the Slaves, The (UA)				150			125	100			65		100								**108**
Secret of Monte Cristo, The (MGM)		115			75		100	100			100						80		75	75	**90**
Seven Women From Hell (20th-Fox)		130	135		110									90	85			110	90	125	**109**
Splendor in the Grass (WB)	175	250	185	200	150	300	180	110	200	325	265	100	175	225	100	195	130	135	175	100	**184**
Twenty Plus Two (AA)		125	95			90		110									120				**108**
Underworld, U.S.A. (Col)	125			120			100	115		100	100				85					110	**107**
Upstairs and Downstairs (20th-Fox)									90			100	150	90	90	125					**107**
Young Doctors, The (UA)	140	275	100	125	130	100	150	110	125	180	255	100		110	110	165	130	125	200	120	**145**
Young Savages, The (UA)	120	225	100	200	85	200	150	140	100	215	135	125	100	90	90	190			100	80	**136**

TOP HITS — OF — THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. **Breakfast at Tiffany's** (Para)
   - Los Angeles.....350
   - Chicago 225
2. **Back Street** (U-I)
   - Boston 300
   - Memphis 210
3. **Rocco and His Brothers** (Astor)
   - Boston 300
4. **Greyfriars Bobby** (BV)
   - Denver 275
5. **Hustler, The** (20th-Fox)
   - Detroit 275
6. **Devil at 4 O'Clock, The** (Col)
   - Buffalo 250
   - Cincinnati 225
   - Chicago 200
   - San Francisco.....200
   - Seattle 200
7. **West Side Story** (UA)
   - New York.....250
8. **La Dolce Vita** (Astor)
   - Denver 200

'Bobby' Is Well Liked At State in Omaha

OMAHA—All first-runs in Omaha reported good showings at the boxoffice last week, including three holdovers. The Dundee came up with a fat 185 per cent score the fourth week of "Question 7" and "Greyfriars Bobby" hit 160 per cent at the state. The Orpheum went above average figures with "Back Street" as did the Omaha for the second week of "Splendor in the Grass."

(Average Is 100)

Admiral—**The Sword and the Cross** (SR); **The Scavengers** (SR) 135
Cooper—**South Seas Adventure** (Cinerama), 14th wk. 120
Dundee—**Question 7** (de Rachemant), 4th wk. .. 185
Omaha—**Splendor in the Grass** (WB), 2nd wk. .. 110
Orpheum—**Back Street** (U-I) 125
State—**Greyfriars Bobby** (BV) 160

'Breakfast' Is Outstanding In Minneapolis Opening

MINNEAPOLIS — "Breakfast at Tiffany's" one of two new offerings here, scored a big 200 per cent in its opening stanza at the World. With the Academy closed in preparation for the opening of "King of Kings," the Gopher showing "Exodus" at popular prices and the Orpheum tied up part of the week with a legit attraction, activity at first-run downtown houses was curtailed. Among the holdovers, the best showing was made by the duo "Erotica" and "The French Line" in a fifth week at the neighborhood Avalon with a rating of 150 per cent.

Avalon—**Erotico** (Pad-Ram); **The French Line** (IFD), reissue, 5th wk. 150
Century—**Windjammer** (Cinemiracle), reissue, 20th wk. 95
Lyric—**Greyfriors Bobby** (BV), 3rd wk. 75
Mann—**Splendor in the Gross** (WB), 3rd wk. 125
St. Louis Park—**Two Women** (Embassy), 4th wk. 140
State—**The Hustler** (20th-Fox), 3rd wk. 80
Suburban World—**The Pure Hell of St. Trinian's** (Cant'l) 100
World—**Breakfast at Tiffany's** (Para) 200

'Search for Paradise' Tops A Mild Milwaukee Week

MILWAUKEE—Again the leader here was "Search for Paradise," a Cinerama attraction, which scored 200 in its second week. Most other houses were relatively quiet, although "The Hustler" led the other holdovers with 135 in its second week.

Dawner—**An Eye for an Eye** (SR) 90
Palace—**Search for Paradise** (Cinerama), 2nd wk. 200
Riverside—**The Hustler** (20th-Fox), 2nd wk. 135
Strand—**The Magnificent Seven** (UA); **The Horse Soldiers** (UA), return runs 150
Times—**Romonoff and Juliet** (U-I), 3rd wk. 100
Towne—**Back Street** (U-I), 2nd wk. 125
Warner—**Splendor in the Grass** (WB), 2nd wk. .. 125
Wisconsin—**Bridge to the Sun** (MGM); **Five Golden Hours** (Cal) 65

Award to 'Navarone'

ANTWERP—Carl Foreman's "The Guns of Navarone" has been awarded the Grand Prix Europe as the best picture of 1961 by the Belgium Press Ass'n, following a private screening

Allied Meeting Is Set Nov. 8 in Sioux City

ELDORA, IOWA — An Allied regional meeting will be held Wednesday, (8) in the Corn and Floyd rooms of the Sheraton-Martin Hotel in Sioux City. Leonard Leise of Randolph, Neb., is chairman of the committee arranging the meeting. Chairman Al Myrick and president Neal Houtz of Allied Independent Theatres of Iowa, Nebraska, South Dakota and Mid-Central, will attend the meeting.

1st Eastern Theatre Bought by Ted Mann

MINNEAPOLIS—The Emerson Theatre Co., headed by Ted Mann of this city, has acquired full control of the Dupont Theatre in Washington, D.C., an art house, from United Artists Corp. and a syndicate of private investors represented by Leopold V. Freudberg, a Washington financier. United Artists and the Freudberg syndicate each held a 50 per cent interest in the house.

Mann owns 12 theatres in Minneapolis, St. Paul and Duluth. He also is president of Minnesota Entertainment Enterprises, which operates five outdoor theatres in greater Minneapolis and St. Paul. Acquisition of the Dupont Theatre is Mann's first in the east.

New NCA Board Picks Temporary Officers

MINNEAPOLIS—Reactivation of North Central Allied moved a step ahead when a temporary board of directors met Monday (30) at the Variety clubrooms in the Pick-Nicollet Hotel here to select a temporary slate of officers. The temporary board was picked by a steering committee appointed by Ben Berger, who called a meeting with the idea of reactivating NCA October 5. Members of the steering committee were Sol Fisher, Minneapolis; Jake Musich, Duluth; James Randgaard, Staples; Lowell Smoots, Little Falls, and Berger.

The temporary officers will serve until a membership convention is held. The new organization will try to draw into participation as many small-town exhibitors as possible from Minnesota, North Dakota, South Dakota and western Wisconsin.

MGM Int'l Officers Arrive

HOLLYWOOD—Executives of MGM International, headed by first vice-president Maurice Silverstein, arrived at the studio to screen new product and huddle with studio head Sol C. Siegel. Joining Silverstein were Seymour Mayer, supervisor for the Orient and Latin America; Morris Frantz, in charge of overseas advertising, and Francisco Rodriguez, MGM manager in Japan.

Nate Rosenthal Sells At Waterloo, Retires

WATERLOO—Nate Rosenthal has closed the Iowa Theatre here after 25 years as manager. The closing marks the end of a long and colorful era in Waterloo show business for one of Iowa's pioneer theatre families. The theatre has been sold to owners of an adjacent building which houses the J. C. Penney department store.



Nate Rosenthal

Rosenthal took over the Iowa in 1936 after the death of his uncle Jake Rosenthal, who had operated the film house for 13 years. The latter's career in the film industry dated back to the turn of the century when he was associated with theatres at Dubuque. Another uncle, Lew Rosenthal, managed the Iowa for a time in the late 1930s with nephew Nate.

Prior to coming to Waterloo in 1936, Nate Rosenthal had managed theatres in the Cleveland, Ohio, area. Like all veteran exhibitors, his long term in show business spans the days of vaudeville and silent pictures, the coming of talkies, color and the big screen. But during his early days in Waterloo, Rosenthal weathered one of the strangest theatrical storms in Iowa history: The six months back in 1938 when Waterloo had two Iowa theatres operating at the same time!

When the Rosenthal Iowa Theatre moved from one site to its present location on Commercial street, the theatre corporation that took over the old building continued to use the Iowa Theatre name. A lengthy legal squabble followed and the case went to the state supreme court. The court finally ruled in favor of the Rosenthals and they were allowed to keep the Iowa Theatre name on their marquee.

Of his quarter century at Waterloo, Nate Rosenthal says, "It's been wonderful, and I'm happy for the friends I've made in the community and in the film industry."

At present, Rosenthal has no definite business plans, but hopes to find a spot that will enable him to spend more time with his family.

With the closing of the Iowa Theatre, the city has three film houses, the Paramount, Strand and Waterloo.

Ahead on 'Brothers Grimm'

HOLLYWOOD—Shooting has resumed at MGM on the MGM-Cinerama presentation of George Pal's "The Wonderful World of the Brothers Grimm," following location filming in Germany.

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CHAS. J. BREWSTER, 417 W. Highland Ave., Milwaukee, Wisconsin. Phone BR 1-0100.

MINNEAPOLIS

Six Minneapolis exhibitors and film buyers attended Universal's "back-to-back" screening of "Flower Drum Song" and "Lover Come Back" at the Carnegie Theatre in Chicago October 27. Attending were John Branton, vice-president, Minnesota Amusement Co.; Ted Mann, president, Mann Theatre Co.; Eddie Ruben, president, Welworth Theatres; Martin Field, vice-president, St. Louis Park Theatre Co.; Bob Hazelton, Hazelton & Dynes; and Tom Burke, head of Theatre Associates. They also were entertained at a luncheon at the Ambassador West Hotel in Chicago. Present for the special screenings were Milton Rackmil, president of Universal; "Hi" Martin, vice-president in charge of sales, and Roy Miller, Universal manager in Minneapolis. "Flower Drum Song" has been set for the Mann Theatre, Minneapolis, December 22 on a regular admission policy.

The Fields had an invitational champagne preview of "Loss of Innocence" at the St. Louis Park October 26 . . . N. D. Hatton has closed the Town at Northwood, N.D., and Mayme Navratil plans to close her Hollywood Theatre at New Effington, S. D., today (6) . . . New hi-fi stereophonic sound has been installed in the Heights Theatre in suburban Columbia Heights.

Irving Shiffrin, Columbia exploiteer, has been in for "The Devil at 4 O'Clock," which opens at the Mann, Minneapolis, and Orpheum, St. Paul, Wednesday (8) . . . Frank Hallowell, operator of the Dickinson Theatre and Hillcrest Drive-in at Dickinson, N. D., has been recuperating at St. Joseph's Hospital in Dickinson following surgery . . . A new vinyl tile floor has been installed in the Columbia exchange.

Outstate exhibitors on the Row were David Lehman, Sioux Falls, S. D.; Reno Wilk, St. Cloud, Mel Wykoff, Minot, N. D., and Bob Hood, Abbotsford, Wis. . . . The Grand Theatre, loop grind house, has been dismantled. The theatre was located in the lower loop redevelopment area . . . Don Halloran, former salesman at 20th Century-Fox, is recuperating at Methodist Hospital from a heart ailment.

Condolences to Bud Albrecht, operator of the Avalon Theatre at White Bear Lake, whose mother died October 21 . . . Avron Rosen, manager of Buena Vista, was in Los Angeles for a sales meeting . . . The Academy Theatre was closed last week after a 12-week showing of "La Dolce Vita." The theatre will have special invitational showings of "King of Kings" tonight and tomorrow night with the premiere scheduled for Wednesday (8) . . . Buena Vista's "Babes in Toyland" will open at the Orpheum, Minneapolis, and Orpheum, Minneapolis, and Orpheum, St. Paul, December 22 as their Christmas week attraction.

Bill Marshall of American International has resigned . . . K. C. Sargent has equipped his Verne Drive-In at Luverne with in-car heaters. He plans to operate the outdoor stand through the winter except during periods of heavy snow . . . Lawrence C. "Larry" Wiesner, former exhibitor, 52, died at his home in Marshall.

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Ward Pennington, manager here for Paramount, is being transferred to San Francisco, Calif. A farewell testimonial was being whipped up in his honor and scheduled to take place October 30 at the Maryland Steak Ranch.

Lawrence Carra, the director who guided the musical antique, "Leave It to Jane," into a smashing off-Broadway success, is here to put the same zing into the Milwaukee version at the Skylight. Carra says about 30 such theatres around the country are successful because they feature name stars, such as Martha Raye and Danny Kaye.

Thomas Mitchell, veteran stage and screen star, addressed the Madison Civic club at the season's opening meeting. He told the audience that tremendous costs, union restrictions and the need to appeal to mass audiences throttle experimentation in drama in New York, in the movies and on television.

Harold Klessig, president of the Antigo Chamber of Commerce, says the community has tried everything else in exploiting their annual Wisconsin Potato Show with agreeable success, but for next year's festivities will take a few tips from the showmen in publicizing and glamorizing the event. More than 300 growers and 37 exhibitors were on the scene for the largest show of its type in the nation.

Dr. John C. White Dies; Son of Omaha Supplier

OMAHA — Funeral services were conducted at Hagerstown, Md., October 30 for Dr. John C. White, 37, who died at his home there after a brief illness.

Dr. White was the son of Mr. and Mrs. Carl White of Omaha, Carl White being owner of the Quality Theatre Supply Co. and a veteran projectionist. He and his wife made frequent visits east while their son was taking advanced work at Johns Hopkins Hospital and after he joined the staff of Brooklane Hospital at Hagerstown.

Dr. White was a graduate of Creighton University and the University of Nebraska College of Medicine. Other survivors include his wife Olga; four sons, John, Terrence, David and Bruce; a daughter, Pamela, all of Hagerstown, and a brother, Carl L., of Elkhorn, Neb.

Burial was at Hagerstown.

Hawarden Sioux Opening On New Site November 10

HAWARDEN, IOWA—Harry Lankhorst has moved the Sioux Theatre to a new location and plans to open the 250-seat film house about November 10.

The new site, which formerly housed the Veterans of Foreign Wars club and prior to that, the Comet Theatre, has been completely remodeled. A new stone front, pine-paneled lobby with fireplace, large screen, redwood basement foyer and modern air conditioning equipment are among the new features which have been installed.

Lankhorst sold the site of the old Sioux and it is being remodeled for use by a drug store. Lankhorst also operates the Wigwam Drive-In at Shenandoah.

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DES MOINES

Carl Schwanabecke, drive-in manager at Knoxville, got back a stolen speaker, thanks to an exhibitor at Roseburg, Ore. Seems that after the Oregon theatreman bought the speaker in a second-hand store, he noticed it bore the markings, "Frontier Theatre, Knoxville, Iowa." and notified Schwanabecke. The soundbox made the return trip from Roseburg by mail. How it got to Roseburg remains a mystery . . . The Schwanabeckes recently did some traveling themselves, in Colorado, where they were the guests of Earl Kerr, Knoxville Theatre owner.

At Boone, the Rialto had a free Halloween show for youngsters under 14, who signed a pledge card promising they would not do anything destructive during the spook season . . . The Bayanihan Philippine Dance Co. performed at the Paramount in Waterloo November 1. The 30 dancers and 15 musicians appeared at the Brussels World Fair and now are on a 13-week tour of 60 U. S. cities . . . Three cars and four speakers were damaged when a motorist cut a corner too sharply while leaving the Cedar Rapids Drive-In. Damage was estimated at $610.

Don Allen of Tri-States, Myron Blank of Central States and Ralph Olson, Universal manager, flew to Chicago for U-I's double screening of "Flower Drum Song" and "Lover Come Back" . . . Irene DeFrenne's Columbia coworkers honored her at a farewell shindig before she left to make her home in St. Louis . . . Joe Jacobs, Columbia manager, recently was on the sick list . . . Mary Lou O'Neal escaped injury in an auto collision, but her new red Rambler suffered $350 worth of scars.

The Met Theatre at Iowa Falls is undergoing extensive remodeling. An aluminum and glass front has been installed, major changes have been made in the lobby and Manager E. S. Tompkins plans a complete interior decorating job soon . . . The Weiting at Toledo also is in the midst of remodeling . . . Frank Kennedy, manager of the Page Theatre at Shenandoah, and his mother, Mrs. Lillie Kennedy, were in a taxicab crash during their recent vacation in the Bahamas. Mrs. Kennedy suffered injuries and has been confined to her bed since returning home . . . A Halloween night attraction at the Traer, Iowa, Theatre featured the low, 10-cent price of admission for children and adults. "Treats" were free.

20th Century-Fox office was well pleased with audience reaction to "Second Time Around" shown in a sneak preview at the Paramount. Some comments called the Debbie Reynolds-Andy Griffith film "one of the best comedies in years" . . . Eugene Jacobs, United Artists manager, traveled to Dubuque and the Quad-Cities to visit with exhibitors . . . Ed Cohen, Columbia salesman from Omaha, was in the local office . . . Louise Curtice and Camilla Neally, both of United Artists' cashier department, have moved into new homes. Camilla can't wait until next summer. Her place boasts a lovely rose garden.

WOMPIs are working two nights a week compiling clerical data for the Des Moines Easter Seal Center. Pauline Mosier of Central States is in charge of the project . . . Karen Bitting and Mary Lou O'Neal, both of UA, and Margaret Rawson of MGM are new WOMPIs . . . Iowans are amused to learn that their former senator, Guy Gillette, a staunch New Dealer, will play a Republican whip in Otto Preminger's "Advise and Consent."

In the midst of city council talk about setting up a movie inspection board, KRNT inquiring mike man Russ Van Dyke's Question of the Week was: "Would you favor some type of city governmental control over the type of movies shown in Des Moines?" At week's end, the tally was 30, yes; nine, no.

Sympathy is extended to Joe Cole, manager of the Rialto at Fort Dodge, whose father-in-law died at Albia, Iowa . . . Exhibitors on the Row included Dick McCauley, new manager at Carlisle; Ben Needham, Lamoni, and S. J. Backer, Harlan.

Howard Keel and **Nicole Maurey** star in AA's "The Day of the Triffids."



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OMAHA

David Franz, who has just completed a tour of duty in the Air Force, has taken over as manager of the Cooper Foundation's Dundee Theatre here. He succeeds Don Wells, who was transferred to the foundation's Cooper Theatre in Oklahoma City . . . Jack Klingel, city manager for Cooper Foundation theatres here, invited Governor Morrison to see the East Germany story, "Question 7," now playing at the Dundee. The governor accepted. Dean Ziettlow, city manager for the Cooper theatres in Lincoln, also was a guest of the governor, who took the two moviemen on a tour of the governor's mansion. The Morrisons formerly were neighbors of the Klingel family.

Dale Goldie, veteran exhibitor at the American Theatre in Cherokee, Iowa, is in the race for mayor of his town. The election will be November 7 . . . Floyd Torkelson, owner of the theatre at Hudson, S. D., and businessmen of the town are working on a plan for merchants to reopen the theatre there.

Elmer Svendsen has reopened his Roxie Theatre at Alton, Iowa . . . Axel Sorensen, who has the Vogue Theatre at Beresford, S. D., has gone on a one-change-a-week basis . . . Don Shane, city manager for Tri-States Theatres, announced that Mike Geator has been named assistant manager at the Omaha. Mike formerly was at Tri-States' Paramount Theatre in Waterloo, Iowa.

Frank Larson, exchange manager for 20th-Fox, announced that the installation of a new billing system at the exchange was going smoothly. Roland Stanton of the home office came here to assist. As soon as this operation is into full operation, a new accounting system will be installed . . . Larson reported that collections are continuing for the Will Rogers Memorial Hospital and that the results have been better than earlier contributions . . . Ad Mueting, Pocahontas, Iowa, exhibitor, is sporting a new Renault.

Carl Harriman, who has the Palace Theatre at Alton, Iowa, is busy remodeling and enlarging his drive-in restaurant . . . Fred Fejfar, MGM salesman in the Nebraska-South Dakota area, attended a sales meeting at Des Moines . . . Phil Lannon, exhibitor at West Point, was in South Dakota pheasant hunting . . . Heinie Saggau, veteran Denison, Iowa, exhibitor, went to Park Rapids, Minn., where the Saggaus have a summer home, for some fall hunting.

Exhibitors on the Row included Nebraskans Arthur Doht, Harvard; Mr. and Mrs. Fred Schuyler, Humboldt; Jack March, Wayne; Howell Roberts, Wahoo; Roy Keiser, Crofton; Clarence Frasier, Havelock; Virgil Kula, Fullerton; Marvin Jones, Red Cloud, and Iowans Fred Ballantine, Denison; Frank Good, Red Oak; Byron Hopkins, Glenwood and Villisca; Dick Kuhl, Greenfield, and Arnold Johnson, Onawa.

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Construction • Equipment • Concessions • Maintenance

THE MODERN THEATRE

NOVEMBER 6, 1961

SECTION OF BOXOFFICE



Special attention was given to the projection room when the 30-year-old Pontheon Theatre in Toledo, Ohio was cam-pletely remodeled recently. Jahn Elrod, Local 228, is shown about to start the use of the new 70/35mm projectars and new 35-70 projection arc lamps. The Pantheon projec-tian room is nateworthy far its generaus size, neatness af lay-out, acaustical walls and ceil-ing and general and spat il-lumination. A new widescreen and six-track stereophonic sound were also installed in preparatian for the showing of wide-gauge motion pictures.

featuring

Projection and Sound

THE MODERN THEATRE

NOVEMBER 6, 1961

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SINCE THE distinguishing characteristic, and the heart, of the motion picture theatre is its projection and sound system, it is surprising and unfortunate that too many exhibitors are guilty of giving scant attention to the projection room.

As long as the projectors will creak along and get some kind of picture on the screen, and as long as the sound system is audible at all, such exhibitors are content to let matters ride—at the same time bemoaning the lack of attendance.

Public interest in going out to the theatre is on a gratifying rebound, and if a theatreman has a sick boxoffice he would do well to go into the booth with his projectionist and find out just what is wrong and what is needed to be able to give his patrons quality screen presentation. Better still, he could call in a service engineer to pinpoint the trouble.

Obviously, the next move is to invest in the necessary new equipment, replacement parts, and outside technical service where indicated.

There are physical qualifications of a good projection room which should be given careful consideration, as Wesley Trout points out and describes in detail on the following pages.

A good screen, of course, is the final necessary equipment for fine screen presentation, and if the present one is not up to today's high standards it should be replaced.

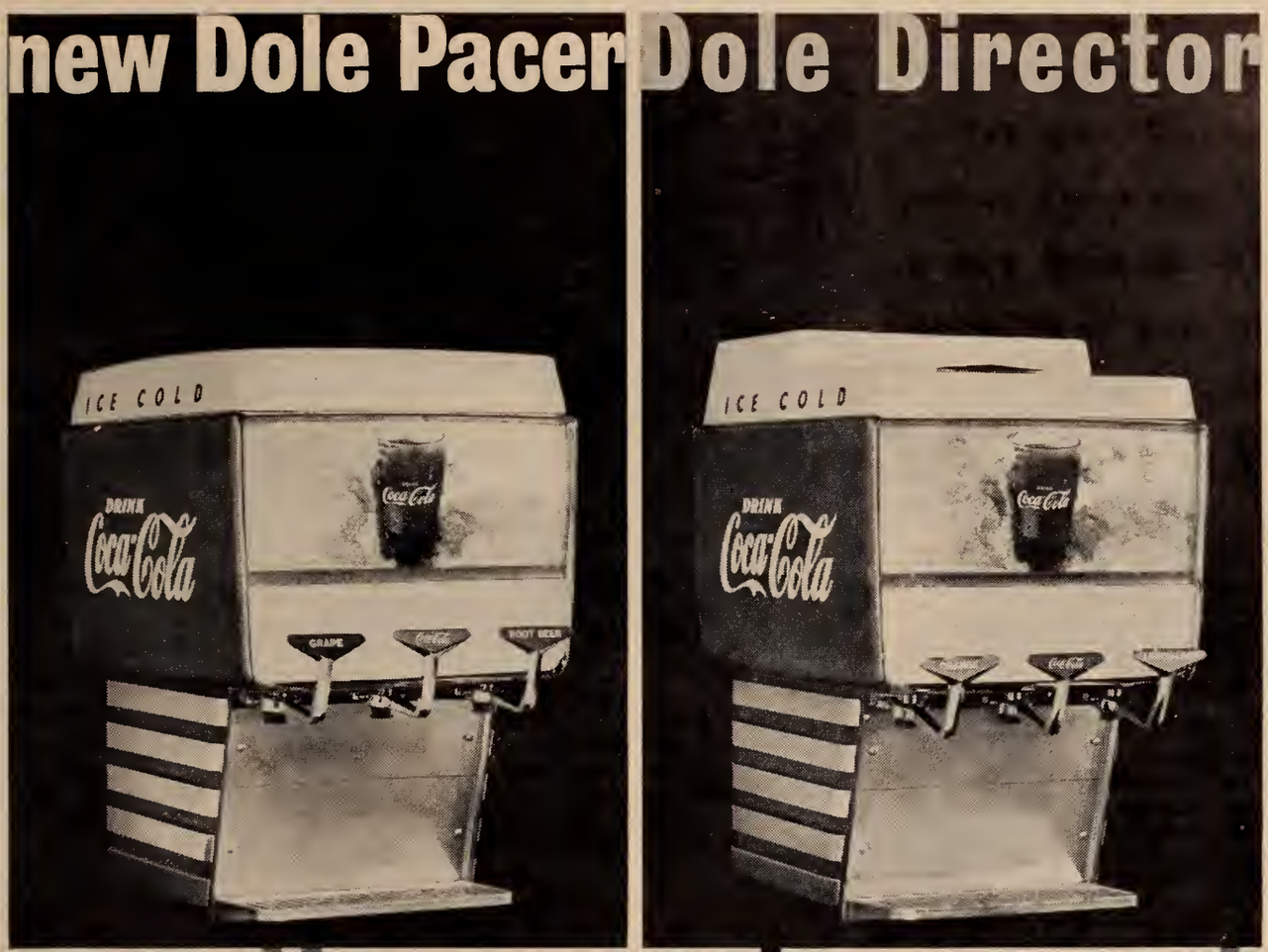
When all these steps have been taken, those exhibitors with a sick boxoffice can make it well by **advertising** what they have done to assure complete patron enjoyment of motion pictures, to make sure those disappointed former customers are lured back to their theatres.

ON THE COVER

The new projectors installed in the Pantheon Theatre, Toledo, are Bauer 70mm mechanisms, and the projection arc lamps are Strong 35-70.

I. L. THATCHER, Managing Editor

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WHAT MAKES A GOOD PROJECTION ROOM?

- **More than adequate size**
- **Eight to 12-foot ceiling**
- **Fire safe construction**
- **Code-standard wiring**
- **Light and ventilation**

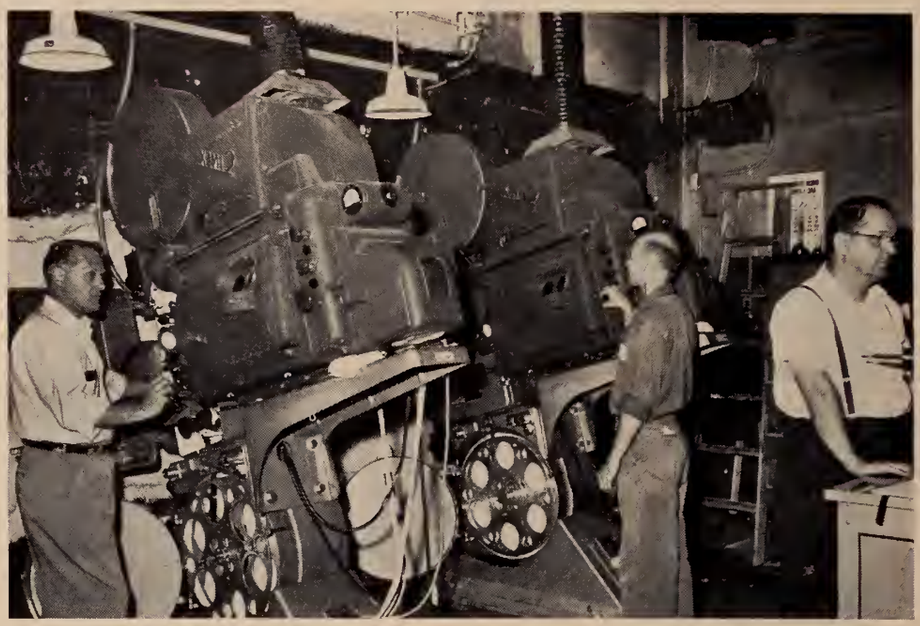
By WESLEY TROUT



Wesley Trout

THE PROJECTION ROOM is a very important part of any motion picture theatre. The principal reason for a projection room is, of course, safety, and to house the projection and sound equipment. During our frequent travels, we have found too many situations where size was sacrificed in order to make space for office or for extra seating.

Generally, with some careful planning, if such office room is needed, it should be designed to fit around a well-planned projection room. In most cases, an office could be built suitably elsewhere in the theatre. The construction of a projection room should not be an afterthought!



The new projection raam in the remodeled and updated 40-year-old Allen Theatre in Cleveland is large enaugh to house three new Philips Nareico projectors, two of which are shawn here. Ashcraft Super Cinex lamps and reflectors and a six-channel transistarized sound system were installed. A new 50-foot Pearlite screen was alsa an important part af the screen presentation equipment included in the overall modernization expenditure af $300,000 by Stanley Warner Theatres. Installation was made under the direction of Robert Giles, engineer for Stanley Warner in the Cleveland area, and Phil De Invernois, SW chief engineer. Shawn in the picture are Elmer Shafer and John Richie at the projectors and Andrew Evans at the rewind, the projection crew.

DIFFICULT TO WORK

Inadequate amount of space in a projection room makes it difficult to work on projectors or sound equipment, and does not help to make suitable conditions for the projectionist to work in. A small amount of space sometimes prohibits installation of larger lamps if more light is needed, which is the case many times if the screen size is increased, etc.

We know that the average theatre projection room must be large enough to at least house two projectors, pre-amplifiers and power amplifiers, plus a motor generator set or two large rectifiers for current to the arc lamps. Moreover, there has to be a fairly large film cabinet and electric rewind. All these units require a specified amount of space, and there should be enough extra space to work on either side of the projectors without being cramped for room.

We have worked on equipment in projection rooms so small it was almost impossible to use our test equipment and tools. In many situations this could have been corrected by spending only a few dollars and increasing the size three or more feet which would have made it easy to make repairs and for the projectionist to check and oil his equipment.

We realize, of course, that due to the physical conditions of the building, in some cases, it is not always possible to enlarge the projection room. In some situations, we have moved the generator or rectifiers into an adjacent small room or housed them just outside of the projection room. It is always best to keep these two pieces of equipment outside of the projection room. Rectifiers generate extra heat and the generator is noisy. However, do not install either one of these units too far from the projection room—long feed leads create some resistance and this should be avoided for efficiency.

It should be needless to state that two of the most important commodities the motion picture has to sell are good sound reproduction and high quality projection. The other important things are, of course, good, comfortable seats; clean and attractive auditorium, properly lighted for projection; plus a good picture program. Any exhibitor will agree, we are sure, these go hand-in-hand if any theatre operates successfully.

EXPERIENCE SET STANDARDS

Equipment should be housed in a room which measures up as closely as possible to accepted standards which have been determined from long experience. Our experience in designing and making recommendations in projection room construction has proved, over the years, that in most cases, these requirements can be accomplished without becoming too costly.

We know many theatres are paying high insurance rates because of improperly constructed projection rooms. One can use a four-inch hollow tile construction for the walls and the floor and ceiling of concrete construction. Each city and state has certain type specifications and materials that must be used in order to comply with its fire and safety laws. These laws should be complied with in order to obtain minimum insurance rates and for the safety of your patrons.

The dimensions of an ideal projection room are of extreme importance for good operation and efficiency. The ceiling should not be less than eight feet from the floor; if possible, it should be 12 feet. Now the length of the room will depend upon the number of projectors and sound equipment. We recommend not less than eight feet for one projector and six or seven feet for each additional projector. There should be room for additional equipment in the future, particularly so in large theatres that might contemplate 70mm projection. Now, the depth, from front to back wall should not be less than ten to 12 feet. These dimensions will permit easy servicing of equipment and better working conditions.

When building a new theatre, locating the projection room is of paramount importance. Avoid projection angles, if possible, to eliminate distortion on the screen. The maximum angle should be about 15°. Projectors should be centered on the screen.

FLOOR MUST BE CLEAN

The floor should be covered with a good grade of linoleum and kept clean so that there will be very little dust scuffed up which will settle on film, causing minute scratches, get into the projector bearings and cause rapid wearing of parts, and can get into sound equipment and cause trouble.

Briefly, the lens and observation ports should be the correct size so that the projectionist can see the picture easily, and they should be covered with a high grade

of optical glass. Be sure to clean the glass every day.

Noise should be kept out of the auditorium. It is very annoying to hear talking, projector noise, and the monitor in particularly quiet parts of the picture program. Loud talking should never be allowed in a projection room.

Observation ports should not be less than 14 inches high by 12 inches wide. They should be approximately 60 inches from the floor. The lens ports should not be any longer than necessary to pass the light beam, approximately 12 inches high by ten inches wide. This opening should be cut down, if too large, to just allow the light beam to pass through and not cause any shadows on the screen.

CONSTRUCTION OF PORT SHUTTERS

Port shutters should be constructed of about No. 10 gauge iron. One should consult local fire authorities for specifed material. Metallic fuse links should be mounted near top of magazine door and over rewind, and near the exit door. All of these should be connected to a master cord.

A soft green paint for the walls, in my opinion, is always a very good color, but the ceiling should be painted a light color, preferably white.

Indirect lighting, except work lights, should always be used for less eye strain. Every projection room should be equipped with a work light on a reel, fitted with a long cord. This permits moving the light anywhere in the room to have adequate light where needed most. There should be a wire guard on the light to prevent breaking the bulb, and a small hook on the guard for hanging the lamp will leave the hands free. A 75 or 100-watt lamp is the best size.

GOOD WIRING VITAL

We cannot overstress the importance of good wiring in the projection room. First, we advise every theatre owner to consult with local authority, usually the city electrician or fire chief, regarding city and state wiring codes for laws, regulations, etc. These regulations are generally reasonable and will not work a hardship on anyone and, in many cases, save the exhibitor in insurance rates. Too often we find very inadequate wiring to take care of various electrical loads. Overloading circuits is very dangerous and also causes wires to heat and run higher electrical bills. Circuits to the projection equipment, particularly to the arc lamps, carry very high amperage and must be large enough to carry this current without overheating. In new installations, we suggest you use large enough conduit to carry extra wire or larger wires in case you install larger rectifiers or lamps at a future date. Keep the correct capacity fuses in the fuse block so that your equipment will be protected and to prevent a fire.

For some circuits in the projection room, "BX" or greenfield may be used, such as motor and rewind circuits that do not carry heavy currents.

Good splices are of extreme importance because a bad splice will heat and cause trouble, plus a loss of current. The important point is to get *all* the insulation off, so the wire will be clean and make good contact. Splicing, without using solder, seldom makes a permanent contact, and is generally unreliable. Solder should always be used. Use rosin core for sound equipment and acid or paste type for all other electrical connections.

Connections to switches and other components are usually made mechanically. Use special connectors, lugs and screws. Make sure these connections are tight. They should be checked at frequent intervals. Using a hollow lug, wire must be soldered into place. Be sure the wire is bright and shiny and the lug is hot so that a firm connection will be made. Never apply solder and flux to a cold metal. The metal must be heated, too, in order to make a good and strong soldered joint.

Here are a few of the most essential things to keep in mind when planning a new projection room. The installation of equipment and wiring calls for (1) Installation of either 35mm or 70mm projectors; (2) High intensity projection arc lamps; (3) Power, pre-amplifiers and unit for furnishing DC for exciter lamps; (4) Arc ventilating unit and (5) Spotlight or effect equipment. All of these units must be supplied with current and conduit and the "BX" should be of adequate size to take care of wires necessary to carry the projection machine motors, work lights

Continued on following page

Checking Sound System Components

SOME MAKES OF sound equipment do not have adequate checking facilities. If the amplifier rack does not have meter or meters for checking performance of amplifier individual plate currents of the tubes, the projectionist should have a reliable radio-TV serviceman check all the tubes at least once every two weeks. We recommend that a log should be kept of the readings, and when any tube falls off from normal reading it should be immediately replaced in order to keep the equipment in shape to give high quality sound reproduction. This precaution may prevent a number of sudden breakdowns during the performance.

High resistance headphones (phones of around 20,000 ohms will draw very little current) that will not disturb the circuit are most excellent for listening tests and discovering faulty operating stages. Stage to stage can be checked for gain, distortion and low volume. We suggest that you solder a hard-drawn copper wire of about No. 8 gauge to each cord terminal for a test prod. The ends of the picks may be filed down to a sharp point, and the picks covered with a length of cambric "spaghetti" for insulation and to prevent receiving a shock when testing stages. Of course, for complete checking of various amplifier stages a high quality multimeter should be used.

KEEP SPARE PHOTOCELLS

We strongly recommend keeping a spare photocell for each soundhead on hand. The best way to test a cell is in actual operation in the system, then mark it "good" and keep in the parts cabinet along with a complete set of good quality vacuum tubes. The correct amperage fuses for the sound system should always be kept on hand. Use one with the correct capacity.

Certain checks should be made every day and this should be a daily routine. The volume should be set at a very low setting; the reason for setting at the lowest possible level, is that any dropping off from this level will be much more apparent to the average ear, than if a larger ratio of sound is obtained. The output of the monitor will serve very nicely for a check of the sound output but stage speakers should be used for quality output.

Several exciter lamps should always be kept on hand and ready for instant replacement. Many modern soundheads are equipped with pre-set lamps and it is a very simple matter to change, older makes have to be focused in order to obtain maximum sound level. The minute a lamp shows sagging filament or bulb, it should be replaced as the sound level will drop and the quality of the sound output will suffer.

UNIFORM SPEED IMPORTANT

The uniformity of speed in the operation of the soundhead is of extreme importance. Since the pitch or frequency of the reproduced sound depends upon the rate at which the sound track varies the intensity of the steady beam of light from the exciter lamp, it should be quite evident that the film at this point where the light passes through the sound lens through the sound track must be as nearly uniform as possible in order to obtain reproduced sound free of distortion and clear in speech and music.

High quality sound reproduction can be had only when the film speed is constant with a permissible variation of about 5 per cent. The sound reproduced should always be exactly like the original. It is understandable that the other units must be in good condition in order to obtain perfect sound reproduction — pre-amplifier, power amplifier and the loudspeakers. All units should be carefully "matched" so that the desired sound output will be satisfactory.

Direct current is always preferable for exciter lamp in order to secure less hum in the sound output. However, AC is used in many installations and when the film is used hum cannot be heard enough to be noticed.

Again, may we point out the importance of keeping all the units and components in your sound system free of dirt and dust accumulations. It is just as important that you keep the sound system clean as it is the projectors. One should thoroughly clean all the units once a week.

—Wesley Trout



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A GOOD PROJECTION ROOM

Continued from preceding page

and rewind. Wiring for the projection arcs should come up through the floor and then up into the bases of the projectors for a neat job. All wires should be large enough to easily carry any current load without overheating, of course.

NEED GOOD VENTILATION

The projection room should be well-ventilated for the projectionist's health. In my humble opinion, even in small theatres there is no good reason for not providing good ventilation, properly painted walls and floor covering for keeping down the dust and making the projection room a better place to work in. It should be understandable that when good working conditions prevail, the projection staff will do a much better job. My many years in the field inspecting and repairing both sound and projection equipment have fully convinced me that a projectionist will appreciate a nice place to work in and will do a far better job in a first-class projection room equipped with projection and sound equipment in good running condition.

Let us say just a few words about room illumination. Every projection room should be equipped with a light over each projector, properly shaded so that it will not shine on the screen nor in the projectionist's eyes; there should be a light over the rewind table and film cabinet with a gooseneck so it can be easily adjusted for best lighting; there should be a work light with a long cord on a reel, and the overall lighting of the room should be done with indirect lighting in the ceiling. Good lighting is not costly and should prevail even in small theatres.

There should also be sufficient supply of paper towels, place to wash and a toilet. We do realize, of course, the size of the room will not always permit the latter but there should be at least a place to wash one's hands and some comfort and convenience for the projection staff; more so, when the theatre operates 12 to 15 hours a day.

THE STAFF'S OBLIGATIONS

In closing, may we point out to the projection staff that when good working conditions prevail and the projection room is equipped with first-class equipment, it should be kept clean and the room kept in tip-top condition at all times. A dirty projection room and equipment means that the projectionists are slovenly and careless and take no pride in their work. There is always some extra time, even during show time, to do some cleaning of the projectors, lamps and sound equipment, and to straighten up everything before leaving for the night.

The intermittent pops which occur in all sound systems have been traced to a static buildup which can develop when leader stock is passed across the pole pieces when such pole pieces are not grounded as they should be.

Readers' Service Bureau Coupon, page 19.

Theatre Rotunda Restored



The famed rotunda of the Stanley Warner Allen Theatre in Cleveland was brought back to new life and beauty in the recent $300,000 remadeling and updating of the house. After the filmgoer has passed through the outer lobby with its new display cases heralding coming pictures, and the inner lobby, he comes to the rotunda with its great pillars and its dome ceiling with panels and ovals filled with delicate paintings in dominating rose and blue. All the restoration and redecaration was done by Phil Garbo Co. which put in the original frescos, trimmings and decoratians 40 years ago.

New Hurley Screens Installed

Hurley Screen Co.'s Super Optica screen is to be installed in two additional theatres, according to Florence Hurley, and a third recent installation has just been completed. The latter is at the new Cinema Theatre on U. S. Route No. 1., Edison, N. J. The others, soon to be in use, are at the new Golf Mill Theatre, Niles, Ill., and the new Bellevue Theatre, Bellevue, Wash.

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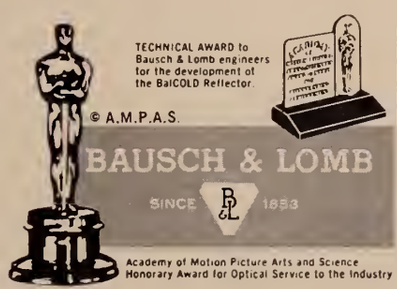
. . . because BalCOLD Reflectors cut heat in half!

Old-fashioned reflectors keep the film gate so hot that projectors and lenses expand. Then, end-of-reel contraction makes refocusing necessary.

But not with BalCOLD Reflectors! The film gate just never gets hot enough. Here's what one theatre man says: ". . . there's not enough temperature rise to cause expansion so we never experience projector or lens contraction during the cooling-off period at the end of a reel."

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Next time you replace silvered reflectors, replace them with BalCOLD—the only reflector whose proven contribution to the advancement of motion picture projection has won for its designers the highly regarded technical award from the Academy of Motion Picture Arts and Sciences.



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Theatre .....

Address .....

City ..... *Zone* ..... *State* .....



The lower facade of the remodeled Wilshire Theatre on Wilshire Boulevard in Santa Monica, Calif., sparkles with gleaming imported tile, the bright light of the marquee and the illuminated glass and aluminum display cases. Nearly $100,000 was spent on a front-to-screen modernization of the theatre.



This closeup of one side of the Wilshire's outer lobby shows the pattern of the multicolor tile used on the facade of the theatre and continued inside as trim. The depth of the wide showcase produces an almost three-dimensional effect on the display. Two-toned terrazzo flooring is laid in an interesting diagonal design. Overhead soffit lights make the lobby bright and inviting. Patrons have a clear view of the inner lobby as they approach the full-length glass and aluminum doors.

ANOTHER FOX WEST COAST HOUSE UPDATED

Santa Monica Theatre Given Beauty Treatment in Circuit-Wide Program

PATRONS OF THE Wilshire Theatre in Santa Monica, Calif., are enjoying the movies with increased pleasure while luxuriously seated in the completely remodeled and refurbished house. Fox West Coast Theatres invested nearly $100,000 in the updating treatment.

A bright new facade of imported tile, and massive and multiple aluminum and glass display cases, are a delight to the eye; and the attractive, integral boxoffice in the outer lobby assures greater speed and convenience in the handling of ticket buyers. The outer lobby is inviting with its warmth of light from flush-mounted soffit fixtures and the illuminated display cases.

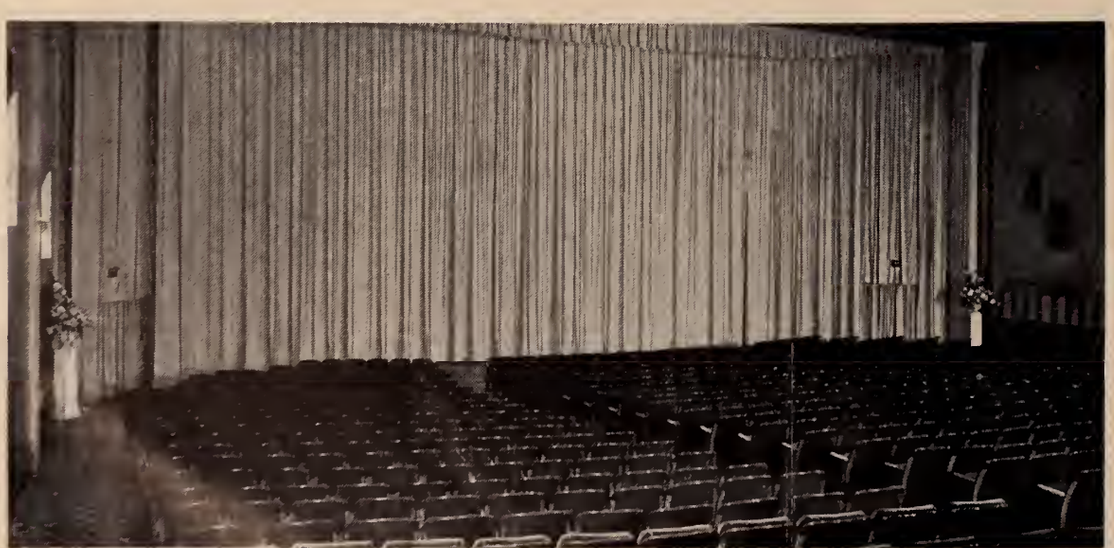
In the inner lobby the dominant feature is an extra-large refreshment counter, topped by a gaily decorated canopy. The backbar has an attractive candy display cabinet capped by a planter. Modern lighting fixtures on the backbar wall and suspended from the lobby ceiling add to the charm of the interior, and there is luxurious new carpet underfoot.

CREDITS: Carpet: Alexander Smith • Chairs: American • Changeable copy equipment: Adler • Lamps: Strong • Lighting fixtures: J. M. Feldman Co. • Plumbing: American Standard • Screen: Walker American • Stage draperies: R. L. Grosh & Sons.

The Wilshire auditorium has been completely redesigned with a wall-to-wall seamless screen, and a new seating arrangement for greater comfort and improvement of sight lines and ease of viewing. Seating capacity was reduced to 836 seats, spaced on 36-inch centers in the orchestra and on 38-inch centers in the loge sections.

Screen draperies which continue across the proscenium area and partly across the side walls, new and modern lighting fixtures and new aisle carpeting are other highlights of the auditorium.

The projection room was unchanged with the exception of new lamps. It was already equipped with Simplex projectors



One of the most important changes in the Wilshire auditorium was the installation of the wall-to-wall screen, enhanced, when not in use, by the luxurious draperies which curve into the side walls. Seating was reduced for better sight lines and greater comfort, and chairs were spaced 36 inches back-to-back on the main floor and 38 inches back-to-back in the loges. The chairs are all new, as is the carpet which was laid throughout the theatre.



The appeal of the "goodies" in the Wilshire's well-stocked refreshment bar is heightened by the "big top" effect of the unusual canopy. The wall treatment is interesting and adds its note of gaiety and warmth. Luxurious new carpeting and modern lighting fixtures are noteworthy in the lobby.

and Ampex lamps, and completely modern.

The remodeling included completely new restrooms and a delightfully decorated powder room.

The remodeling of the Wilshire is part of the circuit-wide renovation program. Around $115,000 is being invested in refrigeration systems for the Capri, Van Nuys; Guild, North Hollywood, and the Village and the Bruin, Westwood Village. All these installations are expected to be completed this month. An air conditioning system was installed in the circuit's Fine Arts, Beverly Hills. The Lido Theatre in Los Angeles is scheduled to close November 12 and reopen November 21 following a $100,000 extensive modernization which will incorporate the latest in projection and sound equipment, comfort and luxury for movie patrons. An adjacent parking lot is also to be resurfaced to provide additional car space.

Other FWC theatres on the updating list are Fox, San Diego; Senator, Sacramento, and the Paramount and Grand Lake, Oakland.

J. Walter Banteau is chief engineer and general purchasing agent for the circuit, and is in charge of the modernization program.



The sprightly design of the patterned wall and the figured upholstery of the furniture in the ladies' powder room is balanced by plain light walls, the mirrored cosmetic bar and the quiet carpeting. New plumbing fixtures were installed in the restrooms.

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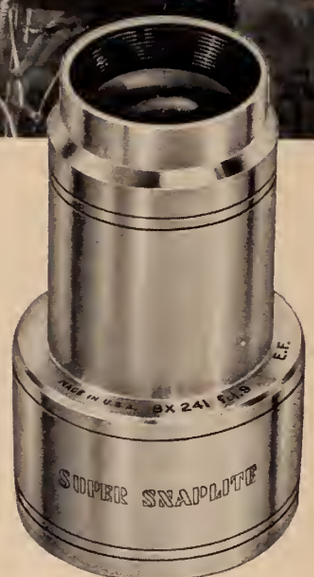


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The WORLD'S LARGEST Producer of Carbon Savers
At all progressive theatre supply houses.

Revised American Standard Test Films Are Available

Users of 16mm sound motion picture projectors now have a revised American Standard, available in the form of a 3,000-cycle sound test film, for determining the amount of flutter in sound equipment.

Approved by the American Standards Ass'n, "American Standard 16mm 3,000-Cycle Flutter Test Film, Photographic Type, PH22.43-1961" supersedes the standard approved in 1953. A test film made in accordance with the American Standard is available from the Society of Motion Picture and Television Engineers, administrative sponsor of the PH22 sectional committee which developed the standard.

Other newly revised American Standards include "American Standard Intermodulation Tests for 16mm Variable-Density Photographic Sound Prints, PH22.51-1961" and "American Standard 35mm Photographic Sound Motion Picture Film, Usage in Projector, PH22.3-1961."

Copies of the revised standards are available from the ASA, Dept. P 255, 10 East 40th Street, New York 16, N.Y. American Standard PH22.51-1961 is available at 50 cents per copy while PH22.3-1961 and PH22.43-1961 are 40 cents each.

LITERATURE

The following concerns have recently filed copies of interesting descriptive literature with the Modern Theatre Information Bureau. Readers who wish copies may obtain them promptly by using the Readers' Service Bureau coupon in this issue of The Modern Theatre.

BOOKLET ON SNOW CONE PROFITS—Sno-Master Manufacturing Co., manufacturer of snow cone machines, has issued a comprehensive booklet entitled "Open the Door to Greater Profits." This booklet describes how a theatre concessions can make 600 per cent profit selling snow cones, and also contains catalog information on the Sno-Master and accessories items, such as syrup dispensers, paper cups, syrup flavors, etc.

A NEW BROCHURE on direct current carbon arc follow spotlights for theatres is available from Strong Electric Corp. The brochure describes the Trouper, designed for throws of 100 feet or more, the projected spot being variable from a minimum of 27-inch "head spot" to a maximum of 75-foot flood. The equipment incorporates an automatic carbon feed device.

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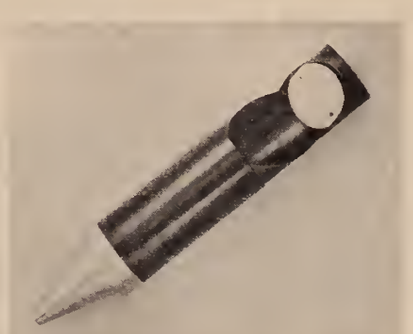
YOUR NATIONAL CARBON ENGINEER...

Sells you the best product—gives you the best service!

The illustration shows a NATIONAL CARBON Sales Engineer using the Motion Picture Research Council's Projector alignment tool to position the mirror on the optical axis of the projection lens.

These Sales Engineers—equipped with complete service kits containing the most modern test equipment—are trained to solve screen lighting problems and help the industry achieve the ultimate in picture quality. This is an important part of NATIONAL CARBON's continuing program of service to the industry.

For best projection results, use "National" projector carbons—for dependable, free technical service, call on NATIONAL CARBON. For details, ask your NATIONAL CARBON supply dealer or write: National Carbon Company, Division of Union Carbide Corporation, 270 Park Avenue, New York 17, N. Y. *In Canada:* Union Carbide Canada Limited, Toronto.



With the Motion Picture Research Council's projector alignment tool it is possible to determine within a few minutes—while the show is on—if the optical train is in alignment, or what adjustments need be made.

"National" and "Union Carbide" are registered trade-marks for products of

NATIONAL CARBON COMPANY

UNION CARBIDE



"Nikki," local dog which mode good os star of the picture, got into the act by sipping o drink of Pepsi for the opening of Pepsi 'n Popcorn Month at the Orpheum Theatre, Voncouver, Canada. Offering the drink was Ivon Ackery, manager, winner of the top prize in the promotion contest conducted by Pepsi-Cola Co. Photo of this setup wos used for display in front of the theatre.

ACKERY OF VANCOUVER PULLS OUT ALL THE PROMOTIONAL STOPS TO WIN PEPSI CONTEST

By AL STEEN

LAST SPRING Pepsi-Cola's Norman Wasser, national sales manager, announced that July was going to be Pepsi 'n Popcorn Month and that there were going to be some very valuable prizes for theatre owners or managers who put on the best campaigns to get their patrons and the public in general to make Pepsi-drinking and popcorn-eating a happy habit.

Thousands of exhibitors responded to the challenge, but Ivan Ackery, manager of the Orpheum Theatre, Vancouver, B.C., did more than promote a campaign; he virtually made the contest a summer festival. A look at his campaign scrap book would be sufficient evidence as to why he won first prize, a trip to Europe for two, plus an additional award of a $500 check. Practically every avenue of approach to a successful ballyhoo of two popular products was utilized.

Ackery launched his Pepsi-popcorn carnival with the opening of Walt Disney's "Nikki, Wild Dog of the North," and he pounced on the fact that the dog that played the title role was a local canine that had made good. Nikki was brought to the theatre where he posed with lobby displays of the picture and the Pepsi n' Popcorn signs. The dog also was "interviewed" on radio and made a personal appearance on the stage, with a big reproduction of the Pepsi-Cola bottle top hanging from his neck. And in all this ballyhoo, the viewers and listeners were not allowed to forget that it was Pepsi 'n Popcorn Month. All of it was well covered by the press.

Ackery next promoted a contest within the contest. He made a tieup with the Royal Savary Hotel on Savary Island whereby some lucky family would win a summer holiday at the resort. In order to enter and to be eligible for the drawing, a patron first had to make a purchase of Pepsi and popcorn. He then was given a form to fill out—name, address, etc.,—to be dropped into an entry box, a huge replica of the popcorn box used by the theatre. On an announced day, the lucky number was drawn and a local family became the guests of the hotel. Meanwhile, there were daily or "consolation" drawings



Colorful front tied into theme of picture being shown and promoted the twin treats. Usherettes and doorman were dressed in circus fashion with comical clown hats.



Patrons had to walk over and face Pepsi 'n Popcorn advertising in outer lobby as they opproached doors to enter theatre. The impact was terrific.

Each stair riser to the lobby carried o slogan. Display at top promoted the free Pepsi holiday for an entire family on Savory Island.

Usherettes sold Pepsi 'n Popcorn. The oversize replico of a popcorn box wos for deposit of entry blanks for tickets and dinner for two.

whereby daily winners were the guests of Ross' Restaurant for a dinner for two and were given two tickets to see the show at the Orpheum.

Ackery saw that this contest was given wide attention. On the riser of each step going up to the theatre lobby (auditorium is on the second floor) was a sign telling about the contest and, of course, tying in Pepsi 'n Popcorn Month.

For the kids, Ackery staged Pepsi 'n Popcorn games. The kids were told to keep their ticket stubs and 12 prizes were given daily, including promoted bicycles and cartons of Pepsi. He also sponsored a coloring contest with a prize for the best reproduction of a Pepsi bottle top. This was conducted through a tieup with a television station.

"CONVERSATION" PENNIES

Another attention-getter was a "pennies from Pepsi 'n Popcorn" gimmick. Circular stickers with the words Pepsi 'n Popcorn were gummed to all pennies handled by the theatre. They became conversation pieces.

Paper table mats with plugs for the special month imprinted were distributed to restaurants and lunch rooms which used them on their tables. The Black Top taxis carried Pepsi 'n Popcorn banners on their cabs. Trucks were bannered and there were daily radio street broadcasts, all playing up the big eat-and-drink month. A "night on the town" contest brought further attention and the big month was climaxed with a beauty contest that had all the trimmings of a Miss America event.

In other words, Ackery never let the citizens of Vancouver forget that July was Pepsi 'n Popcorn Month. As for results, well, he said the sales were "fantastically sensational."

Winning the Pepsi contest is, perhaps, the biggest feather in Ackery's bonnet, already bedecked for wins in many other contests and promotions (only recently he won a color TV set in a Warner Bros. contest). He topped a field of 19,000 contestants for theatre managers in the United States and Canada in the Pepsi 'n Popcorn contest which is to become an annual affair.

SECOND PRIZE WINNER

Second prize in the 20-prize promotion contest went to Robert L. White, manager of the Majestic Theatre, Dallas, Tex., who was awarded a 1961 Dodge Lancer compact station wagon.

Eight winners of $100 U.S. Savings Bonds are Ralph Batschelet, Fox Mayan, Denver, Colo.; John H. Echols, Nevada Drive-In, Las Vegas, Nev.; Robert M. Apple, Fox, San Francisco, Calif.; Glenn Allen, Fort Wayne Drive-In, Fort Wayne, Ind.; Paul C. Amick, Orpheum, Wichita, Kas.; Charlie Doctor, Capitol, Vancouver, B.C.; Tom J. Mitchell, Paramount, Baton Rouge, La.; and Murt Makins, Admiral, Bremerton, Wash.

The $50 U.S. Savings Bond winners are: Ann De Ragon, Walter Reade's Strand, Plainfield, N.J.; Charles E. Carden, Palace, Fort Worth, Tex.; Richard Goldsworthy, Everett, Everett, Wash.; Jim Langford, Crest and 52 Drive-In, Clinton, Mo.; C. L. Sweeney, The Odeon, Toronto, Can.; Ted Steinberg, Palace, Dallas, Tex.; Herman Kersken, Paramount, Oakland, Calif.;

Continued on page 16



Above and below are views of the Orpheum refreshment bar during the big, month-long promotion, showing the life and punch that helped make Manager Ackery the winner in the big Pepsi contest.





Display on main floor for "The Pepsi Girl Contest" which was promoted for a month over radio station C-FUN. Pictures were taken gratus by a local photographer. Twelve of the prettiest girls were picked for the finals. Miss Pepsi Girl won over $1,000 in merchandise prizes. All of this promotion was gratus to the theatre which is a Famous Players Canadian house.

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SERV-O-MAT
automatic butter dispenser . . . modern . . . efficient . . . durable . . . proved in thousands of locations



deluxe
BUTTER-SERVER
. . . manually operated . . . budget priced . . . top quality



Butter-Cup –
now genuine Buttercups available for immediate delivery. Order your supply today! Regular & king size.

- **Buttercup Accessories**
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Send for details on all items.

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Examine New Crush Point-of-Sale Material



Derrill W. Stevenson, natianal fauntain sales manager, Crush Internatianal, Inc., (right) and Ray Allen, the Ray Allen Ca. of Las Angeles, fauntain sales representative far Crush Internatianal in Califarnia, give their attentian ta ane af the pieces af new advertising materials available far fountains and snack bars. It is a brightly calored, plastic press-an which captures the fun af sipping drinks at fountain autlets, and pramotes the ramantic slagan, "Have a Crush."

The concessions operation offers the exhibitor one of his greatest opportunities to exercise the creative originality inherent in all good showmen.

It is best to limit the number of drinks offered at the concessions stand because patrons consume a lot of time making a choice.

Large Drink Promotion



This intriguing labby sign was placed near the cancessians stand af the Capitol Theatre, Vancauver, Canada, when the theatre played "The Warld af Suzie Wang." Patrans were urged ta "Say Large" and ta laak far lucky Chinese characters at the battam af their cups. Far thase wha faund them, there was a gift af a free set af Ding Ha chapsticks. The stunt helped ta increase sales af the large sizes af Pepsi-Cala and Orange-Crush. Theatre attendants ware Chinese castumes to help the maad alang. Charlie Dactar is manager af the Capital Theatre.



Echoes of NAC New Orleans Convention



New officers and directors for 1961-62 elected at the recent New Orleans convention of National Ass'n of Concessionaires: Seated, from left, are: Van Myers, Wometco Theatres, director at large; H. E. Chrisman, Cretors & Co., first vice-president; Edward S. Redstone, Northeast Drive-In Theatre Corp., executive vice-president; Augie J. Schmitt, Houston Popcorn & Supply Co., president; Spiro J. Papas, Alliance Amusement Co., retiring president; Sydney Spiegel, Super Pufft Popcorn Co., second vice-president; Harold F. Chesler, Theatre Candy Distributing Co., treasurer; (standing) Jack Yellin, Stanley Warner Management Corp., director at large; Norman Wasser, Pepsi-Cola Co., director; Jim Hoover, Martin Theatres, regional vice-president; Larry Moyer, Moyer Theatres, regional vice-president; Philip Lowe, Lowe Merchandising Service, past president; Larry Blumenthal, Flavo-Rite Foods, director at large; Russell Fifer, executive director NAC; Jack O'Brien, New England Theatres, director; and John D. Reynolds, Castleberry's Foods, director. Other directors not in the photograph are: Welcome I. Weaver, Weaver Popcorn Co.; Melville B. Rapp, Continental-Apco; Dan B. Greenwood, Tekni-Craft, Inc.; and Floyd Bennett, Tarkio Popcorn Co.



Don Clayton of the Putt-Putt Golf Co., Fayetteville, N.C., addressing the diversification forum of the National Ass'n of Concessionaires convention in New Orleans. Left to right, Spiro J. Papas, NAC president; Clayton; M. A. Berns, Berns Catering Co., San Antonio; Mervin Staton, Spring Lake Park, Oklahoma City; Masutaka Imai, Mike Popcorn Co., Tokyo; and George Douglass, New Orleans park commissioner.

New Features in 1962 Slide Projector

Strong Electric Corp. has announced that the 1962 model Universal arc slide projector which burns a 7mm carbon trim, will have the new features of a "cold" type reflector and a design change which permits changing the plane convex lens without removing the lens mechanism housing.

QUICK AS A WINK... and TWICE AS EASY...

TO FILL POPCORN BAGS AND BOXES WITH THE *NEW* PATENTED SPEED-SCOOP

THOUSANDS OF DELIGHTED USERS

ONLY $2.50 AT YOUR THEATRE SUPPLY or POPCORN SUPPLY DEALER

SPEED-SCOOP 109 THORNTON AVE SAN FRANCISCO,24

NOW! END COFFEE WASTE

Save money. No stale or left-over coffee when your coffeemaster is an E-Z WAY automatic. Coffee's fresh, hot and ready all the time. Get the facts—write now:

STEEL PRODUCTS CO.
40 8th Ave., S.W.
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MOTIOGRAPH ECONOMY SPEAKER

A low cost large speaker that assures finest sound.

$5.35 Each

Ask Your Motiograph Dealer

FANTASTIC PROFITS!

MORE GOLD MEDAL "FIRSTS!"

SNO-BAR
- The Complete Sno-Kone Unit.
- New throughout
- A Proven Winner

Get your Share of a Multi-Million Dollar Market with new Gold Medal Profit Winners.

Yes, hundreds of theatres, both drive-in and four-wall are finding Sno-Kone Profits equal to that of Popcorn—winter and summer.

Cotton Candy—an old profit favorite, has proved to be a profit bonanza for dozens and dozens of theatres. New Gold Medal Equipment designed expressly for your type operation now makes Cotton Candy Profit easy to get.

UNI-FLOSS
- The first Complete Theatre Model Cotton Candy Machine
- Proven Gold Medal Production
- Proven Filtering
- Absolutely no mess
- Easy to operate

NEW . . . From Gold Medal New Design Electric Machines New Drive-In Models

Write today for literature, on the Newest Things for bigger Concession Profits.

Refreshment Division
GOLD MEDAL PRODUCTS CO.
1829 FREEMAN AVENUE
CINCINNATI 14, OHIO
The new "NAME" in the Refreshment Industry

Change Concessions Techniques for Greater Sales

There is no secret formula for success in this phase of our business. The amount of sales is in direct proportion to the number of people attending the theatre—plus the care, attention and imagination used in selling these people while they are with you.

The manager's personal interest, awareness and enthusiasm conveyed to his sales staff by example, training and supervision are the basic keys to successful sales.

Each new season—each month or each change of program offers a new challenge to effect new methods of merchandising. Try all suggestions. Watch the other confection merchandisers in town, the 10¢ store, the supermarket and the drugstore. Notice the way they change their techniques to meet new situations.

Plan ahead for each individual show. Stock up and feature items to meet the particular buying tastes of a particular audience . . . and . . . anticipate school vacations, holidays and unique programs.

When business demands, erect auxiliary stands either to expand existing facilities or to sell novelty items for certain types of pictures.

Give each merchandising idea a fair trial and use ingenuity and imagination to make the concessions stand a place the patrons will be drawn to:

Give samples
Use special costuming for attendants
Use bright decorations
Use animation
Colored lights with gelatin wheels
Use intermission trailers
Attune the area to the current program.

DISPLAY BOOKS AT STAND

The concessions stand is the perfect place to have displays of books that are current motion pictures . . . or . . . books that are being made into motion pictures. In addition to the advertising value this can be another source of sales.

REMEMBER: Confection vending depends on "impulse sales." While it is true that some merchandise will "sell itself," the use of intelligent displays and point-of-sale advertising is the real impetus to buy, especially when your wares are presented by enthusiastic, personable, clean and active sales attendants. Eagerness and attention of sales persons will sell many times as much merchandise as you could expect without it.

—Show-A-Rama 4 Program.

ACKERY WINS PEPSI CONTEST

Continued from page 13

Tony Todora, Village, Dallas, Tex.; Walter Holt, Tower Outdoor, Kaukuana, Wis., and Raymond B. Jones, Worth, Fort Worth, Tex.

Judges of the scrapbook presentations of imaginative promotion ideas, ingenuity and sales results were the following panel of experts: Russell Fifer, executive director of the National Ass'n of Concessionaires; James McHugh, editor of Amusement Business; and Phyllis Haeger, public relations director of the Popcorn Institute.

One last word about Ackery: That trip to Europe via Irish International Airlines is for *two*—Ivan is a bachelor, and he has a question: "Will Pepsi supply my traveling companion?"

Americans were introduced to popcorn at the first Thanksgiving in 1630 when Quadequina, brother of Chief Massasoit, brought the colonists a deerskin bag of popcorn as a gift.

Popcorn is America's oldest native food. Ears of popcorn 5,600 years old have been found in recent archaeological excavations in Colorado.

Readers' Service Bureau Coupon, page 19.



NEW 15¢ THEATRE PACKAGE 72 Count

H. B. REESE CANDY CO., HERSHEY, PA.



NEW! GLENRAY
WITH INFRA-RAY HEATING
CREATES MORE SALES -- MORE PROFITS

- Barbecue to Perfection
- Bun Warmer Steams Buns
- Holds More Franks

Glenray's ALL GLASS AND STAINLESS STEEL. Only 17 in. wide, 14 in. deep, 36 in. high. So little space . . . for higher gross sales and profits. It's Self Illuminated—Eye Appealing.

NEW $150.00—REBUILT $105.00 • See Your Equipment Man or Write

Box 35
QUINCY, MICHIGAN

GREER ENTERPRISES

TREMENDOUS PROFITS!!

Now Fresh Fruit Sundaes, Pineapple and Strawberries from stainless steel pans!

Both juices for snow cones and fresh fruit for sundaes dispensed from one machine

HERE'S HOW TO MAKE
BIG MONEY WITH "SNOW MAGIC"

No Gears! No Belts! No Pulleys! No Oiling!



THE NEW SNOW CONE MACHINE

Capacity: 30 cones every 30 seconds.

The Bert's "SNOW MAGIC" machine combines eye-appealing beauty with perfect mechanical performance and large capacity. 'Snow Magic" is easy to operate and is Fully Automatic. A Snow Cone costs 1¼ to 1½c and usually sells for 10c . . . that's profit!

Distributors of famous Victor's QUICK MIX dry flavor concentrates.
FREE SAMPLES WITH EACH MACHINE

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Fair Park Station, Box 7803, DALLAS, TEXAS

MANLEY

"The Biggest Name in Popcorn"

- MACHINES
- POPCORN
- SEASONING
- SALT
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FOR THE FINEST, FRESHEST SUPPLIES, AND MOST PROFITABLE EQUIPMENT, CONTACT...

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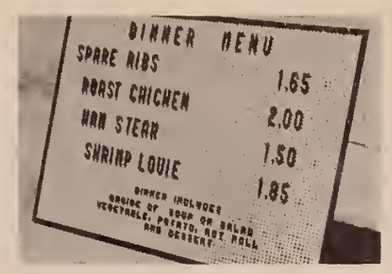
NEW EQUIPMENT and DEVELOPMENTS

New Quality Window Cleaner At an Economical Price

A new, high quality window cleaner, which is said to be above average in the low-priced field, is called Good Looking Window Cleaner, and is made by Kinner Products Co., manufacturer of Kinner's Glass & Chrome Cleaner. It is packed four one-gallon jugs to a carton, and is a fully processed window cleaner, sparkling clear iridescent green, and will not streak, smear or settle out in the container. It cuts fly specks and grime with ease. It is especially recommended to drive-in theatres which offer the patron service of cleaning windshields as being ideal for the purpose and inexpensive.

Three-Dimensional Sign for Menu and Bulletin Board Use

The changeable-letter "Taxiboard" is designed for both indoor and outdoor use and can be used as a menu or bulletin board, or for special promotions. Background of the sign is washable, satin-finished styrene pegboard, laminated with tempered Masonite for added strength. The board comes in black or white, but can easily and safely be painted any color to match special decors. Unbreakable polyethelene letters extend a full one-eighth inch from the backboard, enhancing readability and providing



greater eye-appeal. The letters snap quickly and firmly into place with even spacing assured. Letters come in white, black or red, in sizes of one-half, one and one-fourth and two inches. The "Taxiboard" is made by Berloc Manufacturing Co.



ADLER LETTERS

ASSURE SELLING IMPACT FOR YOUR CHANGEABLE SIGNS!

The *only* complete line of Plastic and Aluminum letters, from 4" to 31", including "Snap-Lok" Plastic Letters that won't blow off, won't fall off. All sizes of Adler Plastic Letters available in Red, Blue, Green, Opaque Black. For Free Catalog of Adler "Third Dimension" Changeable Letters—Mechanicol Letter Changer—Stainless Steel Frames Glazed with Glass or Plastic—Low-Cost "Sectionad" Displays—Cast Aluminum "Mounties" for building identificotion—write:

ADLER SILHOUETTE LETTER CO.
11843-A W. Olympic Blvd., Los Angeles 64, Calif.

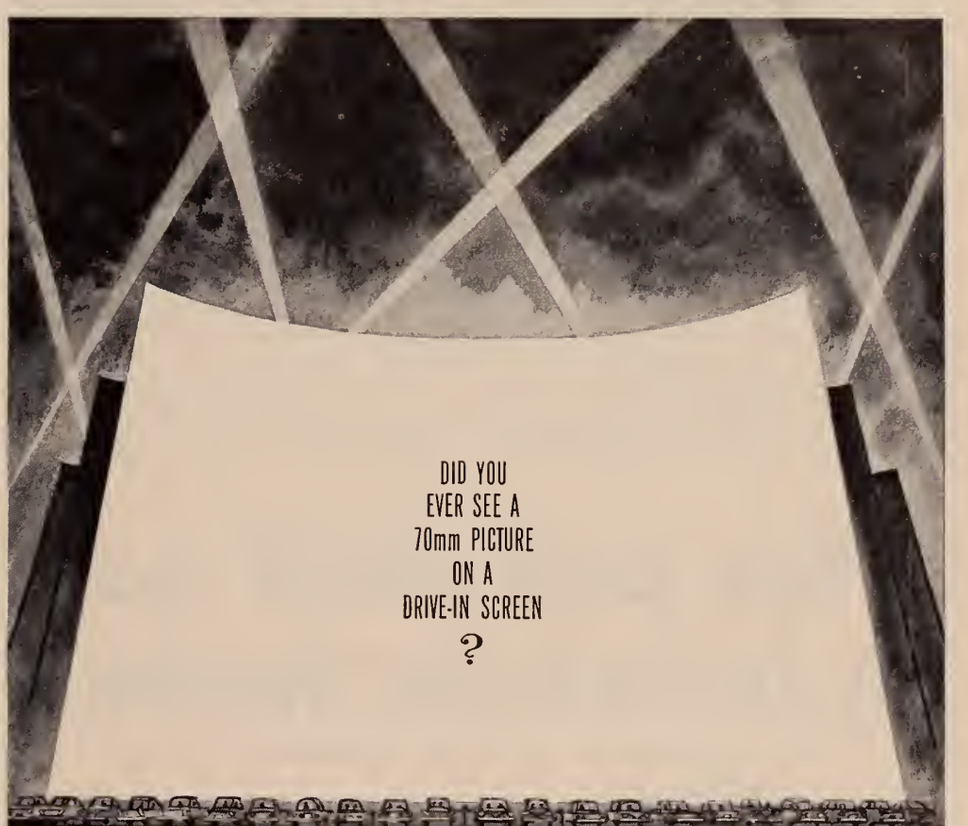
MOTIOGRAPH DELUXE SPEAKER

The Finest Speaker You Can Buy



$8.75 Each

Ask Your Motiograph Dealer



DRIVE-INS NEED 70mm

Let's face it. Most drive-in screens are just too big and too far away for 35mm projection. It's like using 16mm film in a big indoor house. You just can't get the kind of bright, sharp picture on the screen that is essential to exhibiting modern motion pictures. ■ The solution is 70mm. Why? Because the larger aperture of a 70mm projector allows over 4 times as much light to pass through. And because the 70mm picture is at least 4 times sharper due to the reduced magnification. ■ This vast superiority in projection quality makes it just plain common sense to have 70mm projection in drive-in theatres. Pretty soon it will be an economic 'must'. Already more than 50 great boxoffice attractions have been released or are being planned in the 70mm process. ■ Some 70mm pictures have been released to drive-ins, more are expected. Get set for next season by checking your favorite theatre supply dealer now. Learn the facts about the Norelco 70/35 . . . the world's most widely used, thoroughly proven 70mm projector. Write, wire or call for information today!

Norelco®
UNIVERSAL 70/35mm PROJECTORS

NORTH AMERICAN PHILIPS COMPANY, INC. MOTION PICTURE EQUIPMENT DIVISION
100 EAST 42ND STREET, NEW YORK 17, NEW YORK • TELEPHONE: OXFORD 7-3600

New Type of Drink Freezes in the Cup

A new machine called the Icee serves carbonated beverages in an entirely new form, and has proved to be a traffic builder in Dallas, Tex., test markets because of its novelty, and a business builder because the quality of the drink brings repeat customers, according to the manufacturer, John E. Mitchell Co. The machine uses no ice, yet serves a drink that freezes in the cup. Pressure is the secret of the Icee's unique operation. Syrup is stored in sanitary stainless steel tanks. When water and CO2 lines are connected, a metering pump automatically fills a pressure cylinder with precisely proportioned amounts of each ingredient. This mixture is then chilled to approximately freezing point and held there by a viscosity control described as more dependable than a thermostat. When taps are opened to dispense the mixture, the drop in pressure freezes the drink as it reaches the cup. Consistency is sherbet-like, yet it flows easily through a straw. Since there is no plain ice to melt and dilute Icee-made drinks, they stay full flavored and fully carbonated to the last. The machine dispenses any two carbonated flavors.



Sparkling Changeable Letters for Theatre Attraction Boards



Sparkle-Glo changeable letters for attraction boards are now available in 12 and 17-inch letters from Ballantyne Instruments and Electronics, Inc. The letters are available with either red or black background, balloon or gothic style, and the sparkling reflectors are silver. The letters are clip-backed for track mounting. Individual letters, words or entire boards may be made up with these individual letters. J. Robert Hoff, Ballantyne executive vice-president, suggests: "Highlight your panel with your name in lights, for these flickering, animated letters will attract attention from a long way off." The new letters are an addition to the company's stock of changeable letters which includes sizes from 6 to 48 inches, red or black, balloon or gothic. Ballantyne letters are weatherproofed and won't chip, crack, bend or warp in any kind of weather. The baked enamel finish requires no maintenance, other than cleaning. The company also makes both indoor and outdoor attraction boards.

For more information about equipment or products mentioned in articles or advertising in this issue: Use Readers' Service Bureau Coupon, Page 19.

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This is your opportune time to modernize & increase profits.
30 YEARS
EXPERIENCE IN THE MANUFACTURE & ERECTION OF
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- SIGNS
- BOXOFFICES
- VITREOUS porcelain enamel FRONTS
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How much should you pay for In-A-Car Speakers?

there's only one true measure . . .



You pay for speakers by the year; you should buy them the same way.

There are real differences in speakers. Many speakers have to be replaced or repaired every year or two. Contrast this with speakers like Ballantyne Dub'l-Cones, where large numbers have actually been in use for 6-8 years. The real cost is obvious. At Ballantyne we've concentrated on building a line of long-life speakers. We have a complete line, from the lowest cost right on up. We build speakers that can take it in severe weather. We build speakers that can withstand shock damage and rough handling. And we build them to produce sound that enhances the motion picture.

For full information write

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A DIVISION OF ABC VENDING CORPORATION
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PROJECTOR CARBONS
Better Light! Lower Costs!
RINGSDORFF CARBON CORP. East McKeesport, Pa.

Kinner's HIGHEST QUALITY CLEANER THAT CAN BE MADE
GLASS & CHROME CLEANER
CLEANS GLASS, CHROME, POPCORN MACHINES SPARKLING CLEAN
NO SILICONE TO LEAVE FILM
SOLD BY NATIONAL THEATRE SUPPLY

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BUTTER SERVER
- Server Sales, Inc. 14

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Clip and Mail This Postage-Free Coupon Today

FOR MORE INFORMATION

This form is designed to help you get more information on products and services advertised in this issue of The Modern Theatre Section, or described in the "New Equipment and Developments" and "Literature" and news pages. **Check:** The advertisements or the items on which you want more information. **Then:** Fill in your name, address, etc., in the space provided on the reverse side, fold as indicated, staple or tape closed, and mail. No postage stamp needed.

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about PEOPLE and PRODUCT

EASTMAN KODAK Co. will have a major exhibit in the New York World's Fair, 1964-65. Kodak has leased an area of more than 75,000 square feet in the industrial area at the intersection of the Fair's main avenues. Founded in 1884, Eastman Kodak joins other leaders of U.S. industry already signed for Fair participation, including Coca-Cola Co.

J. Anthony Panuck, vice-president in charge of industrial exhibits, said: "We welcome Eastman Kodak Co. to the Fair. We know they will have a colorful and exciting presentation of photography and all of its contributions to the American way of life. Kodak is ideal for our theme in presenting to the world a clear understanding of America at work and at play."

DR PEPPER Co. syrup sales in September established a new all-time high for that month, climbing more than 4 per cent above sales for the same period of 1960. In August a similar all-time record for that month was announced, with sales gaining 10 per cent over August 1960. Sales in the company's fountain syrup department continued to gain, increasing by more than 20 per cent over the previous August. September was the 38th consecutive month of increase for that department, giving it a cumulative increase of nearly 30 per cent for the year.

Dr Pepper earnings for the nine-month-period ending September 30 were up 9½ per cent over the same period of 1960. Net earnings after income taxes reached $594,-727 as compared to $543,523 for the same period last year, a gain of $51,204.



Awards of excellence were presented to exhibitors at New Orleans by Van Myers, exhibit chairmon af the Natianal Ass'n af Concessianaires Motion Picture and Concessions Industries tradeshow. On the left, Norman Wasser, Pepsi-Cola Co., received the plaque far the "Exhibit of Most Effective Design." Herbert S. Sternberg, Continental-Apco, Inc., (right) received the plaque for the "Exhibit Booth Providing Best Contributian to Trodeshow."

THE NEW CENTURY transistorized sound system has just been installed in the personal screening room of James H. Nicholson, president of American International Pictures. Installation was made by Louis Wutke's Pembrex Theatre Supply of Los Angeles. In addition to the new sound system, the latest Century Model HH projector mechanisms with specially developed Pembrex lamphouses have also been installed.

Nicholson, who demands A-1 projection facilities, is reported highly pleased with the excellent all-around performance of the new equipment.

MANUFACTURERS' SALES of confectionery and competitive chocolate products were estimated at $102.7 million in March 1961 by the Census Bureau of the U.S. Commerce Department. Consumers made 4,232,690,000 purchases from confection venders in 1960, nearly 59 million more than in 1959, according to Vend Magazine's latest census of the industry. Vended dollar volume of packaged confection sales rose to another new high of $304,647,000 in 1960, an increase of more than $33 million from the year before. Dime bars accounted for 47 per cent of the total candy bar dollar volume.

BAYUK CIGARS, INC., acquired Mason, Au & Magenheimer Confectionery Manufacturing Co. on April 18 and assumed control of the company on June 12. M. L. Wurman, executive vice-president of Bayuk, said the present Mason management will continue and that Bayuk plans "exciting" expansion plans for the candy company. Both companies use similar distribution channels for their products.

BOXOFFICE-MODERN THEATRE:

Send me more information about the products and articles checked on the reverse side of this coupon.

Nome..... Position.....

Theotre or Circuit.....

Seating or Cor Copocity.....

Street Number .....

City..... Zone..... State.....

Fold along this line with BOXOFFICE address out. Staple or tape closed.

HAVE YOU MADE ANY IMPROVEMENTS LATELY?

We'd like to know about them and so would your fellow exhibitors. If you've installed new equipment or made other improvements in your theatre, send us the details—with photos, if possible. Or if you have any tips on how to handle some phase of theatre operations, concessions sales, etc.—faster, easier or better—let other showmen in on them. Send this material to:

The Editor
MODERN THEATRE

Fold along this line with BOXOFFICE address out. Staple or tape closed.

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BOXOFFICE-MODERN THEATRE
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KANSAS CITY 24, MO.

● THIS SIDE OUT

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- EXHIBITOR HAS HIS SAY
- FEATURE RELEASE CHART
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- SHORT SUBJECT REVIEWS
- REVIEWS OF FEATURES
- SHOWMANDISING IDEAS

BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

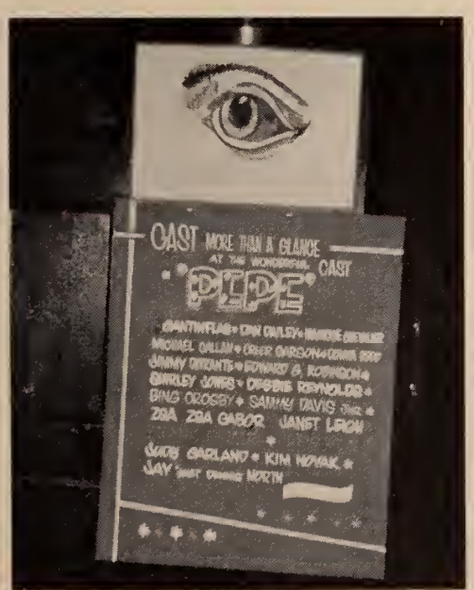
Leaflet Low in Cost But High in Performance

Even Major Theatres in England Use Printed Forms, Star Showmanship Campaigns Show

BOXOFFICE Showmandiser is fortunate to receive a packet of campaigns submitted in the Star Showmanship Year drive conducted by Circuits Management Ass'n theatres in England. The packet is by courtesy of Gordon Nimse, film promotion manager at the CMA headquarters in London.

The notations by managers indicate that promotional aid by the English distributor and the circuit headquarters is well defined and without charge. Either one or both offices commonly provide free posters for use in local promotion. The English managers always list the local-level cost of each campaign, and include such items as free posters from the distributor circuit promotion departments. We presume these are passed around from booking to booking as in the U.S.

Thus there is constant pressure on the theatre managers to accomplish successful promotions at a minimum expense, a sine qua non of good theatre operation, since desultory promotion is as fatal business-wise as is too expensive promotion.



Here's an original lobby setpiece by G. Lockyer of the Gaumont at Walsall. At tap is an attention-getter, a realistic painting of a human eye. Copy below, "Cast Mare Than a Glance at the Wonderful Cast af 'Pepe,' etc." Another card read, "Say DAD! Bring all the family ta see 'Pepe.' A fun-packed film you will enjay." Note the complete absence of superlative adjectives.

IN ALL VARIETIES

An interesting variation in English showmanship as compared to the U.S. brand is in the emphasis given on the small, very inexpensive heralds, or leaflets as they are referred to there. Of course, they are used in all forms, shapes and sizes wherever there is a printing shop, but the dozen or so CMA campaigns reveal the British showmen have developed the leaflet into a showmanship mainstay in all situations, from the large theatres such as the Gaumont in Birmingham to the small suburban house.

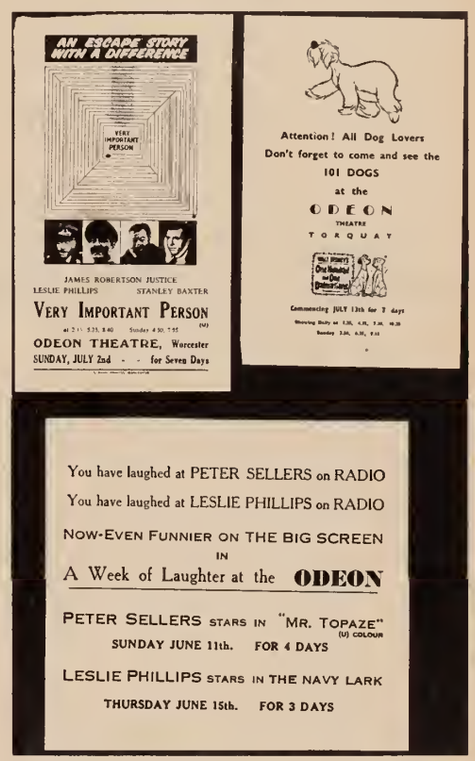
These leaflets are used for both general and particular distribution. For example, 500, 5x8 leaflets were prepared by the Odeon at Torquay for distribution at a dog show in behalf of "One Hundred and One Dalmatians." Printed on one side only and on inexpensive sulfite stock, the cost is held to a minimum.

DISTRIBUTION IS SELECTIVE

Further on the side of economy and increased effectiveness, distribution of even the low-cost leaflets is selective. No indiscriminate "throwing away" is reported; always they are passed out at selected spots bearing some relation to likely patrons. No general house-to-house coverage is noted.

In the hands of the British manager, the leaflet has become a potent promotion media.

Several campaigns included the use of a "composite page," the merchant co-op page in the U.S. In England, apparently more emphasis is given on a three-way cooperation—by the theatre, the newspaper and the participating "traders," or merchants. The result is a page featuring several merchant ads tied in with the theatre attraction via the title, star illustration, etc., as is common to all showmen; an enlarged ad taken by the theatre, plus copy and illustrations on the film.



An inexpensive device used in almost all promations by English showmen is the small leaflet, sametimes samewhat incorrectly referred ta as a thrawaway in this cauntry. The leaflet in England does nat feature large type ar large size (those reproduced above measure appraximately 5x8½ inches, and 8½x8), and commonly is printed on ane side anly. And they distinctly are nat throwaways; they are prepared with a special use in mind (a dog shaw, for example), and their distributian is carefully carried out where it is figured they will do the most gaad.

It was indicated the participating traders (merchants), as well as the theatre, pay their regular space rates in these composite pages.

One of the higher rated campaigns—ratings are given in figures by the CMA regional controller—was Tom Phillip's promotion on "One Hundred and One Dalmatians" at the Odeon in Luton. He concentrated on a dalmatian dog ballyhoo,

(Continued on next page)

The Big Adjectives Are Used Sparingly

A comparison of copy in newspaper ads, theatre and store displays, circulars, etc., in the dozen or so "Star Showmanship Year" campaigns from managers of the Circuits Management Ass'n in England indicates that the industry there doesn't believe the big adjective is very effective as a ticket seller. Following are captions and catchlines gathered from the CMA advertising:

THE MISFITS:

It Shouts and Sings With Life . . . Explodes With Love.

THE BIG SHOW:

For All the Thrills of the Circus.

PEPE:

"Pepe" is a prize package for the whole family. If you're looking for entertainment "Pepe" is your "dish."

The Great Star and Fun-Filled Movie.

SOUTH PACIFIC:

The Most Wonderful Musical Show You Have Ever Seen.

SWISS FAMILY ROBINSON:

All Aboard . . . Big Adventure Film (boat ballyhoo).

101 DALMATIANS:

It's a Comedy . . . A Mystery . . . A Thriller! It's the Film for Everyone . . . But Everyone!

RETURN TO PEYTON PLACE:

Relived the shame of the girl she called her friend! Exposed her own mother as a woman with a past! You Must See "Return to Peyton Place."

Leaflet Is Promotion Mainstay

(Continued from preceding page)
window tieups with a half dozen business firms based on plays on the title, a composite page and the crowning on the Odeon stage on Friday night during the run of the Miss Luton of 1961.

A female staffer in a dog costume took charge of two dalmatian dogs for a lobby promotion. When not busy with the dogs, the costumed girl rode a scooter around town, driven by the assistant manager, with this sign: "I've Got Only One Dalmatian . . . But at the Odeon Next Week . . . 101 Dalmatians!"

SPECIAL CARDS USED

Special display cards were used in dry cleaning shops, gasoline service stations, a Do-It-Yourself shop, radio-TV shop, a coach shop, pet shop, furnishing store, etc. Each cooperating store used a large card featuring a blowup still from the film with copy such as at the pet shop: "If it's for your pet . . . Dockerill's . . . If it's for your entertainment . . . '101 Dalmatians,' Odeon, etc."

The Luton Pictorial promotes an annual Miss Luton contest. It's a popular community event with final judging of the teenage entrants at the Town Hall and crowning of Miss Luton and the runnerup on the Odeon stage. The paper gives extensive publicity to the event, with numerous mention of the Odeon. The gross result was a crowd of 2,000 crowding the theatre for the colorful event—and a big boost for "Dalmatians."

J. R. Bee, Odeon manager at Worcester, displayed a knack of reaching the right people with the right appeal in his promotion for "Very Important Person," a comedy involving British prisoners of war which ran seven days. First was a contest inviting POW veterans to write in humorous POW experiences. This was started through the want ads; and promoted by posters at the theatre front, screen announcements and notices at headquarters of the British Legion, Rainbow Hill Ex-Servicemen's Ass'n, British Escaping Society, etc. Winning story was printed in full in a local newspaper.

Other details: brochures from head office placed in waiting rooms of doctors and dentists; 2,000, 6x3½ envelopes addressed, "FOR YOU . . . OUR VERY SPECIAL VERY IMPORTANT PERSON," with inside card reading, "Be sure to see, etc.," passed out at Conservative and Labor clubs, in letter boxes and at a number of window display cooperating shops; 2,000 "See" serviettes used for two weeks at hotels, cricket ground tea rooms, catering rooms, etc., and, of course, personal letters to officers of British Legion and other service groups.

Lobby exhibit included souvenirs from the Peninsula War of 1811 to present day.

Maximum staff cooperation helped turn what might have been a rather skimpy boxoffice for a few days into substantional business at the Odeon Theatre in Ealing, where A. E. Williams is the manager. First he arranged to have "The Big Show," a circus film, on his screen during the nearby Hanwell carnival, the first in 25 years. It was a full-scale affair with a community beauty contest, concessions, etc. On the day of the opening parade, Williams was ready. He and members of his staff, some with their children and some in animal costumes to carry out the circus theme, walked in the three-mile procession carrying a large banner (see photos top of next page) advertising the Odeon attraction.

"We think the whole population of Hanwell and Ealing was out to see the parade on this glorious sunny day," Williams reports. "We thoroughly enjoyed ourselves."

After the parade the Odeon staffers toured the carnival grounds, and also appeared at Sir Robert Fosset's Mammoth Jungle Circus and Zoo, showing at the same time as the carnival.

QUIZ CONTEST ON STAGE

Williams also promoted a "What, Where, When and Why" quiz competition on the stage of the Odeon, with girls and boys clubs in the area entering their brightest members. Other Odeon theatres in the area also had their contests. Winners in each competed in a grand finale.

The opening night of "Very Important Person" at the Gaumont Theatre in Crewe was designated Civic Night by Manager E. Barnes, to which he invited the town's very important persons! These included the mayor (His Worship and the Mayoress), town clerk, medical officer, educational officer, police inspector, chief fire officer, manager of the Crewe Arms Hotel, editor of the Crewe Chronicle, County Cloth factory advertising manager, etc. The local newspaper published a picture of the VIPs at the Odeon.

Going completely modern in ballyhoo, Barnes had a loudspeaker van touring the town and residential sections broadcasting: "Great News . . . A wonderful opportunity to see the hilarious British comedy, etc." Barnes pretty well covered the town with window displays, serviettes in cafes, hotels, bus stations, etc.

More than two months before his opening of "Pepe," G. B. Blease of the Odeon at Bolton, talked with the editors of the Bolton Standard and got them to agree to a "composite" page. For this Blease in-



Showmen in England display a sure touch in selecting disp!oy moterials which reach the people. Here's a lobby creation by Manoger G. Lockyer for "Swiss Family Robinson" ot the Gaumont Theotre in Walsoll. It's a water and weather-scorred boot bearing a skull and crossbones ot one end, bocked by a tropical islond scene ond with a display card with the simple copy, "All Aboord . . . Big Adventure Film, etc."

creased his ad space to 2 cols, 6 inches, and personally got two friends of the theatre to take ads. The newspaper lined up six other advertisers. The page featured the film title in inch-and-a-half block type, and included about 25 inches of copy about the picture and four illustrations.

Blease had several types of leaflets made up, 2,000 all together, and got laundries, news agents (inside magazines), cleaners and other selected shopkeepers to distribute them. He also got the children's section editor to use a "Pepe" outline cut in a coloring contest, the first such film tieup the newspaper had ever accepted.

A rousing rock 'n' roll teenage show drew more than a thousand "banner-waving, screaming" teeners to the Gaumont in Wolverhampton. It opened at 10 a.m. on a Saturday, instead of just before midnight as is done commonly in this country. Manager J. Alexander was able to get the local Chronicle to sponsor the event in connection with the teenager section which it publishes.

PAPER HELPS ON EXPENSE

The Chronicle donated 25 pounds toward hiring of the bands and publicized the show as the Beat Bar Special (admission 2 shillings).

Illustrative of copy restraint characteristic of the English showman is a leaflet prepared by J. L. Smith of the Odeon in Loughborough for a four-day showing of "Mr. Topaze" and three days of "The Navy Lark," which star Peter Sellers and Leslie Phillips, Britain's top comedians. But despite this offering of the nation's highest comedy talent, leaflets prepared by Smith contained only one comparative adjective, and no superlatives. The copy simply stated, "You have laughed at Peter Sellers on radio . . . You have laughed at Leslie Phillips on radio, etc." (see reproductions at beginning of this article). The leaflet measured approximately 7½x8.

A staffer dressed in gown and mortar cap to resemble a school teacher toured all parts of town wearing a small sign, "Let Peter Sellers teach you how to laugh in 'Mr. Topaze.'" A doorman in his uniform accompanied the teacher passing out the leaflets.



Example of Staff Cooperation in Promotion



Apparently it is camman far the entire staff ta participate in pramatians by English theatres. An autstanding example cames fram the Odean Theatre in the Narthfields, Ealing, sectian. When the adjacent cammunity af Hanwell held its first carnival in 25 years, Odean Manager A. E. Williams baaked a circus film, "The Big Shaw" (the carnival included a circus-zaa) and arganized his staff af seven, tagether with members af their families, inta a pramatian team ta explait the film via participatian in the carnival parade and taurs af the carnival graunds. Abave, left, shaws the Odean team with the banner, and at right are a cauple af staff members in castumes.

Talented Staffer Entertains Patrons; Usher Starts Word for 'Navarone'

Talented theatre employes can come in handy to keep patrons in the mood for entertainment during intermissions and prior to showings. That's the finding of Arthur Wallace, manager of the Belmont Theatre in Los Angeles.

Wallace discovered that one of the theatre employes plays the guitar and sings popular songs. During intermissions, when patrons are crowding around the concession stand, the strolling employe entertains.

Wallace has found that the idea brings the patron in closer touch with the manager and employes and results in elimination of much patron impatience while waiting for snack bar service.

Sam Mills had an effective ballyhoo on "The Guns of Navarone" when it played at the Strand Theatre, Lexington, Ky. Mills dressed an usher in a guard's uniform, which he made at the theatre. The uniform consisted of an old doorman's hat, with badge, shirt, pants and a toy pistol and holster. Sam then gave the usher a brief case posted with the copy: "CONFIDENTIAL . . . The Most Exciting Motion Picture You Will Ever See! Now at . . . etc." The boy walked around town, stopped in busy stores, and otherwise made his presence known. The usher also rode the street cars in Lexington during the busy hours and sat in front so the people could see him as they got on. All in all, this was a pretty smooth way of merchandising this movie and creating word-of-mouth!

A truck, passenger car ar Jeep may caver mare territary but a hand cart cambinatian may give just as much effective expasure far the picture message simply because it can be rauted thraugh the areas where the mast patential patrans are. And its slawer matian can be an asset! F. A. Cannett, manager af the Gaumant Theatre in Weymauth, England, prepared inexpensive leaflets which he had the handcart pusher pass aut as he walked thraugh the main centers at the sea share tawn where windaw and display sites are nat abtainable.

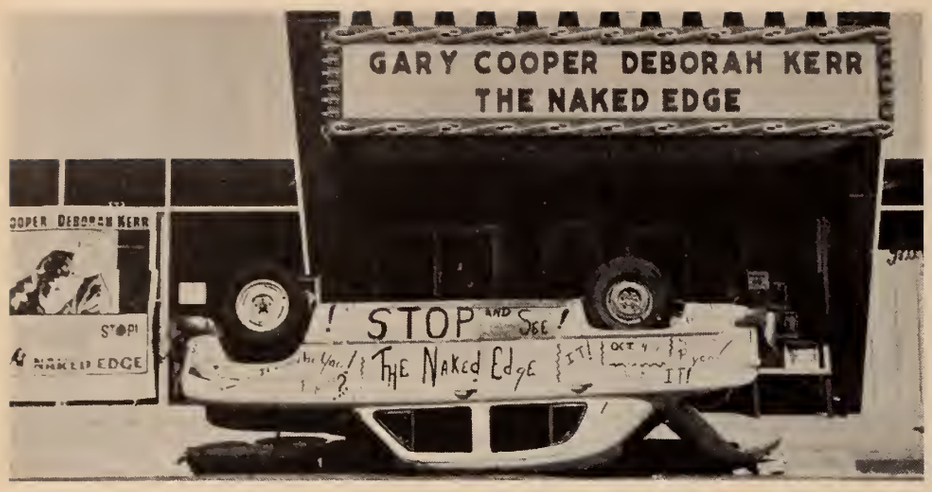
Caroline 'Parrish' Set Contrasts Leaf Farms

The Earl Theatre at Ahoskie, N.C., is in the tobacco country, so when Carroll Askew, Earl manager, announced "Parrish," he put up a special three-sheet board in front with signs, "See the Difference in How Tobacco Is Grown in Connecticut Than in North Carolina," which got excellent attention.

Askew reports he had his cashier make new curtains for the boxoffice from a material which looks like it was designed for theatres. It has the names of famous theatres and reproductions of theatre tickets on it. He says it adds class to the theatre.

Travel Hints Booklet Is 'September' Giveaway

Fabian's Palace in Albany, N.Y., placed on a table near the exit section of the lobby, for pickup by patrons, small, attractive "Passports to Travel Hints," from the stars of "Come September" prior to opening. Stamped on the back of each booklet was "Palace Theatre, Albany, N.Y., and the starting date. The giveaway, which includes photographs of Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin and Walter Slezak, as well as scenes from the film, has capsuled information on passports, vaccinations, traveler's checks, foreign currency, size translator, handy money converter, etc. It is available from Universal.



The off-beat or out-of-place always gets attention. John Pilcher, who designates himself as promotion manager of the Nu Vu Theatre in the town of Tremonton, Utah, went to a wrecking yard and borrowed a junk car, which he turned over in front of the theatre with a truck and hoist, and painted it up to make a sturdy attention-getter for "The Naked Edge."

U-I, Hearst Publications Join Forces on 'Street'

Universal - International and Hearst Publications have set a promotional tieup on "Back Street," involving the Sunday Pictorial Review sections in nine cities, Harper's Bazaar, Good Housekeeping and Cosmopolitan magazine.

The cover of the Sunday Pictorial Review section of the Hearst newspapers October 15 featured "Back Street" in a series of campaign color drawings. There was a Louella Parsons feature story on John Gavin with a color shot of the actor. "Back Street" ads appeared in the sections in Baltimore, Boston, Chicago, Los Angeles, Milwaukee, New York, Pittsburgh, San Francisco and Seattle tied in with the openings of the picture.

Harper's Bazaar, whose models appear in a sequence in "Back Street," featured the picture in an October story and picture layout and a special ad. U-I produced a 12-page booklet in two colors, titled, "Susan Hayward, Star of 'Back Street,' Reveals Harper's Bazaar's Secret Beauty Formula," which is available to theatres participating in the initial round of key city openings. Space is provided for theatre imprints.

Good Housekeeping provided U-I with a list of 22,000 women's club leaders from coast to coast who will receive a letter from Susan Hayward about "Back Street." The magazine featured an advertisement in its October issue.

Cosmopolitan, which originally ran the Fannie Hurst story "Back Street" as a serial, is using editorial material and advertising on the picture.

The Hearst publications involved have a combined circulation of 10,000,000 and an estimated readership of 35,000,000.



Odd-Ball Stunt

There's no doubt the midnight show allows a wide variety of program matter—scary, gruesome, tearfully dramatic to what-not! Everything imaginable has been tried, no doubt, but here's a goofy gustatory stunt staged at a drive-in that's unique for Showmandiser. Apparently teenagers relish odd stuff as well as horror.

Bill Samuel, manager of the Majestic Theatre in Eastland, Tex., didn't know whether any teenagers would volunteer for a goldfish (right from the bowl) eating contest he advertised for a midnighter sometime ago, but he sends along a photo (which the local newspaper published) to show that his challenge was accepted. Finalists were two girls, who downed the finny creatures to the shrieks and squeals of a youthful audience. We don't know if any boys competed in the squeamish event.

Coffin-Dummy Display Clicks in Small Town

A good promotion sweetens the boxoffice! A coffin borrowed from a funeral establishment with a manikin from a dress shop was "real, different and quite effective" as a lobby display at the Nu Vu Theatre in Tremonton, Utah, in behalf of "The Mummy."

John Pilcher reports the promotion cost nothing! And it stirred up interest around town and paid off on opening night.

A pot of mums at the head of the coffin completed the display.

Page Co-Op on Art Films

At Norwich, Conn., Bob Howell, manager at the newly reopened Palace, sold downtown merchants on a full page of cooperative advertising hailing the start of an art film policy.

Scooter Parade Used To Sell 'September'

A motor scooter parade, led by a Jeep driven by a girl dressed in a bridal gown, introduced "Come September" in Sacramento, Calif., for Manager John Reidt of the Esquire Theatre. A local scooter distributor arranged for the parade with a scooter club in return for a display in the theatre lobby.

The Jeep distributor loaned the Jeep to lead the parade. All the vehicles carried publicity on the picture as the parade toured downtown streets and around the state fairgrounds where the state fair was in progress.

Two young men were stationed at the entrance to the fairgrounds to hand out "Passport to Travel Hints" furnished free by the film distributor.

Reidt secured 21 good high traffic locations for window tieins that would remain throughout the run of the picture. Window tieups were set with three large stores of the chain that sponsored the "Come September" trip-to-Rome contest, and response, said Reidt, was terrific.

Reidt was the first theatreman to ever get a tiein with the two leading local bridal stores where displays featured two large blowups of Gina Lollobrigida in a bridal gown.



Vehicles slated to parade downtown Sacramento, Calif., streets for "Come September" are shown here lined up to begin the trip. The parade of motor scooters was led by a girl dressed as a bride driving the Jeep.

Reidt sneak-previewed the film, then had one of the local radio stations tape record interviews with patrons who had seen the picture. These comments were used in theatre advertising on radio during the first week of the run.

A distributor of books and magazines secured displays in 100 stores advertising the film and theatre along with the book.

Title Tune Sells 'Teenage'

Mrs. Polly Council, Wakelon Theatre, Zebulon, N.C., had the local radio station use the title record from "Teenage Millionaire" on all teenage shows a week in advance of playdate and during the run of the picture. She posted a one-sheet in the lobby a week in advance telling about the free record giveaway to teenagers.

Jim Jellico Is Ad Head

Jim Jellico is the advertising manager for Howell Theatres, which headquarters at Smithfield, N.C.

An interpretive analysis of lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department alsa serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓝ Naturama; Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denates BOXOFFICE Blue Ribban Award; ◎ calar phatagraphy. Far listings by company in the order af release, see FEATURE CHART.

REVIEW DIGEST
AND ALPHABETICAL INDEX

ǂ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary ǂ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2506	◎Absent-Minded Professor, The	(97)	Comedy Drama	BV	2-27-61	ǂ	ǂ	ǂ	ǂ	ǂ	+	ǂ	13+
2550	◎Ada (108) ©		Drama	MGM	8- 7-61	+	+	+	+	+	+	+	7+
2552	After Mein Kampf	(74)	Semidoc'y	Brenner	8-14-61	±	±	−	+				3+3−
2546	◎Alakazam the Great	(84)	Cartoon Feature	AIP	7-17-61	+	ǂ	+	ǂ	+	ǂ		9+
2516	◎All Hands on Deck (98) ©		Farce-Comedy	20th-Fox	4-17-61	±	±	±	+	±	+		6+4−
2514	◎All in a Night's Work	(94)	Comedy	Para	3-27-61	ǂ	+	+	+	+	+	+	8+
2509	Amazing Mr. Callaghan, The (82)		Adventure Melodrama	Atlantis	3-13-61	±							1+1−
2574	Anatomist, The (73)		Dr.	Gordon-SR	10-30-61	±	−		±				2+3−
2562	Anatomy of a Psycho (75)		Dr.	SR	9-18-61	−							1−
2524	Angel Baby (97)		Drama	AA	5-15-61	ǂ		±	ǂ	+	±	+	8+2−
2548	Anna's Sin (86)		Drama English-dubbed	Atlantis	7-24-61	±					±		2+2−
2549	Armored Command (99)		War Dr.	AA	8- 7-61	+			+		+	±	4+1−
2518	◎Atlantis, The Lost Continent	(91)	Science-Fiction	MGM	4-24-61	ǂ	+	±	+	ǂ	+	+	9+1−
2541	◎Atlas (84)		Spec. VitaScope	Filmgroup	7- 3-61	+							1+
	—B—												
2570	◎Back Street (107)		Drama	U-I	10-16-61	ǂ	ǂ	+	ǂ	+	+	±	10+1−
2569	Badjao (100)		Action Dr.	Parallel	10-16-61	±		+	+	+			4+1−
2545	Battle at Bloody Beach, The	(80)	© War Drama	20th-Fox	7-17-61	+	±	±	+	+	±	±	7+4−
2517	Behind the Mask (85)		Dr.	5howcorp	4-24-61	+							1+
2517	Bernadette of Lourdes	(91)	Religious Drama	Janus	4-24-61	±			+				2+1−
2531	Beware of Children (80)		Com.	AIP	6- 5-61	+	+		+		±		4+1−
2526	◎Beyond All Limits (100)		Dr.	Omat	5-15-61	ǂ							2+
2556	◎Big Gamble, The (100)	©	Ad. 20-Fox		8-28-61	+	±	+	+	+	+	+	7+1−
2528	◎Big Show, The (113)	©	Dr. 20th-Fox		5-22-61	ǂ	+	±	+	ǂ	+	ǂ	10+1−
2520	◎Bimbo the Great (87)		Circus Dr.	WB	5- 1-61	+	±	±	+	−	±	−	5+5−
2566	Black Pit of Dr. M (71)		Ho.	UPRO	8- 2-61	±							1+1−
2504	Black Sunday (84)		Horror Dr.	AIP	2-20-61	+	+	+	ǂ	ǂ	+	+	9+
2516	Blast of Silence (77)		Drama	U-I	4-17-61	+	±	±	ǂ	+	±		7+3−
2560	◎Blood and Roses (74)	Ⓣ	Dr.	Para	9-11-61	±	±	±	+	±	±	±	7+6−
2566	Boy Who Caught a Crook (72)		Ac.	UA	10- 2-61	+	−	±	±		−		3+4−
2543	Brainwashed (78)		Dr.	AA	7-10-61	±		ǂ	ǂ	+	+		7+1−
2568	◎Breakfast at Tiffany's (115)		C'y	Para	10- 9-61	ǂ	+	ǂ	ǂ	ǂ	+	+	11+
2554	Bridge to the Sun (112)		Drama	MGM	8-21-61	ǂ	+	+	ǂ	+	ǂ		9+
2534	◎By Love Possessed (116)		Drama	UA	6-12-61	+	±	±	ǂ	+	+	+	8+2−
	—C—												
2512	◎Canadians, The (85)	©	Dr.	20th-Fox	3-20-61	±	±	−	+	+	+	±	6+4−
2551	Cat Burglar, The (65)		Ac Dr.	UA	8-14-61	±					+		2+1−
2558	Claudelle Inglish (99)		Dr.	WB	9- 4-61	±	±	±	+	+	+	±	7+4−
2550	Cold Wind in August (80)		Dr.	Aidart	8- 7-61	+	±	+	+	±	±	+	7+3−
2544	◎Come September (112)	©	Com.	U-I	7-10-61	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2549	Creature From the Haunted Sea	(60)	Horror Spoof	Filmgroup	8- 7-61	+							1+
2521	Cry Freedom (90)		Dr.	Parallel	5- 8-61	±	+	+	+				4+1−
2521	◎Curse of the Werewolf, The	(91)	Horror Drama	U-I	5- 8-61	ǂ		ǂ	ǂ		+	+	8+
	—D—												
2528	◎David and Goliath (93)	©	Biblical Spectacle	AA	5-22-61	+	±	+	ǂ	+	±	±	8+3−
2559	Day the Sky Exploded, The	(80)	Science-Fiction	Excelsior	9-11-61	+							1+
2512	Days of Thrills and Laughter (93)		Comedy Compilation	20th-Fox	3-20-61	ǂ	+	+	ǂ	±	ǂ	+	10+1−
2515	◎Dead One, The (70)		Horror	SR	4- 3-61	±							1+1−
2535	◎Deadly Companions, The (90)		Panav'n, Western	Pathe-America	6-12-61	ǂ		+	ǂ	+	+		7+
2547	Dentist in the Chair (84)		Com.	Ajay	7-24-61	ǂ		+		ǂ	±		6+1−
2564	◎Devil at 4 O'Clock, The	(127)	Adv. Dr.	Col	9-25-61	ǂ		ǂ	ǂ	ǂ	+		9+
2573	Devil's Hand, The (71)		Horror-Terror	Crown-SR	10-30-61	±							1+1−
2508	◎Don Quixote (110)		Classic Dr.	MGM	3- 6-61	ǂ	ǂ		ǂ	−	ǂ	ǂ	10+1−
2527	◎Dr. Blood's Coffin (92)		Ho.	UA	5-22-61	−	±	−	+		±	±	4+5−
	—E—												
2490	◎Exodus (212) 5uper-Panavision 70		Drama	UA	12-26-60	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2562	Explosive Generation, The	(90)	Dr.	UA	9-18-61	+	+		+	ǂ	±		6+1−
	—F—												
2520	Fabulous World of Jules Verne, The	(81)	Novelty Adv.	WB	5- 1-61	ǂ	+	+	+	+	ǂ	ǂ	10+
2542	◎Fanny (133)		Com. Dr.	20th-Fox	7- 3-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2557	Fast Set, The (84)		Comedy Audubon-SR		9- 4-61	±							1+1−
2526	◎Ferry to Hong Kong (103)	©	Adventure Drama	20th-Fox	5-15-61	+	−	+		−	+		3+2−
2516	◎Fiercest Heart, The (91) ©		Outdoor Drama	20th-Fox	4- 3-61	+	±	±	+	±	+	+	7+3−
2531	Five Golden Hours (90)		Comedy	Col	6- 5-61	+	−	±	+	±	±	±	6+5−
2507	Five Guns to Tombstone (71)		W'n	UA	3- 6-61	±	±	±	±	+	±		6+5−
2563	Flight That Disappeared, The	(72)	Science-F'n	UA	9-25-61	+	±	±	±	ǂ		±	7+4−
2538	Follow a Star (102)		Comedy	Zenith	6-19-61	±	−				+	±	3+3−
2548	◎Francis of Assisi (105) ©		Religious Drama	20th-Fox	7-24-61	ǂ	±	+	ǂ	+	+	ǂ	10+1−
2507	Frontier Uprising (68)		W'n	UA	3- 6-61	+	+	±	±	+	±		6+3−
	—G—												
2523	Gambler Wore a Gun, The (67)		W'n.	UA	5-15-61	±	±		±		±		4+4−
2531	Get Outta Town (65)		My.	Sterling W'ld	6- 5-61	±							1+1−
2533	◎Gidget Goes Hawaiian (102)		C/M.	Col	6-12-61	+	−	+	+	ǂ	ǂ	+	8+1−
2542	◎Girl in Room 13, The (79)			Astor	7- 3-61	+							1+
2563	Girls on the Run (64)		Mys.	Astor	9-25-61	±							1+1−
2495	◎Go Naked in the World	(103)	© Drama	MGM	1-23-61	+	ǂ	+	ǂ	±	+	±	9+2−
2544	Goodbye Again (120)		Dr.	UA	7-10-61	+	+	ǂ	ǂ	+	±	ǂ	10+1−
2481	Great Impostor, The (112)		Dr.	U-I	11-28-60	ǂ	ǂ	+	ǂ	ǂ	ǂ	+	12+
2560	Great War, The (118)		Drama	Lopert	9-11-61	+	±		ǂ	+		ǂ	7+1−
2540	Green Helmet, The (88)		Ac.	MGM	6-26-61	+	−	+	±	±	+	±	6+4−
2556	◎Greyfriars Bobby (91)		Drama	BV	8-28-61	ǂ	+	ǂ	+	ǂ	ǂ	ǂ	12+
2529	Gun Fight (62)		Western	UA	5-29-61	±	±		+	+	−		4+3−
2533	◎Guns of Navarone, The (155)	©	War Adventure	Col	6-12-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
	—H—												
2488	Hand in Hand (75)		Dr.	Col	12-19-60	+	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2572	Head, The (95)		Horror	Trans-Lux	10-23-61	+	−	−	+	±	−		3+4−
2513	◎Hippodrome (96)		Action, (English-dubbed)	Cont'l	3-27-61	+	+		+		+		4+
2535	Hitler's Executioners (78)		Documentary	Vitalite	6-12-61	±		ǂ					3+1−
2539	Homicidal (87)		Mys.	Col	6-26-61	+	ǂ	+	+	ǂ	+	+	9+
2546	◎Honeymoon Machine (87)	©	Comedy	MGM	7-17-61	ǂ	+	+	ǂ	ǂ	ǂ	+	11+
2506	Hoodlum Priest, The (101)		Dr.	UA	2-27-61	ǂ	ǂ	+	ǂ	ǂ	+		10+
2530	◎House of Fright (80)		C Ho.	AIP	5-29-61	+	±	±	+		±		5+3−
2565	Hustler, The (134)	©	Drama	20th-Fox	10- 2-61	+	+	+	ǂ	ǂ	ǂ	ǂ	11+
	—I—												
2556	Invasion Quartet (87)		Com-Dr.	MGM	8-28-61	±	±	+	+	+	+		6+2−
	—J—												
2574	Judgment at Nuremberg (189)		Dr.	UA	10-30-61	ǂ		ǂ	ǂ	ǂ			8+
	—K—												
2536	◎King in Shadow (78)		Historical Dr.	Exclusive	6-12-61	+							1+
2571	◎King of Kings (161) Ⓣ		Religious Drama	MGM	10-23-61	ǂ	ǂ	ǂ	ǂ	ǂ		ǂ	12+
2540	King of the Roaring 20's	(106)	Cr. Drama	AA	6-26-61	+	+	±	ǂ	+	+	+	8+1−
	—L—												
2533	◎Ladies Man, The (106)		Com.	Para	6-12-61	ǂ	±	+	+	ǂ	+	±	9+2−
2561	◎Last Rebel, The (83)		Adv. Dr.	Sterling World	9-18-61	+							1+
2532	◎Last Sunset, The (112)		W'n.	U-I	6- 5-61	ǂ	±	±	ǂ	+	+	+	9+2−
2529	Last Time I Saw Archie, The	(98)	Comedy	UA	5-29-61	+	+	±	ǂ	+	+		7+1−
2505	League of Gentlemen, The (113)		Comedy-Drama	Kingsley	2-27-61	ǂ	ǂ	ǂ		ǂ	ǂ	+	11+
2563	Lisette (83)		Action	Medallion	9-25-61	−							1−
2502	Long Rope, The (61)	©	W'n.	20th-Fox	2-13-61	+	ǂ	±	±	+	+		7+2−
2513	Look in Any Window (87)		Dr.	AA	3-27-61	+	−	−	±	±	±	−	4+6−
2549	◎Loss of Innocence (99)		Dr.	Col	8- 7-61	ǂ	+	+	ǂ	+	ǂ		9+
2534	◎Love in a Goldfish Bowl (87)		Comedy/Songs	MGM	6-12-61	+	±	±	+	−	±	+	6+4−
	—M—												
2524	Mad Dog Coll (88)		Ac Dr.	Col	5-15-61	+	+	±	+	+	±	±	7+3−
2552	◎Magic Boy (75)		Cartoon Feature.	MGM	8-14-61	ǂ	+	+	+	ǂ			7+
2512	Mailbag Robbery (70)		Ac.	Tudor	3-20-61	+							1+
2541	Man in the Moon (98)		Com.	Trans-Lux	7- 3-61	+	+	+	+		+	ǂ	7+
2562	Man-Trap (93)		Ac Dr.	Para	9-18-61	+	±		+	+	±		5+2−
2554	◎Marines, Let's Go (104) ©		Service comedy	20th-Fox	8-21-61	±	±	±	+	±		±	6+5−
2573	Mark, The (127)	©	Drama	Cont'l	10-30-61	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
2546	Mary Had a Little (83)		Comedy.	UA	7-17-61	±	±	−	+	−			3+4−
2525	◎Master of the World (104)		Science-Fiction Drama	AIP	5-15-61	ǂ	ǂ	±	ǂ	ǂ	ǂ	+	12+1−
2532	Matter of Morals, A (90)		Drama	UA	6- 5-61	+	+	+	+	+	+	±	7+1−

REVIEW DIGEST

AND ALPHABETICAL INDEX

In the summary ## is rated 2 pluses, = as 2 minuses. ## Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G.	Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Magazine Parents'	New York Daily News	Summary
	2518	Mein Kampf (117)		Documentary	Col	4-24-61	+	##		+	+	##	##	9+
	2504	⊙Mighty Crusaders, The (87) ©		Spectacle	Falcon-SR	2-20-61	±		−					1+2−
	2523	⊙Minotaur, The (92) ©		Adv.	UA	5-15-61	+	±	±	+		−		4+3−
	2537	⊙Misty (92) ©		Youth Classic	20th-Fox	6-19-61	##	+	+	##	##	##	##	12+
	2535	⊙Morgan the Pirate (93) ©		Adv.	MGM	6-12-61	+	+	+	+	±	±	±	7+3−
	2538	Most Dangerous Man Alive (82)		SF	Col	6-19-61	+	−	−		±	−	−	2+5−
	2569	Mr. Sardonicus (90)		Ho.	Col	10-16-61	+	−	+	+		±	±	5+3−
		—N—												
	2543	Naked Edge, The (102)		Susp. Dr.	UA	7-10-61	##	±	+	##	+	##	##	11+1−
	2545	Naked Road, The (74)		Melo.	Zison Ent	7-17-61	−							1−
	2519	⊙Nature Girl and the Slaver (70)		Adv.	UPRO	5- 1-61	±							1+1−
	2553	Never Take Candy From a Stranger (82)		Psychological Dr.	Omat	8-21-61	+							1+
	2536	⊙Nikki, Wild Dog of the North (73)		Outdoor Drama	BV	6-12-61	+	+	+	+	##	##	+	9+
	2574	Ninth Bullet, The (90)		Adventure Dr.	Audubon-SR	10-30-61	##							2+
		—O—												
	2527	⊙On the Double (92)		Panavision Comedy	Para	5-22-61	##	±	+	##	##	##	##	12+1−
	2514	⊙One-Eyed Jacks (141) Ⓥ		Dr.	Para	3-27-61	##	##	##	##	##	+	##	13+
	2555	One Plus One (114)		Or.	SR	8-28-61	±	±		+	+	±		5+3−
	2510	Operation Bottleneck (78)		Ac.	UA	3-13-61	+	±		±	+	−		4+3−
	2554	Operation Camel (74)		Serv. Comedy	AIP	8-21-61	±							1+1−
	2509	Operation Eichmann (92)		Orama	AA	3-13-61	##	+	−	##	±	+	+	8+2−
		—P—												
	2523	⊙⊙Parent Trap, The (124)		Comedy	BV	5-15-61	##	##	+	##	##	##	##	13+
	2566	Paris Blues (98)		Orama/Jazz	UA	10- 2-61	##	+	+		+	+		6+
	2510	⊙Parrish (137)		Orama	WB	3-13-61	##	##	±	+	##	+	##	11+1−
	2509	Passport to China (75)		Ac.	Col	3-13-61	+	±		+		±	±	5+3−
	2520	⊙Pharaoh's Woman, The (88) ©		Costume Orama	U-I	5- 1-61	±	±	±	+		−		4+4−
	2559	⊙Pirate and the Slave Girl, The (87)		Adv.	Crest-SR	9-11-61	+							1+
	2567	⊙Pirates of Tortuga (97) ©		Adv	20-Fox	10- 9-61	+		±	+	±	±		5+3−
	2552	⊙Pit and the Pendulum, The (85) ©		Horror Orama	AIP	8-14-61	+	+	+	+	##	+	±	8+1−
	2519	⊙⊙Pleasure of His Company, The (114)		Comedy	Para	5- 1-61	##	+	+	##	##	##	+	11+
	2501	Police Dog Story (61)			UA	2-13-61	+	±	±	±	±	−	±	6+6−
	2515	Portrait of a Mobster (108)		Crime Drama	WB	4- 3-61	##	##	+	##	+	±	+	10+1−
	2522	Portrait of a Sinner (96)		Or.	AIP	5- 8-61	##		+					3+
	2511	⊙Posse From Hell (89)		W'n	U-I	3-20-61	±	+	+	+	##	±		7+2−
	2530	⊙Primitive Paradise (66)		Documentary	Excelsior	5-29-61	##	+		##		##		7+
	2570	Pure Hell of St. Trinian's, The (94)		Farce	Cont'l	10-16-61	±	−				±	+	3+3−
	2573	⊙Purple Hills, The (60) ©		Western	20th-Fox	10-30-61	+		+		±	+		4+1−
		—Q—												
	2561	Queen of the Pirates (80) Ⓢ		Sea Adv. (Eng-dubbed)	Col	9-18-61	+					±	±	3+2−
	2516	Question 7 (110)		Dr.	DeRochemont	4- 3-61	##		±	##	+	##	##	10+1−
		—R—												
	2516	Raisin in the Sun, A (128)		Or.	Col	4- 3-61	##	##	##	##	##		##	12+
	2551	Rebellion in Cuba (80)		Doc Dr.	IFD	8-14-61	±					+		2+1−
	2564	Respectful Prostitute, The (74)		Dr. (Eng-dubbed)	Times	9-25-61	±		±					2+2−
	2522	⊙Return to Peyton Place (122) ©		Orama	20th-Fox	5- 8-61	##	+	+	##	##	−	+	9+1−
	2529	⊙Revolt of the Slaves (100) ©		Action Spectacle	UA	5-29-61	+	±		+		±		4+2−
	2526	Right Approach, The (92) ©		Orama/Music	20th-Fox	5-15-61	+	−	±	+	−	±	±	5+5−
	2519	⊙Ring of Fire (91)		Outdoor Action	MGM	5- 1-61	+	##	+	##	+	±	±	9+2−
	2568	Risk, The (81)		Drama	Kingsley	10- 9-61	+			+			+	3+
	2511	Rocket Attack, U.S.A. (66)		Melodrama	Exploit-Brenner	3-20-61	±							1+1−
	2524	⊙Romanoff and Juliet (112)		Com.	U-I	5-15-61	##	+	+	##	##	+	##	11+
	2557	Rommel's Treasure (85)		Ac.	Medallion	9- 4-61	+							1+
	2564	Ruffians, The (86)		Susp. Or. (Eng-dubbed)	Ellis	9-25-61	+							1+
		—S—												
	2506	Sanctuary (90) ©		Drama	20th-Fox	2-27-61	+	+	+	##	+	+	+	8+
	2558	Sand Castle, The (70)		True-Life Fantasy	DeRochemont	9- 4-61	##					##	+	5+
	2515	Saturday Night and Sunday Morning (90)		Orama	Cont'l	4-17-61	+	##			##	##	##	9+
	2464	⊙Savage Innocents, The (89) Ⓣ		Adv. Or.	Para	9-26-60	##	##	+	##	##	+	±	11+1−
	2551	Scream of Fear (81)		Susp. Or.	Col	8-14-61	+	+	+	+	+	##	+	8+
	2569	Season of Passion (92)		Or.	UA	10-16-61	+	±	##	##	±			7+2−
	2567	Secret of Deep Harbor (70)		Dr.	UA	10- 9-61	±		−	±	±		−	3+5−
	2550	⊙Secret of Monte Cristo, The (80) ©		Adv. Dr.	MGM	8- 7-61	+	+	±		±	±		5+3−
	2511	Secret Partner, The (91)		My.	MGM	3-20-61	+	+	±	##	±	##	+	9+2−
	2513	Secret Ways, The (112)		Dr.	U-I	3-27-61	+	+	−	+	+	+	+	6+1−
	2522	⊙Serengeti (84) Documentary		Adventure	AA	5- 8-61	##	##				##		6+
	2561	Sergeant Was a Lady, The (72)		Service Comedy	U-I	9-18-61	+	±		±	±	−		4+4−
	2570	Seven Women From Hell (88) ©		Action Dr.	20th-Fox	10-16-61	+	±	−	+	+			4+2−
	2516	Shadows (87)		Orama	Lion Int'l	4-17-61	+	+	##	+	+	+	##	9+
	2521	Shadow of the Cat, The (79)		Horror Drama	U-I	5- 8-61	+		±	+		+	±	5+2−
	2539	Silent Call, The (63)		C Dr.	20th-Fox	6-26-61	±		+		+	+		4+1−
	2547	⊙Sins of Mona Kent, The (75)		Orama	Astor	7-24-61	+							1+
	2505	⊙Sins of Rachel Cade, The (123)		Drama	WB	2-27-61	##	+	+	##	±	##	+	10+1
	2504	Sins of Youth (82)		Or.	Janus	2-20-61	±						−	1+2−
	2528	Snake Woman, The (68)		Horror	UA	5-22-61	±	±	−	±	±	−	±	5+7−
	2502	Sniper's Ridge (61) ©		Dr.	20th-Fox	2-13-61	−	+	+	±	±	±		5+4−
	2530	⊙Snow White and the Three Stooges (107) ©		Fant'y	20th-Fox	5-29-61	##	±	−	##	+	+	+	8+2−
	2560	⊙Splendor in the Grass (124)		Dr.	WB	9-11-61	##	##	##	##	##	##	##	14+
	2525	⊙Steel Claw, The (96)		Ac.	WB	5-15-61	±	+	−	+	±	±	±	6+5−
	2536	Stop Me Before I Kill! (93)		Suspense Dr.	Col	6-12-61	+	+	+		±	+	+	6+1−
	2558	⊙Sun Lovers Holiday (65) ©		Novelty	Astor	9- 4-61	±							1+1−
	2568	⊙Susan Slade (116)		Orama	WB	10- 9-61	±	+	±	+	+	±		6+3−
		—T—												
	2539	⊙⊙Tammy Tell Me True (97)		Com. Dr.	U-I	6-26-61	+	±	+	##	+	##	±	9+2−
	2515	Teacher and the Miracle, The (88)		Religious Drama	President	4-17-61	+			±		±	+	4+2−
	2555	Teenage Millionaire (84)		Musical (some color is used)	UA	8-28-61	+	±	±	±	+	−		5+4−
	2514	Terror of the Tongs, The (80)		Ac.	Col	3-27-61	+	±		+		+	±	5+2−
	2543	⊙Thief of Baghdad (90) ©		Ad. Fantasy	MGM	7-10-61	+	+	±	+	±	+	+	7+2−
	2534	Three Blondes in His Life (73)		Mystery	Cinema Assoc	6-12-61	±		−		±			2+3−
	2559	Three on a Spree (83)		Comedy	UA	9-11-61	+	±		+		−	±	4+3−
	2557	⊙Thunder of Drums, A (97) ©		Outdoor Orama	MGM	9- 4-61	+	+	±	+	+	##	##	9+1−
	2542	Time Bomb (92)		Suspense Dr.	AA	7- 3-61	+					±		2+1−
	2498	⊙Tomboy and the Champ (92) Comedy-Orama			U-I	1-30-61	+	±		+		+		4+1−
	2572	Town Without Pity (105)		Dr.	UA	10-23-61	##	+	+	##	±		##	9+−
	2510	⊙⊙Trapp Family, The (106) Comedy-Drama			20th-Fox	3-13-61	+	+	±	+	±	+	±	7+3−
	2541	Trouble in the Sky (76)		Action-Or.	U-I	7- 3-61	±					+		2+1−
	2548	Truth, The (Le Verite) (127)		Or., Eng.-dubbed	Kingsley	7-24-61	##	+		##			##	7+
	2544	20,000 Eyes (61) ©		Or.	20th-Fox	7-10-61	+		±	+	+	±		5+2−
	2525	⊙Two Loves (100) ©		Drama	MGM	5-15-61	##	##	+	##	+	##	+	11+
	2538	⊙Two Rode Together (109)		Dr.	Col	6-19-61	##	+	±	##	±	##	+	10+2−
	2565	Two Women (105)		Dr. (Eng dubbed) Also with titles	Embassy	10- 2-61	##	##	##	##		##	##	12+
		—U—												
	2545	⊙Upstairs and Downstairs (100)		Comedy	20th-Fox	7-17-61	##	##	+			+	+	7+
	2553	Unstoppable Man, The (68)		Suspense Drama	Sutton	8-21-61	+							1+
		—V—												
	2540	⊙Voyage to the Bottom of the Sea (105) ©		Ad.	20th-Fox	6-26-61	+	+	+	##	+	±	+	8+1−
		—W—												
	2527	⊙Warrior Empress, The (87) ©		Action-Adventure	Col	5-22-61	±	±	±	+	+	±	±	7+5
	2515	Watch Your Stern (88)		Com.	Magna	4- 3-61	+	±	##	##				6+1−
	2567	⊙West Side Story (115) Panavision, Musical		Or.	UA	10- 9-61	##	##	##	##	##	##		12+
	2532	When the Clock Strikes (72)		Mystery	UA	6- 5-61	±	−	±	+	±	−		4+5−
	2537	⊙Wild in the Country (114) ©		Drama/Songs	20th-Fox	6-19-61	+	±	±	+	±	±	+	7+4−
	2565	Wild Youth (73)		Or.	Cinema Assoc	10- 2-61	−							1−
	2508	⊙Wings of Chance (76) ©		Outdoor Orama	U-I	3- 6-61	±	−			+	+		3+2−
	2553	⊙World by Night (103)		A survey of world night spots	WB	8-21-61	+	+	±	+	±	+		6+2−
		—XYZ—												
	2547	You Have to Run Fast (73)		Suspense Drama	UA	7-24-61	±	±		±	±	−		4+5−
	2555	⊙Young Doctors, The (102)		Dr.	UA	8-28-61	##	##	##	##	##	##	±	13+1−
	2518	Young Love (80)		Drama	Exclusive	4-24-61	+							1+
	2517	Young Savages, The (103)		Dr.	UA	4-24-61	##	##	+	##	##	+	+	11+

Feature productions by company in order of release. Running time is in parentheses. © is for CinemoScope; Ⓥ Vistovision; Ⓢ Superscope; Ⓝ Naturama; Ⓡ Regalscope; Ⓣ Techniromo. Symbol ✪ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. Letters and combinations thereof indicate story type—(Complete key on an next page.) For review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

MARCH

ALLIED ARTISTS

Dondi (80) .....C..6102
David Janssen, Patti Page, David Korey

Operation Eichmann (92) D..6103
Werner Klemperer, Ruta Lee, Donald Buka, John Bonner

AMERICAN INT'L

The Hand (61) .....Ho..601
Derek Bond, Ronald Lee Hunt

◎Konga (90) © .....Ho..603
Michael Gough, Jess Conrad, Margo Johns

COLUMBIA

◎Cry for Happy (110) © CD..529
G. Ford, Miiko Taka, D. O'Connor

Underworld, U.S.A. (99) Cr..525
Cliff Robertson, Dolores Dorn

◎Pepe (157) © .....C/M..520
Cantinflas, D. Dailey, Shirley Jones

M-G-M

◎Cimarron (147) © ....D..108
Glenn Ford, Maria Schell

The Secret Partner (91) ..D..115
Stewart Granger, Haya Harareet

PARAMOUNT

APRIL

ALLIED ARTISTS

Time Bomb (92) .....D..6104
Curt Jurgens, Mylene Demongeot

AMERICAN INT'L

Beware of Children (80)..C..606
Leslie Phillips, Geraldine McEwan, Julia Lockwood

COLUMBIA

A Raisin in the Sun (128)..D..533
Sidney Poitier, Claudia McNeil

The Terror of the Tongs (80) .....Ac..530
Geoffrey Toone, Christoper Lee

M-G-M

PARAMOUNT

◎All in a Night's Work (94) .....C..6010
Shirley MacLaine, Dean Martin, Cliff Robertson

MAY

ALLIED ARTISTS

Angel Baby (97) .....D..6105
Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens

◎David and Goliath (93) © .....Bib D..6106
Orson Welles, Ivo Payer, Pierre Cressoy

AMERICAN INT'L

◎House of Fright (80) ..Ho..604
Paul Massie, Dawn Addams

Operation Camel (74) ....C..605
Nora Hayden, Louise Renard

COLUMBIA

Mad Dog Coll (88) .....Cr..534
K. Doubleday, B. Hayward

Five Golden Hours (90)....D..539
Ernie Kovacs, Cyd Charisse

Stop Me Before I Kill (93) © .....D..535
Claude Dauphine, Diane Cilento

Mein Kampf (117) .....Doc..538

◎Warr or Empress (87) © .....Ad..524
Kerwin Mathews, Tina Louise

M-G-M

◎Atlantis, the Lost Continent (90) .....Ad..113
Joyce Taylor, Anthony Hall

◎Two Loves (100) © ..D..117
Shirley MacLaine, Laurence Harvey, Jack Hawkins

PARAMOUNT

◎One-Eyed Jacks (141) OD..6014
Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer

JUNE

ALLIED ARTISTS

King of the Roaring 20's (106) .....Cr..6107
David Janssen, Diane Foster, Jack Carson, Diana Dors, Mickey Rooney

Brainwashed (78) .....D..6108
Curt Jurgens, Claire Bloom

AMERICAN INT'L

◎Master of the World (104) .....SF..607
Vincent Price, Charles Bronson, Henry Hull, Mary Webster

COLUMBIA

Homicidal (87) .....Ho..540
Glenn Corbett, Patricia Breslin

Most Dangerous Man Alive (82) .....Ac..541
Ron Randell, Debra Paget, Elaine Stewart

M-G-M

◎Ring of Fire (91) © Ac..119
David Janssen, Joyce Taylor, Frank Gorshin

The Green Helmet (88) ..Ac..116
Bill Travers, Ed Begley, Nancy Walters

PARAMOUNT

◎Love in a Goldfish Bowl (88) © .....C/M..6018
Tommy Sands, Fabian, Jan Sterling

JULY

ALLIED ARTISTS

Armored Command (99)..Ac..6109
Howard Keel, Tina Louise

AMERICAN INT'L

◎Alakazam the Great (84) An..608
Cartoon feature, with voices of Frankie Avalon and others

◎The Pit and the Pendulum (85) Panavision .....Ho..609
Vincent Price, John Kerr, Barbara Steele, Luana Anders

COLUMBIA

JULY-AUGUST

◎Gidget Goes Hawaiian (102) © .....D..603
James Darren, Deborah Walley, Michael Callan, Vicki Trickett

◎The Guns of Navarone (155) © .....D..603
Gregory Peck, David Niven

◎Two Rode Together (109) .....OD..602
James Stewart, Richard Widmark, Shirley Jones, Linda Cristal

M-G-M

◎Morgan the Pirate (93) © .....Ad..120
Steve Reeves, Valerie Lagrange

◎The Honeymoon Machine (87) © .....C..122
Steve McQueen, Paula Prentiss, Brig'd Bazlen, Jim Hutton

◎Magic Boy (75) .....An..107
Feature-length cartoon

◎The Secret of Monte Cristo (80) © .....Ad..121
Rory Calhoun, Patricia Bredin

◎Ada (108) © .....D..124
Susan Hayward, Dean Martin, Ralph Meeker

◎Thief of Baghdad (90) © Ad..123
Steve Reeves, Georgia Moll

PARAMOUNT

JUNE-JULY-AUGUST

✪◎The Pleasure of His Company (115) .....CD..6017
Fred Astaire, Debbie Reynolds

◎The Ladies Man (106)..C..6015
Jerry Lewis, Helen Traubel

◎On the Double (92) Ⓣ C..6016
Danny Kaye, Dana Wynter

AUGUST

COLUMBIA

Scream of Fear (81) .....D..605
Susan Strasberg, Ronald Lewis

The Trunk (72) .....D..606
Phil Carey, Julia Arnall

M-G-M

◎A Thunder of Drums (97) © .....OD..201
Richard Boone, George Hamilton, Luana Patten

PARAMOUNT

◎Blood and Roses (74) Ⓣ D..6101
Mel Ferrer, Annette Vadim, Elsa Martinelli

Man-Trap (93) .....D..6102
Jeffrey Hunter, Stella Stevens, David Janssen

SEPTEMBER

ALLIED ARTISTS

Twenty Plus Two (102)..My..6110
David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead

COLUMBIA

◎The Devil at 4 O'Clock (127) .....D..607
Spencer Tracy, Frank Sinatra

◎Loss of Innocence (99)..D..608
K. More, D. Darrieux, S. York

A Weekend With Lulu (91)..C..609
Leslie Phillips, Rob't Monkhouse

M-G-M

Bridge to the Sun (112) ..D..202
Carroll Baker, James Shigeta

Invasion Quartet (87)....CD..203
Bill Travers, Spike Milligan

PARAMOUNT

◎Breakfast at Tiffany's (115) .....CD..6103
Audrey Hepburn, George Peppard

OCTOBER

ALLIED ARTISTS

Too Hot to Handle (..) D..
Jayne Mansfield, Leo Genn

AMERICAN INT'L

◎Guns of the Black Witch (..) © .....Ad..610
Don Megowan, Silvana Pampanini

Lost Battalion (..) ....Ac..611
Leopold Salcedo, Diane Jergens

◎Journey to the Seventh Planet (..) .....SF..
John Agar, Greta Thyssen

COLUMBIA

Mr. Sardonicus (90) ....Ho..611
Oscar Homolka, Guy Rolfe

Valley of the Dragons (79) Ad..612
Sean McClory

Everything's Ducky (81) ..C..610
Mickey Rooney, Buddy Hackett

Queen of the Pirates (80) Ⓢ .....Ad..604
Gianna Maria Canale, M. Serato

Cash on Demand (..)....Ac..615
Peter Cushing, Andre Morell

◎Mysterious Island (101) Ad..613
(Super-Dynamation)
Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill

Sail a Crooked Ship (..)..C..614
Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs
(pre-release)

M-G-M

◎Colossus of Rhodes (..) Ⓢ .....Ad..204
Rory Calhoun, Lea Massari

◎Bachelor in Paradise (109) © .....C..205
Bob Hope, Lana Turner, Janis Paige, Jim Hutton, Paula Prentiss

◎The Wonders of Aladdin (93) © .....Ad..
Donald O'Connor, Vittorio de Sica, Noelle Adam

PARAMOUNT

◎Blue Hawaii (101) Ⓣ C/M..6105
Elvis Presley Joan Blackman, Angela Lansbury

NOVEMBER

DECEMBER

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Camedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Dac) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ha) Horrar Drama; (Hi) Historical Drama; (M) Musicol; (My) Mystery; (OD) Outdaar Drama; (SF) Science-Fiction; (W) Western.

MARCH

20TH-FOX

Sanctuary (90) © .....O..115
L. Remick, Y. Montand, B. Dillman

Days of Thrills & Laughter (93) Compilation .....C..114

Ⓐ The Trapp Family (106) D..117
Ruth Leuwerik, Hans Holt

Sniper's Ridge (61).....Ac..116
Jack Ging, Stanley Clements

UNITED ARTISTS

The Alamo (162)
Todd-AO .....Hi..6028
John Wayne, Laurence Harvey, Richard Widmark, Richard Boone

The Hoodlum Priest (101) O..6107
Don Murray, Cindi Wood, Larry Gates

Frontier Uprising (68)..W..6103
Jim Davis, Nancy Hadley

UNIVERSAL-INT'L

Wings of Chance (76)..OD..6111
James Brown, Frances Rafferty

WARNER BROS.

The White Warrior (86) Ad..010
Steve Reeves, Georgia Moll

COMING

ALLIED ARTISTS

The Big Wave .....Ad..
Sessue Hayakawa

Billy Budd .....O..
Peter Ustinov, Robert Ryan

El Cid Ⓣ .....D..
Charlton Heston, Sophia Loren

The George Raft Story .....O..
Ray Danton, Jayne Mansfield

AMERICAN-INT'L

Burn, Witch, Burn .....Ho..
Janet Blair, Peter Cushing

COLUMBIA

Barabbas Ⓣ .....D..
Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine

Walk on the Wild Side .....O..
Laurence Harvey, Capucine, Anne Baxter, Jane Fonda

13 West Street .....O..
Alan Ladd, Rod Steiger

The Notorious Landlady .....C..
Jack Lemmon, Kim Novak, Fred Astaire

Advise and Consent .....D..
Charles Laughton, Henry Fonda, Walter Pidgeon, Gene Tierney

Best of Enemies .....CD..
David Niven, Alberto Sordi, Michael Wilding

MGM

Four Horsemen of the Apocalypse © .....D..
Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb

Mutiny on the Bounty (Ultra Panavision-70) ....Ad..
Marlon Brando, Trevor Howard, Hugh Griffith, Tarita

A Light in the Piazza.....O..
Rossano Brazzi, Olivia de Havilland, George Hamilton, Yvette Mimieux

King of Kings Ⓣ ....Bib O..
Jeffrey Hunter, Siobhan McKenna

Jumbo .....M..
Doris Day, Stephen Boyd, Jimmy Durante

PARAMOUNT

Escape From Zahrain .....O..
Yul Brynner, Madlyn Rhue

Summer and Smoke (118) Ⓣ .....D..6107
Laurence Harvey, Geraldine Page

Hatari! .....Ad..
John Wayne, Red Buttons

Hell Is for Heroes .....D..
Steve McQueen, Bobby Darin
Fess Parker, Bob Newhart

My Geisha .....C..
Shirley MacLaine, Yves Montand, Rob't Cummings, Edw. G. Robinson

The Errand Boy .....C..
Jerry Lewis

20TH-FOX

Madison Avenue © .....D..
Dana Andrews, Eleanor Parker

It Happened in Athens © ..Ad..
Jayne Mansfield, Nico Minardos

Tender Is the Night ©....O..
Jennifer Jones, Jason Robards jr.
Joan Fontaine, Jill St. John

The Innocents © .....D..138
Deborah Kerr, Michael Redgrave

UNITED ARTISTS

Something Wild .....O..
Carroll Baker, Ralph Meeker

The Magic Sword .....
Basil Rathbone, Estelle Winwood

Judgment at Nuremberg .....O..
S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland

Birdman of Alcatraz .....D..
Burt Lancaster, Karl Malden

The Children's Hour .....O..
Audrey Hepburn, Shirley MacLaine, James Garner

Sergeants 3 (Panavision)..OO..
Frank Sinatra, Dean Martin

Phaedra .....D..
Melina Mercouri, Tony Perkins

UNIVERSAL-INT'L

Cape Fear .....D..
Gregory Peck, Polly Bergen

The Outsider .....O..
Tony Curtis, Jas. Franciscus

Flower Orum Song .....M..
Nancy Kwan, James Shigeta, Miyoshi Umeki, Juanita Hall

Lover Come Back .....C..
Rock Hudson, Doris Day, Tony Randall, Edie Adams

WARNER BROS.

Merrill's Marauders .....Ac..
Jeff Chandler, Ty Hardin

The Music Man Ⓣ .....M..
Robert Preston, Shirley Jones

A Majority of One .....C..
Rosalind Russell, Alec Guinness

Lad, a Dog .....O..
Peter Breck, Peggy McCay

APRIL

20TH-FOX

All Hands on Deck (98) © .....M..112
Pat Boone, Barbara Eden, Buddy Hackett

Ferry to Hong Kong (103) © .....Ad..110
Orson Welles, Curt Jurgens, Sylvia Syms

The Fiercest Heart (91) © .....OO..120
Stuart Whitman, Juliet Prowse

UNITED ARTISTS

The Minotaur (92) ©..Ad..6115
Bob Mathias, Rosanna Schiaffino

A Matter of Morals (90)..O..6108
Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback

UNIVERSAL-INT'L

Tomboy and the Champ (92) .....OO..6110
Candy Moore, Ben Johnson, Rex Allen

The Secret Ways (112) ..O..6109
Richard Widmark, Sonja Ziemann

WARNER BROS.

The Sins of Rachel Cade (123) .....O..003
Angie Dickinson, Peter Finch, Roger Moore

Portrait of a Mobster (108) .....Ac..011
Vic Morrow, Ray Danton

MAY

20TH-FOX

Return to Peyton Place (122) © .....O..126
Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld

The Right Approach (92) © .....D/M..127
Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby

The Big Show (113) © Ad..123
Esther Williams, Cliff Robertson, David Nelson

UNITED ARTISTS

The Young Savages (103)..O..6114
Burt Lancaster, Shelley Winters, Dina Merrill

The Gambler Wore a Gun (67) .....W..6109
Jim Davis, Merry Anders

Gun Fight (62) .....W..6113
James Brown, Joan Staley

UNIVERSAL-INT'L

Posse From Hell (89)..W..6112
Audie Murphy, John Saxon, Zohra Lampert

The Pharaoh's Woman (88) © .....Ad..6113
Linda Cristal, John Drew Barrymore

Ole Rex (40) Featurette..6114
Rex (dog star), Billy Hughes, William Foster

WARNER BROS.

The Steel Claw (96) ....Ac..012
George Montgomery, Charito Luna

JUNE

20TH-FOX

Battle at Bloody Beach (80) © .....Ac..128
A. Murphy, G. Crosby, D. Michaels

Wild in the Country (114) © .....D/M..129
E. Presley, H. Lange, T. Weld

Snow White and the Three Stooges (107) © .....C..130
Carol Heiss, Stooges

UNITED ARTISTS

Snake Woman (68) ....Ho..6112
John McCarthy, Susan Travers

Dr. Blood's Coffin (92) Ho..6111
Kieron Moore, Hazel Court

Revolt of the Slaves (100) © .....Ad..6117
Rhonda Fleming, Lang Jeffries

UNIVERSAL-INT'L

Romanoff and Juliet (112) .....C..6106
P. Ustinov, S. Dee, J. Gavin

Curse of the Werewolf (91) .....Ho..6115
Clifford Evans, Yvonne Romain

The Shadow of the Cat (79) .....Ho..6116
Barbara Shelley, Andre Morell

The Last Sunset (112) OO..6117
Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten

WARNER BROS.

The Fabulous World of Jules Verne (81) ....Ad..013
Ernest Revere, Louis Locke

Bimbo the Great (81) ..Ad..014
Charles Holm, Mary Ann Shields

JULY

20TH-FOX

Misty (92) © .....OD..131
David Ladd, Arthur O'Connell

Voyage to the Bottom of the Sea (105) © ....Ad..133
Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon

The Silent Call (63) .....O..119
Roger Mobley, David McLean, Gail Russell

UNITED ARTISTS

By Love Possessed (116) Panavision .....O..6119
Lana Turner, Efrem Zimbalist jr.

The Last Time I Saw Archie (98) .....C..6118
Robert Mitchum, Jack Webb

When the Clock Strikes (72) .....My..6116
James Brown, Merry Anders

UNIVERSAL-INT'L

Trouble in the Sky (76)..Ac..6118
Michael Craig, Elizabeth Seal

Ⓐ Tammy Tell Me True (97) .....CO..6119
Sandra Dee, John Gavin

WARNER BROS.

Parrish (137) .....O..015
Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens

AUGUST

20TH-FOX

Marines, Let's Go (104) © C..137
David Hedison, Tom Tryon, Linda Hutchins

The Big Gamble (100) © D..134
Stephen Boyd, Juliette Greco, David Wayne

UNITED ARTISTS

The Naked Edge (102) My..6120
Gary Cooper, Deborah Kerr

Goodbye Again (120) ...D..6125
Ingrid Bergman, Yves Montand, Anthony Perkins

The Cat Burglar (65) ..Ac..6121
Gregg Palmer, June Kenney

Teenage Millionaire (84) (partly in color)....C/M..6126
Jimmy Clanton, Zasu Pitts, Rocky Graziano

UNIVERSAL-INT'L

Blast of Silence (77) ..O..6120
Allen Baron, Molly McCarthy

WARNER BROS.

Fanny (133) .....O/M..016
Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz

SEPTEMBER

20TH-FOX

Francis of Assisi (105) © D..132
Bradford Dillman, Dolores Hart, Stuart Whitman

September Storm (90)..Ad..139
Joanne Dru, Mark Stevens
(35mm release)

20,00 Eyes (61) ©....Cr..124
G. Nelson, M. Anders, J. Brown

Upstairs and Downstairs (100) .....C..125
Michael Craig, M. Demongeot

UNITED ARTISTS

You Have to Run Fast (73) .....Ac..6122
Craig Hill, Elaine Edwards

Three on a Spree (83)...C..6122
Jack Watling, Carole Lesley

Ⓐ The Young Doctors (102) D..6128
Fredric March, Ben Gazzara, Ina Balin, Dick Clark

Exodus (212) Panav'n 70 .....D..6129
P. Newman, E. M. Saint, S. Mineo

UNIVERSAL-INT'L

Come September (112) © .....C..6121
Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin

WARNER BROS.

World by Night (103) .....Ooc..151
A tour of world-famed night spots

Claudelle Inglish (99) ....O..155
Diane McBain, Arthur Kennedy, Will Hutchins, Constance Ford

OCTOBER

20TH-FOX

The Hustler (134) © ....D..136
P. Newman, P. Laurie, J. Gleason

Seven Women From Hell (88) © .....Ac..140
Patricia Owens, Denise Darcel, Cesar Romero, John Kerr

Pirates of Tortuga (97) © .....Ad..135
Ken Scott, Leticia Roman

UNITED ARTISTS

The Flight That Disappeared (72) .....SF..6129

Boy Who Caught a Crook (72) .....D..6127
Craig Hill, Paula Raymond

Town Without Pity (105)..O..6135
Kirk Douglas, Christine Kaufman

Secret of Deep Harbor (70) .....Ac..6130

Explosive Generation (90) D..6134

Season of Passion (92) ..O..6133
A. Baxter, E. Borgnine, J. Mills

UNIVERSAL-INT'L

Back Street (107) ....D..6201
Susan Hayward, John Gavin

WARNER BROS.

Splendor in the Grass (124) .....D..154
Natalie Wood, Warren Beatty, Pat Hingle, Audrey Christie

NOVEMBER

20TH-FOX

The Comancheros (107) © .....OO..141
John Wayne, Stuart Whitman

The Purple Hills (60) © Ac..142
Gene Nelson, Joanna Barnes, Kent Taylor

UNITED ARTISTS

Paris Blues (98) .....D..6131
Paul Newman, Joanne Woodward

X-15 (112) Panavision O..6137
Charles Bronson, Brad Dexter

Dead to the World (..) Ac..
Rudy Talton, Jana Pearce

UNIVERSAL-INT'L

The Sergeant Was a Lady (72) .....C..6202
Martin West, Venetia Stevenson, Bill Williams

WARNER BROS.

Susan Slade (116) .....O..157
Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan

The Mask (83) .....O..156
Oepth-Oimension
Paul Stevens, Claudette Nevins

DECEMBER

20TH-FOX

The Two Little Bears (..) © ..... F/M..143
Brenda Lee, Eddie Albert, Jane Wyatt, Jimmy Boyd

The Second Time Around (99) © .....C..144
Debbie Reynolds, Steve Forrest, Andy Griffith, Thelma Ritter, Juliet Prowse, Ken Scott

UNITED ARTISTS

Pocketful of Miracles (..) .....CO..
Glenn Ford, Bette Davis, Hope Lange

WARNER BROS.

The Roman Spring of Mrs. Stone (100) .....D..159
Vivien Leigh, Warren Beatty

FEATURE CHART

MISCELLANEOUS

BUENA VISTA

One Hundred and One Dalmatians (80) ..An..Mar 61
The Absent-Minded Professor (97) .....C..May 61
Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk
The Parent Trap (123) .....C..Jul 61
Maureen O'Hara, Brian Keith,
Nikki, Wild Dog of the North (73) .....Ad..Jul 61
Jean Coutu, Nikki (dog star)
Greyfriars Bobby (91) CD..Oct 61
Donald Crisp, Kay Walsh

CONTINENTAL

Hippodrome (96) ..Ac..Mar 61
(Eng-dubbed)..Gerhard Reidmann, Margit Nanke
Saturday Night and Sunday Morning (90) .....D..Apr 61
Albert Finney, Shirley Ann Field
The Long and the Short and the Tall (102) .....D..Sep 61
Laurence Harvey, Richard Todd
The Pure Hell of St. Trinian's (94) .....C..Sep 61
Joyce Grenfell, Cecil Parker, George Cole
The Mark (127) © ....D..Oct 61
Rod Steiger, Maria Schell, Stuart Whitman
Call Me Genius (105) C..Oct 61
Tony Hancock, George Sanders

CREST FILMS

Code of Silence (75)..Cr..Feb 61
Terry Becker, Elisa Loti
Pirate and the Slave Girl (87) © .....Ad..Aug 61
Lex Barker, Chelo Alonso

FILMS-AROUND-THE-WORLD

A French Mistress (91)C..Dec 60
Cecil Parker, Jas. H. Justice

FILMGROUP

Atlas (84) Vita5cope 5pec. May 61
Michael Forest, Frank Wolf, Barboura Morris
The Pirate of the Black Hawk (93) Ⓢ ....Ad..Sep 61
Majanou Bardot, Jerrard Eaton
Creature From the Haunted Sea (60) HoC..Sep 61
Antony Carbone, Betsy Jones-Moreland
The Devil's Partner (75) Ac Sep 61
Ed Nelson, Jean Allison, Edgar Buchanan

GOVERNOR

Carry On, Nurse (89) .....C..
Kennetb Connor, Shirley Eaton
Carry On, Constable (86) C..Feb 61
Ken Connor, Leslie Phillips

KINGSLEY-UNION

The League of Gentlemen (113) .....CD..Feb 61
Jack Hawkins, Nigel Patrick
Risk, The (81) ...D. ..Oct 61
Tony Britton, Peter Cushing

K. GORDON MURRAY

5anta Claus (94) ...F..Nov 60
Narrated by Ken Smith
Little Angel (90) ..CD..Jan 61
Maria Gracia, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91)..C..Nov 60
Melina Mercouri, Jules Dassin
Tunes of Glory (106)..D..Jan 61
Alec Guinness, John Mills

LOUIS DE ROCHEMONT

Question 7 (110).....D..Apr 61
Michael Gwynn, Margarete Jahnen
The Sand Castle (70) ..F..Sep 61
Barry and Laurie Cardwell

PATHE-AMERICA

The Deadly Companions (90) Panavision ....W..Jul 61
Maureen O'Hara, Brian Keith, Steve Cochran, Chill Wills

RCIP

The Devil's Commandment (71) © .....Ho..Jan 61
Glanna Maria Canale, Carlo D'Angelo, Charles Fawcett
Mark of the Devil (73) D..Jan 61
Maria Felix, Crox Alvarado

SHOWCORPORATION

Home Is the Hero (83) D..Feb 61
Arthur Kennedy, Walter Macken
Two-Way Stretch (87) C..Apr 61
Peter Sellers, Wilfrid Hyde White

UNITED PRODUCERS (UPRO)

Black Pit of Dr. M. (72) .....Ho..Mar 61
Ralph Bertrand, Gaston Santos
5iege of Sidney Street (93) .....Ad..Mar 61
Peter Wyngarde, Donald Sinden
Nature Girl and the 5laver (70) .....Ad..May 61
Marian Michael, Adrian Hoven
Jet Storm (91).....D..
Richard Attenborough, Stanley Baker, Diane Cilento, Mai Zetterling

VALIANT-VITALITE

The Angry Silence (95)..D..Jan 61
R. Attenborough, Pier Angeli
The Young One (103)..D..Feb 61
Zachary Scott, Bernie Hamilton
Mania (85) .....Ho..Feb 61
Peter Cushing, June Laverick
It Takes a Thief (94)..D..Feb 61
Jayne Mansfield, Anthony Quayle
Hitler's Executioners (78) .....Doc..Jun 61

WOOLNER BROS.

Flight of the Lost Balloon (91) Ⓢ .....Ad..Oct 61
Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE

Breathless (89) 3- 6-61
Jean-Paul Belmondo, Jean Seberg
Beau Serge (87) 9-25-61
(UMPO)..Gerard Blain, Jean-Claude Brialy
Frantic (90) 8-28-61
(Times)..Jeanne Moreau, M. Ronet
Love Game, The (85) 2-13-61
(F-A-W)..Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury
Modigliani of Montparnasse (110) 3- 6-61
(Cont'l)..Gerard Philipe, Lilli Palmer, Anouk Aimee, L. Padovani
Rules of the Game (104) 4-17-61
(Janus)..Jean Renoir, Pauline Llubost
Rue de Paris (90) 12-12-60
(Lopert)..Jean Gabin

GERMANY

Glass Tower, The (104)..10- 3-60
(Ellis)..Lilli Palmer
The Girl of the Moors (87) 9- 4-61
(Casino)..Claus Holm, Maria Emo
Three-Penny Opera, The (113) 11-21-60
(Brandon) Lotte Lenya, Rudolph Forster

GREECE

Aotigone (93) 9-25-61
(Norma)..Irene Papas
Counterfeit Coin (120)..10- 3-60
(Atlantis)..K. Logothedtides
Moussitsa (75) 6- 5-61
(Greek Pictures)..A. Vouyouklaki
288 Stournara 5t. (90) .. 2-27-61
(Atlantic)..Orestis Makris, Sophia Vembo

ITALY

Big Deal on Madonna St., The (91) 1-30-61
(UMPO)..V. Gassman, Toto
Girl With a Suitcase (108) 10-16-61
(Ellis)..Claudia Cardinale
La Dolce Vita (175).... 4-24-61
(Astor)..Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Alain Cuny
L'Awentura (145) 6- 5-61
(Janus..Monica Vitti, Gabriel Ferzeti, Lea Massari
Rocco and His Brothers (175) 7-17-61
(Astor) Alain Delon, Annie Girardot
Two Women (105) 6-19-61
(Embassy)..Sophia Loren, Jean-Paul Belmondo
Wild Love (86) 5- 1-61
(Ellis)..Franko Interlengbi

JAPAN

Rikisha Man, The (105) 5- 8-61
(Cory)..Toshira Mifune
Road to Eternity (181) .. 2-27-61
(Beverly)..Tatsuya Nakadai
Rice (118) 9-18-61
(SR)..Yuko Moshizuki

POLAND

Ashes and Diamonds (105) 9- 4-61
(Janus) Z. Cybulski, E. Krzyzewska

SWEDEN

Secrets of Women (114).. 9-18-61
(Janus)..Eva Dahlbeck, Gunnar Bjornstrand, Maj-Britt Nilsson
Unmarried Mothers (79) .. 3-13-61
(President)..E. Etiberg, B. Logart
Virgin Spring, The (88)..12-12-60
(Janus)..Max von Sydow, Birgitta Petterson

U.S.S.R.

Ballad of a 5oldier (89).. 1-31 61
(Kingsley)..Vladimir Ivashov, Shanna Prokhorenko (also Eng-dubbed)
Fate of a Man (100) .. 8-28-61
(UA)..Sergei Bondarchuk

SHORTS CHART

Short subjects, listed by compony, in order of release. Running time follows title. Date is notionol release month. Color and process as specified.

Prod. No.		Rel. Date
	COLUMBIA	
	ASSORTED & COMEDY FAVORITES	
	(Reissues)	
5425	5hould Husbands Marry? (17)	Apr 61
5435	Aim, Fire, 5hoot (16)	Mar 61
5426	He Flew the 5hrew (16½)	May 61
5436	Man or Mouse (18)	Jun 61
6421	Hot Heir (16½)	Sep 61
6431	Caught on the Bounce (15½)	Oct 61
	CANDID MICROPHONE	
	(Reissues)	
5554	No. 4, 5eries 2 (10½)	Feb 61
5555	No. 5, Ser. 2 (11)	Mar 61
5556	No. 6, Ser. 2 (10½)	Jul 61
6551	No. 1, Series 3 (11)	Sep 61
	COLOR 5PECIALS	
5501	Polygamus Polonius (9)	Nov 60
5502	Rooftops of New York (10)	May 61
	COLOR FAVORITES	
	(Technicolor Reissues)	
5667	Babie Boogie (6)	Jan 61
5608	Pickled Puss (6½)	Jan 61
5609	Christopher Crumpet's Playmate (6½)	Feb 61
5610	Swiss Tease (6)	Mar 61
5611	The Rise of Duton Lang (6½)	Mar 61
5612	Coo-Coo Bird Dog (6)	Apr 61
5613	The Jaywalker (6½)	May 61
5614	Topsy Turkey (6½)	Jun 61
5615	Punchy de Leon (6½)	Jul 61
6601	Red Riding Hood Rides Again (7)	Sep 61
6602	The Music Fluke (7)	Sep 61
6603	Imagination (6½)	Oct 61
	FILM NOVELTIES	
	(Reissues)	
5852	Push Back the Edge (10)	Dec 60
5835	Community Sings No. 1, Ser. 13 (10)	Mar 61
5854	Yukon Canada (10)	Apr 61
	LOOPY de LOOP	
	(Color Cartoons)	
5704	Happy Go Loopy (6½)	Mar 61
5705	Two-Faced Wolf (6½)	Apr 61
5706	This Is My Ducky Day (6½)	May 61
5707	Fee Fie Foes (6½)	Jun 61
5708	Zoo Is Company (6½)	Jul-61
6701	Catch Meow (6½)	Sep 61
6702	Kooky Loopy (7)	Oct 61
	MR. MAGOO REISSUES	
	(Technicolor)	
5756	Magoo's Canine Mutiny (Both © and standard)	Apr 61
5757	Capt. Outrageous (7)	May 61
5758	Magoo Goes West (6)	Jul 61
6751	Safety 5pin (7)	Sep 61
6752	Calling Dr. Magoo (6½)	Oct 61
	5PECIAL COLOR FEATURETTES	
5442	5plendors of Paris (19)	May 61
5443	Wonderful Greece (19)	Jun-61
6441	Images of Luangua (18)	Oct 61
	5ERIALS	
	(15 Chapter-Reissues)	
416D	King of the Congo	Jun 60
5120	5on of Geronimo	Nov 60
5140	The Great Adventures of Captain Kidd	Mar 61
5160	Cody of the Pony Express	Aug 61
	5TOOGE COMEDIES	
	(Reissues)	
5404	Pals and Gals (16)	Jan 61
5405	Knutsy Knights (17½)	Feb 61
5406	5hot in the Frontier (16)	Apr 61
5407	5cotched in 5cotland (15½)	May 61
5408	Fling in the Ring (16)	Jul 61
6401	Quiz Whiz (15½)	5ep 61
6402	Fifi Blows Her Top (16½)	Oct 61
	THRILLS OF MUSIC	
	(Reissues)	
5952	5horty 5herlock & His Orchestra (8½)	Dec 60
5953	5kitch Henderson & His Orchestra (10)	Feb 61
5954	Boyd Raeburn & His Orchestra (11)	May 61
	WORLD OF 5PORTS	
5802	Hip 5hooters (9½)	Feb 61
5803	Water-5ports Champs (10)	Apr 61
5804	Dogs Afield (10½)	Jun 61
6801	Aqua Ski-Birds (10)	Oct 61

Prod. No.		Rel. Date
	M-G-M	
	GOLD MEDAL REPRINTS	
	(Technicolor Reissues)	
	All 1.75-1 Ratio	
	Tom and Jerrys	
W261	Pet Peeve (7)	5ep 60
W262	Mice Follies (7)	5ep 60
W263	Touche Pussy Cat (7)	Sep 60
W265	5outhbound Duckling (7)	5ep 60
W266	Neopolitan Mouse (7)	5ep 60
W267	Pup on a Picnic (7)	Sep 60
W269	Downhearted Duckling (7)	5ep 60
W272	Mouse for 5ale (7)	5ep 60
W273	Cat Fishin' (8)	5ep 60
W274	Part Time Pal (8)	5ep 60
W275	Cat Concerto (7)	5ep 60
W276	Dr. Jekyl and Mr. Mouse (7)	Sep 60
	(1961-62)	
W361	Switchin' Kitten (9)	Sep 61
W362	Down and Outing (7)	Oct 61
W363	Greek to Me-ow (..)	Dec 61
	PARAMOUNT	
	COLOR 5PECIALS	
	(2 Reels)	
B20-1	Carnival in Quebec (16)	Sep 60
B20-2	Boats a-Poppin' (18) (Anamorphic)	Sep 60
B20-3	Lifeline to Hong Kong (17) Anamorphic	Apr 61
B21-1	5pring in 5candinavia (..)	Nov 61
B21-2	Fireaway, 5tory of a Trotter (..)	Nov 61
	MODERN MADCAPS	
	(Technicolor)	
M20-4	Phantom Moustacher (6)	Jan 61
M20-5	Kid From Mars (6)	Mar 61
M20-6	Mighty Termite (6)	Jun 61
M21-1	Plot 5ickens (..)	Oct 61
M21-2	Crumley Cogwheel (..)	Oct 61
M21-3	Popcorn & Politics (..)	Nov 61
	NOVELTOON	
	(Technicolor)	
P20-3	The Lion's Busy (6)	Mar 61
P20-4	Goodie the Gremlin (6)	Apr 61
P20-5	Alvin's 5olo Flight (7)	Apr 61
P20-6	Hound About That)6)	Jun 61
621-1	Munro (9)	5ep 61
P21-2	Turtle 5coup (..)	5ep 61
P21-3	Kozmo Goes to School (..)	Nov 61
	POPEYE CHAMPIONS	
E21-1	Fireman's Brawl (..)	5ep 61
E21-2	Toreadorable (..)	5ep 61
E21-3	Popeye, the Ace of Space (..)	5ep 61
E21-4	Shaving Muggs (..)	5ep 61
E21-4	Taxl Turvey (..)	5ep 61
E21-6	Floor Flusher (..)	5ep 61
	5PORTS ILLU5TRATED	
	(Anamorphic—Color—1 Reel)	
D20-4	Ten Pin Tour (9)	Apr 61
D20-5	5peedway (10)	May 61
	CARTOON 5PECIAL	
A-21	Abner the Baseball 2 Reel (12½)	5ep 61
	TRAVELRAMA	
	(Anamorphic-Color-1 Reel)	
T20-1	Porpoise Posse (10)	Mar 61
	20th CENTURY-FOX	
	MOVIETONE CINEMA5COPES	
	(Color)	
7101	Australian Water 5ports (9)	Jan 61
71D2	Assignment Mexico (10)	Feb 61
7105	Algonquin Holiday (9)	Mar 61
7103	Adventure in Rhythm (9)	Apr 61
7104	Assignment Egypt (9)	May 61
7106	Assignment 5ingapore & Malaya (10)	Jun 61
7107	Hills of Assisi (10)	Jul 61
7108	Assignment Pakistan (9)	Aug 61
7109	5ki New Horizons (10)	5ep 61
7110	Assignment India (9)	Oct 61
7111	Assignment 5outh Africa (10)	Nov 61
7112	5ound of Arizona (10)	Dec 61
	TERRYTOON 2-D's	
	All Ratios—Color	
5121	The Mysterious Package (6)	Jan 61
5122	Cat Alarm (6)	Feb 61
5123	Drum Roll (7)	Mar 61
5124	Railroaded to Fame (7)	May 61
5125	The First Fast Mail (6)	May 61
5126	5appy New Year (7)	Dec 61
	TERRYTOON CINEMA5COPES	
5107	Unsung Hero (6)	Jul 61
5108	Banana Binge (6)	Jul 61
5109	Meat, Drink and Be Merry (6)	Aug 61
5110	Really Big Act (6)	5ep 61
5111	Clown Jewels (6)	Oct 61
5112	Tree 5pree (6)	Nov 61

Prod. No.		Rel. Date
	TERRYTOON5	
	(Color-CinemaScope)	
5101	Night Life in Tokyo (6)	Feb 61
5102	5o-5orry, Pussycat (6)	Mar 61
5103	5on of Hashimoto (7)	Apr 61
5104	5trange Companion (6)	Apr 61
5105	Honorable Cat 5tory (6)	Jun 61
5106	Crossing the Delaware (6)	Jun 61
	UNIVER5AL-INT'L	
	COLOR PARADE	
4171	Valley of the Mekong (9)	Nov 60
4172	The Lion City (9)	Dec 60
4173	Treasure of Istanbul (9)	Jan 61
4174	Down Jamaica Way (9)	Feb 61
5175	5idetracked (9) ©	Mar 61
4176	Puerto Rican Playland (8)	Apr 61
	WALTER LANTZ CARTUNES	
	(Technicolor..Can be projected in the Aanmorphic process, 2.35-1)	
	(All run between 6 and 7 mlin.)	
4111	5outhern Fried Hospitality (Woody Woodpecker)	Nov 60
4112	Fowled Up Falcon (Woody Woodpecker)	Dec 60
4113	Poop Deck Pirate (Woody Woodpecker)	Jan 61
4114	Rough and Tumble-Weed	Jan 61
4115	Eggnapper	Feb 61
4116	The Bird Who Came to Dinner (W. Woodpecker)	Mar 61
4117	Gabby's Diner (Woody Woodpecker)	Mar 61
4118	Papoose on the Loose	Apr 61
4119	Clash and Carry	Apr 61
	WALTER LANTZ REI55UES	
	(Color Cartunes. Can be projected in the Anamorphic process, 2.35-1)	
4131	Helter 5helter (6)	Nov 60
4132	Witch Crafty (6)	Dec 60
4133	Private Eye Pooch (6)	Jan 61
4134	Bedtime Bedlam (6)	Feb 61
4135	5quareshootin' 5quare (6)	Mar 61
4136	Bronco Busters (6)	Apr 61
	5PECIAL	
4104	Football Highlights of 1960 (10)	Dec 60
	2-REEL COLOR 5PECIALS	
4101	Pacific Paradise (14)	Nov 60
	WARNER BROS.	
	BLUE RIBBON HIT PARADE	
	(Technicolor Reissues—7 min.)	
8305	Little Beau Pepe	Dec 60
8306	Tweet Tweet Tweety	Dec 60
8307	Bunny Hugged	Jan 61
8308	Wearing of the Grin	Feb 61
8309	Beep Deep	Mar 61
8310	Rabbit Fire	Apr 61
8311	Feed the Kitty	Apr 61
8312	The Lion's Busy	May 61
8313	Thumb Fun	Jun 61
8314	Corn Plastered	Jul 61
8315	Kiddin' the Kitty	Aug 61
8316	Ballot Box Bunny	Aug 61
9301	A Hound for Trouble	5ep 61
9302	5trife With Father	5ep 61
9303	The Grey Hounded Hare	Oct 61
9304	Leghorn 5waggled	Nov 61
	BUGS BUNNY 5PECIALS	
	(Technicolor—7 min.)	
8722	Lighter Than Hare	Dec 60
8723	The Abominable 5now Rabbit	May 61
8724	Compressed Hare	Jul 61
9721	Prince Violent	5ep 61
	MERRIE MELODIES	
	LOONEY TOONS	
	(Technicolor—7 min.)	
8704	Doggone People	Nov 60
8705	High Note	Dec 60
8706	Cannery Woe	Jan 61
8707	Zip 'n 5nort	Jan 61
8708	Hoppy Daze	Feb 61
8709	Mouse on 57th 5t.	Feb 61
8710	5trangled Eggs	Mar 61
8711	Birds of a Father	Apr 61
8712	D'Fightin' Ones	Apr 61
8713	Lickety-5plat	Jun 61
8714	A 5cent of the Matterhorn	Jun 61
8715	Rebel Without Claws	Jul 61
8716	The Pied Piper of Guadalupe	Aug 61
9701	Daffy's Inn Trouble	5ep 61
9702	What's My Lion?	Dct 61
9703	Beep Prepared	Nov 61
	WORLD-WIDE ADVENTURE 5PECIAL5	
	(Color Reissues)	
	(Two-Reel)	
80D2	The Man From New Orleans (20)	Mar 61
80D3	Winter Wonders (18)	Jul 61
9001	Where the Trade Winds Play (17)	Oct 61
	(One Reel)	
8502	Alpine Champions (10)	Feb 61
8403	Kings of the Rockies (10)	Apr 61
84D4	Grandad of Races (10)	May 61
8505	5now Frolics (9)	Jun 61
8506	Hawaiian 5norts (9)	Aug 61
9501	This 5porting World (10)	Nov 61

THE EXHIBITOR HAS HIS SAY ABOUT PICTURES

ALLIED ARTISTS

Plunderers, The (AA)—Jeff Chandler, John Saxson, Dolores Hart. Black and white western that set records here: the lowest Monday gross in history, the lowest boxoffice in years (since "The Mouse That Roared"). Teenage punks in a western gangster play. How can you make AA pay? Played Sun., Mon. Weather: Warm.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 913.

Tall Stranger, The (AA, reissue)—Joel McCrea, Virginia Mayo, Barry Kelley. One of the best old westerns of today. Had a full house for this one on a bill with "Foxhole in Cairo" from Paramount. Played Sat. Weather: Warm.—Ray Steele, Grand Theatre, Lancaster, Ky. Pop. 3,000.

BUENA VISTA

Absent-Minded Professor, The (BV)—Fred MacMurray, Nancy Olson, Keenan Wynn. Tremendous business; well liked by all. Too bad it was in black and white. Only trouble was that after I gave Disney 50 per cent, there wasn't any more left than there would have been if I had played something else.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 270.

Parent Trap, The (BV)—Hayley Mills, Maureen O'Hara, Brian Keith. We thought we had one to outgross "Shaggy" and "Swiss." Boy, did we get a big surprise. For Disney, this did below average. It is full of entertainment for all ages from 6 to 60 and then some. Played Thurs., Fri., Sat. Weather: Cold. —Kenn Spaulding, asst. mgr., Bijou Theatre, Morrisville, Vt. Pop. 3,450.

COLUMBIA

Cry for Happy (Col)—Glenn Ford, Donald O'Connor, Miiko Taka, Miyoshi Umeki. Excellent. Did poor business due to too much competition. Played Wed., Thurs., Fri. Weather: Good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop 1,480

Gidget Goes Hawaiian (Col)—James Darren, Michael Callan, Deborah Walley. We played it new, so for a change got the teenagers and they loved it. Really went for Gidget. Hope Columbia keeps this series going. Worth a Sunday date for your young people. As good as the first one. Color out of this world. Played Sun., Mon. Weather: Hot.—Ken Christianson, Roxy Theatre, Washburn, N.D. Pop. 968.

I Aim at the Stars (Col)—Curt Jurgens, Victoria Shaw. Almost as big a dud at the boxoffice as some of our space rockets. I sat through it to see why it fizzled. It proved to be a darned good program with the Wernher von Braun story portrayed well. Questioning a few who didn't see the story, I found that they thought it was a science-fiction story, being misled by the preview. But the folks who did chance it were loud in their praise of the film. Played Sun., Mon. Weather: Fair.—Carl W. Veseth, Villa Theatre, Molta, Mont. Pop. 2,100.

METRO-GOLDWYN-MAYER

Ada (MGM)—Susan Hayward, Dean Martin, Wilfrid Hyde White. A good entertaining picture for those with matured minds. Did about average business. I've seen better come from Metro. Played Sun., Mon., Tues. Weather: Fair.—Kenn Spaulding, asst. mgr., Bijou Theatre, Morrisville, Vt. Pop. 3,450.

Go Naked in the World (MGM)—Gina Lollobrigida, Anthony Franciosa, Ernest Borgnine. The house was closed two days because of Hurricane Carla. We managed to get on the screen for a three-day showing of this film to fair results. Maybe they came because of light failure in the homes or because most theatres had been shut down a few days. Nevertheless, this theatre is strictly an adults house —few kids, and we nix the Disney stuff. So Gina and this picture offered them good strong adult fare.—Al Zarzana, Ray Boriski, Boulevard Theatre, Houston, Tex.

Gone With the Wind (MGM, reissue)—Clark Gable, Vivien Leigh, Leslie Howard. We played this to a satisfactory business. It brought out the older generation, which I believe enjoyed it greatly. But what a difference in the photography and color of today and yesterday. They remember this picture and will come to see it, so play it.—Harold J. Smith, Wilson Theatre, Wilson, N. Y. Pop. 1,100.

One Old Friend Has News of Another . . .

We had a nice run on "Atlantis, the Lost Continent" (MGM) which was liked here. While we were showing this movie, who should walk in but Bob Walker who used to run the Uintah Theatre at Fruita, Colo., and who cantributed so often and so well to THE EXHIBITOR HAS HIS SAY in years past. Bob was in La Veta to speak to the Rotary Club and dropped in the theatre to see me. He is a public relations man now. He tells me his wife is glad he is out of the theatre business, as they can now enjoy their grandchildren—their nights being free to do what they want.

MITCHELL KELLOFF

Spur Theatre, La Veta, Colo.

PARAMOUNT

One-Eyed Jacks (Paro)—Marlon Brando, Karl Malden, Katy Jurado. Some said it was the "best," others said it was a real "drop." For us, it was above average at the boxoffice. Terrific trailer. Perhaps the picture was a little too long and a bit too talky, but it contained some excellent exteriors. —Ray Boriski, Al Zarzana, Venus Theatre, Houston, Tex.

White Christmas (Para, reissue)—Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen. Played this to a fair business. Those who saw it enjoyed it. Also on this program we played "Boats a-Poppin' " —a very fine short subject. I noticed several letters praising this short. That is why I played it, and I found out they were right. We had fine compliments on it.—Harold J. Smith, Wilson Theatre, Wilson, N.Y. Pop. 1,100.

Dogs Always Appeal

We teamed "Ole Rex" from U-I and "The Littlest Hobo" from Allied Artists and were happy to discover that the majority of people apparently like dogs, as the double bill did a nice business on a Sat., Sun., Mon. change. The dog Rex holds possibilities if Hollywood will exploit him properly.

CARL P. ANDERKA

Rainbow Theatre, Castroville, Tex.

Young Captives, The (Para)—Steven Marlo, Tom Selden, Luana Patten. Played with "Man in the Saddle," an oldie from Columbia. Did very well. Played: Sat. only. Weather: Warmer.—Ray Steele, Grand Theatre, Lancaster, Ky. Pop. 3,000.

20th CENTURY-FOX

Can-Can (20th-Fox)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier. If someone at Fox was trying to imitate "Gigi" with this, he's nuts. My rating for this badly miscast and badly handled picture is: poor. Sure, it has a good cast, but Sinatra and MacLaine are certainly not what you might call "Les Francais," and the settings and backgrounds—along with the dances—are utterly ridiculous.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Last World, The (20th-Fox)—Claude Rains, Fernando Lamas, Michael Rennie. Good title, good CinemaScope, good color by De Luxe, good crowd —nuff said! Played Tues., Wed. Weather: Good.— Mitchell Kelloff, Spur Theatre, La Veta, Colo. Pop. 600.

UNITED ARTISTS

Elmer Gantry (UA)—Burt Lancaster, Jean Simmons, Shirley Jones. I enjoyed this production with its fine acting and beautiful color, but it didn't do much dollarwise at all. First of all, it is entirely too violent for family fare. This knocked it for us. I would say strictly not a smalltown picture. Played Sat., Sun. Weather: Warm.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn. Pop. 380.

Thunder Road (UA)—Robert Mitchum, Gene Barry, Keely Smith. We've played this once before to very good business—so we brought it back on a Sat. double bill with WB's "The Burning Hills" to an above average gross. It has enough action and suspense to please everyone. If you've played it, play it again.—B. L. Brown jr., Arcade Theatre, Sandersville, Ga. Pop. 5,424.

UNIVERSAL-INTERNATIONAL

Brides of Dracula, The (U-I)—Peter Cushing, Martita Hunt, Yvonne Monlaur, David Peel. Another of the Dracula series that went over here. Color good; use it on your spook program. Played Tues. only. Weather: Cool.—Mitchell Kelloff, Spur Theatre, La Veta, Colo. Pop. 600.

Cassacks, The (U-I)—Edmund Purdom, John Drew Barrymore, Giorgia Moll. This costume drama might be good for some places, but certainly not here. I thought I had been booking pictures long enough not to touch a picture like this one, but I got stung again. Played Fri., Sat. Weather: Good.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500

WARNER BROS.

Giant (WB, reissue)—Rock Hudson, Elizabeth Taylor, James Dean. A great picture, but failed to jell at the boxoffice. Business was away off. Played Sat., Sun., Mon. Weather: Rain—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Parrish (WB)—Troy Donahue, Claudette Colbert, Karl Malden. By far one of the year's best, in my opinion. It has money written all over it; Troy Donahue, color, superb photography, outstanding acting and story. Did much better than average. Fine to see Claudette Colbert again. Played Sun., Mon. Weather: Rain.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

FOREIGN LANGUAGE FEATURE REVIEWS

Kanal — A — Ratio: 1.85-1 — War Drama

Kingsley-Int'l — **96 Minutes** — **Rel. Oct. '61**

This J. Jay Frankel presentation, released under the Kingsley-International banner, is a vividly enacted vignette of the tragedy of the 1944 Warsaw uprising against the vicious Nazi occupation. In Polish, with adequate English titles, it should attract both art film patrons and the serious-minded in the thousands of general-run situations. An already decimated Polish company—43 left out of 70 —attempts a last-ditch stand, but is ordered by headquarters to withdraw through the sewers, becoming separated, confused and lost. From one group, a single man emerges only to find a German pistol at his back. A desperately wounded man struggles through to where the sewers empty into the Vistula, but finds the exit barred. Another gallant resistance leader clears the way, sacrificing himself by detonating a booby trap. Misled by false reports of his sergeant, the commander emerges in the rubble and ruins of a destroyed section of the city, thinking he will find the remnants of his hardy band gathered. He learns of the betrayal shoots and kills the man who is probably the only one alive, besides him, of the entire company. Jerzy Stefan Stawinski's screenplay has been directed forcefully by Andrzej Wajda, the principal roles compellingly enacted by Teresa Izewska and Tadeusz Janczar. This is a Cannes International Film Festival prize winner, worthy indeed of extended playing time.

Teresa Izewska, Tadeusz Janczar, Wienczslaw Glinski, Tadeusz Gwiazdowski.

Leda — A — Ratio: 1.85-1 — Mystery Drama

Times Film — **101 Minutes** — **Rel. Aug. '61**

Claude Chabrol, the French director who attracted attention in U.S. art houses with his "Les Cousins" in 1960, departs from the black-and-white "New Wave" approach with this fascinating, splendidly acted murder mystery photographed in vivid Eastman Color against striking backgrounds of Provence. Madeleine Robinson, whose portrayal of an embittered matron won her the Golden Lion Award at the Venice Film Festival, is less well known in the U.S. than are Jean-Paul Belmondo, who scored in "Breathless" and "Two Women," and the beautiful Antonella Lualdi in the title role. This should be a strong art house entry and is strictly adult fare. Primarily a psychological drama, adapted by Paul Gegauff from the novel by Stanley Ellin, the entire action takes place between sunrise and sunset in the Aix-en-Provence wine-growing country, where a divided family, composed of a possessive mother and the weak father of an effeminate son and an amorous daughter, are joined by an impulsive foreigner, Jean-Paul Belmondo, who influences all their lives, including that of Leda, their artist-neighbor, who is later found murdered. It is Belmondo who solves the mystery of the killing. Chabrol's expert use of closeups and flashbacks and his astute direction are noteworthy as are the performances of Miss Robinson, Belmondo, Bernadette LaFont, as an amorous maid, and, particularly, Andre Jocelyn, as the timid son. Miss Lualdi, the Italian actress who was in "Adorable Creatures," is mostly decorative, but strikingly so. This was titled "A Double Tour" in its French release.

Madeleine Robinson, Jean-Paul Belmondo, Antonella Lualdi, Jacques Dacqmine.

Symbol ⓒ denotes color; © CinemaScope; Ⓥ Vistavision; Ⓢ Superscope; Ⓝ Naturama; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

The Wonders of Aladdin

F Ratio: 2.55-1 © ⓒ Comedy-Fantasy

MGM ( ) 93 Minutes Rel. Dec. '61

Far superior to such Italian-made adventure epics as "Hercules," which was dubbed into English, this Lux Film production presented by Joseph E. Levine has a popular American star, Donald O'Connor, and several familiar European players, including Vittorio De Sica and the ballet star Noelle Adam, all of them speaking English and giving tongue-in-cheek portrayals in a dazzling and entertaining version of the famed Arabian Nights tale. Properly exploited to stress the values for youngsters, teenagers and adults alike, the picture is strong fare generally and a natural for holiday bookings. Director Henry Levin has cleverly stressed the slapstick comedy and high jinks, as well as the spectacle and chases in the famous old tale (last filmed by Walter Wanger for Monogram in 1952) and the result is thoroughly enjoyable escapist fare. It was filmed entirely in Tunisia and Rome, with CinemaScope and Eastman Color enhancing the castle and desert backgrounds, as well as the harem beauties in revealing costumes. The impish, juvenile-looking O'Connor is ideally cast as Aladdin, the poor boy with day-dreams of wealth and adventure. The suave De Sica is just right in his brief appearances as the genii of the lamp; Aldo Fabrizi, Italian comic, is amusing as the rotund Sultan.

Donald O'Connor, Vittorio De Sica, Noelle Adam, Aldo Fabrizi, Michele Mercier, Mario Girotti, Milton Reid.

Bachelor in Paradise

F Ratio: 2.55-1 © ⓒ Comedy

MGM (205) 109 Minutes Rel. Nov. '61

Bob Hope and Lana Turner are costarred for the first time in this happy fun-poking on life in a suburban housing development. The laughs come thick and fast and the situations are of the hilarious kind. Even without Hope and Miss Turner, the picture would be a money-maker, but with this pair heading the cast, the sky should be the limit. Aside from the zany antics of the principals, Miss Turner is practically a one-woman fashion show whose gowns should delight the feminine customers. As the only bachelor in Paradise, the name of a housing community, Hope innocently gets involved with the wives portrayed by Paula Prentiss, Janis Paige and Virginia Grey and is faced with baby-sitting, supermarkets and household appliances that go berserk. Other members of the cast give fine performances, with Agnes Moorehead a standout in a brief sequence as a woman judge. Produced by Ted Richmond and directed suavely by Jack Arnold, the screenplay by Valentine Davies and Hal Kanter was based on a story by Vera Caspary. CinemaScope and MetroColor add much to the production values. The title theme song was composed by Henry Mancini, with lyrics by Mack David.

Bob Hope, Lana Turner, Janis Paige, Jim Hutton, Paula Prentiss, Don Porter, Virginia Grey, Agnes Moorehead.

The Mask

F Ratio: 1.85-1 Horror Drama (Color Sequences)

Warner Bros. (156) 83 Minutes Rel. Nov. '61

A highly exploitable horror drama with several shock sequences requiring the use of a 3-D mask for the patron to achieve the required stereoscopic effects, this Canadian-made picture, produced and directed by Julian Roffman, has the shudder ingredients to intrigue lovers of this type of fare. Except for Paul Stevens, who played in "Exodus," the players are completely unknown to screen fans, so the title and new depth-dimension process will be the chief selling points. Filmed by Taylor-Roffman Productions at the International Studios in Ontario, the story revolving about an ancient ritual mask that brings fantasies to its modern-day wearers is completely unbelievable, but the startling effects and weird electronic music will bring frightened shrieks from the teenagers and the more-susceptible patrons. It may be too shuddery for the kiddies. Jim Moran, world traveler and TV personality, appears in a prolog to explain the powers attributed to the exotic mask around which the plot is based, then the fanciful tale begins. Three times during the 83-minute running time, patrons hold up their 3-D masks to watch fantasies, in which ghostly figures with clutching hands or hissing snakes seem to project from the screen. A Beaver-Champion presentation.

Paul Stevens, Claudette Nevins, Bill Walker, Anne Collings, Martin Lavut, Leo Leyden, Eleanor Beecroft.

The Comancheros

F Ratio: 2.55-1 © ⓒ Outdoor Drama

20th-Fox (141) 107 Minutes Rel. Nov. '61

It's been a long time since so many Redskins bit the dust as the Injuns that masticate the terrain in this lusty, action-laden western in the old-fashioned tradition and manner grand. Such hiatus and the always-present desire of the public for boots-and-saddle entertainment (as proven by preponderance of that kind of fare on TV) should in themselves be guarantees for patronage for "Comancheros." Producer George Sherman and director Michael Curtiz, both experienced and expert hands at serving sagebrush in every conceivable form pulled wide all stops in assembling the photoplay. In fact, it's virtually impossible to remember situations, backgrounds, heroics, villainy and other elements from big westerns of the past that are not dragged into this one. If this ensemble of romance and derring-do isn't enough to bring in cash customers, there's the topline name of durable John Wayne in his first appearance since "The Alamo" —for additional magnetism. His delineation of the part, hand-tailored to his talents, is excellent as are other performances, especially that of Stuart Whitman. What matters it if the yarn is loaded with absurdities. It was written for action and that it has in outsize doses. CinemaScope and color are further assets.

John Wayne, Stuart Whitman, Ina Balin, Nehemiah Persoff, Lee Marvin, Michael Ansara, Pat Wayne.

The Second Time Around

F Ratio: 2.55-1 © ⓒ Farce-Comedy

20th-Fox (144) 99 Minutes Rel. Dec. '61

Debbie Reynolds' numerous fans, who delighted in her portrayal of "Tammy and the Bachelor" in 1957 and made that U-I film a boxoffice hit, will be equally entranced by her elfin, broad comedy performance as a young widow adrift in the Arizona territory of 1911. As a spoof on westerns, the Jack Cummings production is replete with such slapstick moments as Debbie falling in a muddy pigsty and being dunked in the creek, plus shooting, barroom brawls and bank holdups, which will have the teenagers, the youngsters and most adults howling with glee. Only sophisticated patrons might label some of the ridiculous goings-on corny. But, with the drawling Andy Griffith, the handsome Steve Forrest and the unfailing Thelma Ritter for added marquee value, the picture is sure-fire boxoffice. Well-directed by Vincent Sherman with tongue-in-cheek for the screenplay by Oscar Saul and Cecil Dan Hanson, the picture has been nicely photographed in CinemaScope and De Luxe Color and is good light entertainment. The star shines in the farcical episodes as well as in her romantic scenes with Forrest, who makes his strongest screen impression to date. Juliet Prowse is wasted in a dancehall gal role which does have one flash dance bit.

Debbie Reynolds, Steve Forrest, Thelma Ritter, Andy Griffith, Juliet Prowse, Ken Scott, Isobel Elsom.

Flight of the Lost Balloon

F Ratio: 2.55-1 SpectraScope ⓒ Adventure Drama

Woolner Bros. 91 Minutes Rel. ———

Nail-chewing suspense, action and adventure are the prime ingredients of this independently produced drama. Among other praiseworthy and exploitable assets are wide-screen (this time it's labeled SpectraScope) and Eastman Color, noteworthy trick photography and special effects, and enchanting scenic backgrounds. The photoplay is the initial entry of the Woolner Bros. into the upped-budget production category, and while it cannot be expected to book into the de luxe first-run houses, it is amply endowed to head the program—even go it alone—in all other playdates. True, the story raises hob with credibility, but inasmuch as it approaches fantasy one cannot expect any great degree of such believability. It incorporates a dominant percentage of situations expected in pictures of its type—cannibals, torture chambers, hidden treasures, ferocious gorillas, you name it, "Balloon's" got it. Nathan Juran directed the picture with competence and obvious resolution that movement was to take precedence over everything else. In most instances, performances are acceptable, largely because the troupers approached their individual and collective chores with a purposeful tongue-in-cheek attitude, especially Marshall Thompson, who easily gets top histrionic honors.

Mala Powers, Marshall Thompson, James Lanphier, Douglas Kennedy, Robert Gillette, Felippe Birriel.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

THE STORY: **"The Comancheros" (20th-Fox)**

Hardboiled Captain of Texas Rangers John Wayne picks up suave gambler Stuart Whitman, wanted in Louisiana on a murder rap. En route to Ranger headquarters, Whitman slugs Wayne and escapes. Wayne is then assigned to ferret out who is selling guns to the marauding Comanche Indians. His adventure-freighted path continuously crosses that of Whitman, who in emergencies proves himself a brave fighting man. His past is forgiven and he is made a Ranger. Wayne and Whitman worm their way into the hidden camp of the Comancheros, a weird and dangerous settlement that is the go-between for illicit traffic in arms. The racket is broken up and right prevails, but not until many battles are fought and scores are killed.

EXPLOITIPS:

Tout the marquee-mighty cast, particularly John Wayne. Costume ushers as Indians or Rangers, and boxoffice cashier as western cowgirl. Hire man dressed as an Indian to walk streets with sign giving theatre and picture information.

CATCHLINES:

A Lusty, Action-Filled Western in the Grand Tradition . . . Murdering Redskins and Renegade Whites Banded Together in a Reign of Terror!

THE STORY: **"The Second Time Around" (20th-Fox)**

In 1911, Debbie Reynolds, a widow with two small children, wants to escape her frosty mother-in-law in New York so she goes to Arizona territory where she has been promised a storekeeper job. On arrival, Debbie finds that her prospective employer has been killed so she is forced to take a farmhand job with Thelma Ritter, a kindly rancher. There she attracts the attention of Steve Forrest, handsome gambler who takes her prospecting in order to make love to her, and Andy Griffith, a shy rancher dominated by his mother. When Debbie proves that the sheriff, Ken Scott, is in league with gunmen, the ladies ask her to run for the office. As Arizona gains its statehood, Debbie is elected sheriff by the ladies and the law-abiding folk. She jails Forrest for illegal gambling but, when Scott's outlaws kidnap her, he joins forces with Griffith to go to the outlaws' hangout. When Debbie is rescued, she realizes she loves Forrest and she tosses her sheriff's badge to Griffith.

EXPLOITIPS:

The title tune, originally from Bing Crosby's "High Time," was nominated for an Academy Award song last year and has been recorded by Crosby, Sinatra, Peggy Lee, Gogi Grant and others. Arrange for music shop displays.

CATCHLINES:

Debbie's On the Wackiest Husband-Hunt That Ever Sent He-Men Running For Cover . . . It's a Free-For-All of Fun.

THE STORY: **"Flight of the Lost Balloon" (Woolner)**

In a crumbling fortress at the head waters of the Nile lives a Hindu who rules with despotic cruelty the natives of the region. He has captured and is torturing explorer Douglas Kennedy, from whom he is trying to extract information about the hiding place of the tomb of Cleopatra, upon which treasure Kennedy has stumbled. Meanwhile, back in England, the London Geographical Society plans to send an expedition to search for the missing Kennedy. Marshall Thompson, an adventurous member, sells his associates the idea that the trip should be made by balloon. The conniving Hindu has Mala Powers, betrothed to Kennedy and daughter of Robert Gillette, who is to head the expedition, substituted for her father. After countless adventures and the exposing of Kennedy as a villain, Thompson rescues Mala and they escape into the big blue yonder and each other's arms.

EXPLOITIPS:

Take advantage of the special tieup the distributors have made for the distribution of "seasick pills" to ticket buyers. At the boxoffice, lemon drops might be handed out to patrons with instructions "If you can't take suspense, take one of these." Balloons also could be given away to younger fry and teenagers.

CATCHLINES:

See the Wild, Hair-Raising Flight to Destruction . . . A Nail-Chewing, Action-Filled Adventure Yarn.

THE STORY: **"The Wonders of Aladdin" (MGM)**

In the ancient city of Baghdad, Aladdin (Donald O'Connor), a poor boy who dreams of wealth and a royal life, annoys his mother until she buys him a little lamp. Aladdin accidentally rubs the lamp and out comes a genii (Vittorio De Sica) who promises him three wishes. The first is to attend the royal wedding of the princess (Michele Mercier) and so Aladdin and his giant bodyguard are transported there while Aladdin's girl friend (Noelle Adam) also manages to get there in the prince's caravan. Aladdin's adventures include being taken prisoner by Amazons, then being captured, along with the handsome prince, by the wicked grand vizier, who wants the princess for himself. Disguised as a dancing doll, Aladdin gains entrance to the Sultan's palace in order to foil the grand vizier's scheme. By the third wish granted by the genii of the lamp, Aladdin saves the prince and his princess, is rewarded by the Sultan and is then reunited with Noelle.

EXPLOITIPS:

In addition to playing up Donald O'Connor, a favorite with youngsters and teenagers, and Vittorio De Sica, familiar to most adults and devotees of foreign fare, capitalize on the Arabian Nights tale by dressing up the lobby with Oriental objects and ushers or ticket-takers with turbans, etc.

CATCHLINES:

Behold! The Most Marvelous Marvels and the Most Wondrous Wonders of Arabian Nights Entertainment . . . It's Funchantment and a Cavalcade of Pure Enjoyment.

THE STORY **"Bachelor in Paradise" (MGM)**

When Bob Hope, author of controversial books on love-making, gets into income tax trouble while in Paris, he is obliged to return to the U.S. and, under an assumed name, takes up residence in Paradise Village. Miss Turner, an interior decorator and single, leases her home to Hope, not knowing he is the prober of the manners of American marital life. In Paradise Village, Hope becomes the object of attention of domestically discontented wives, thereby arousing the anger of the husbands. In trying to reconcile the women to their surroundings, he gets into a lot of trouble. Romance blossoms between Hope and Miss Turner, but he comes close to losing her when she discovers his real identity and suspects he has been carrying on with the wives. But Hope acquits himself, all is forgiven and love wins out.

EXPLOITIPS:

Contact your nearest member store of the Independent Grocers Ass'n which has arranged a big tieup and contest on the picture. Hold a screening for eligible bachelors. Arrange a window display of bachelor buttons and also give away one of the flowers to the first hundred bachelors attending the opening day. Send a girl on the street in a bridal gown with a sign reading: "I Found My Bachelor in Paradise."

CATCHLINES:

Love and Fun in the Suburbs . . . Where There's Hope There's Life . . . Furiously Funny—Slightly Sinful.

THE STORY: **"The Mask" (WB)**

Paul Stevens, a psychiatrist, is visited by Martin Lavut, an archeologist who claims to be under the evil spell of a ritual mask he had unearthed in an ancient city. When Stevens refuses to believe him, Lavut, who thinks he may have murdered a girl while having hallucinations, takes his own life after mailing the mask to the psychiatrist. The curious Stevens dons the mask and experiences the same fantasies until his fiancee, Claudette Nevins, arrives and breaks the spell. The frightened girl takes the ritual mask to the museum where Stevens, still under its influence, breaks in and steals it. Again he dons the mask and becomes obsessed with the desire to strangle his pretty secretary. Then Stevens urges Claudette to put on the mask, but the girl experiences no reaction. When Stevens tries to strangle Claudette, she is saved by the timely arrival of the police.

EXPLOITIPS:

The title and the new depth-dimension which has the patrons donning masks in order to see "supernatural horrors" are the best selling points. If no African or Indian masks can be borrowed from a local museum for display in a lobby case, buy some inexpensive rubber masks.

CATCHLINES:

Only When You Put on the Magic Mystic Mask Will You Know What Can Come Off a Movie Screen . . . Closer, Closer, Closer Until You Are Part of the Depth-Dimension of "The Mask."

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Drive-in and walk-in theatre managers wanted in Southern California. Exceptional employment opportunities with a large circuit which offers pleasant working conditions and liberal medical, hospitalization and life insurance coverage, plus an excellent retirement plan. Write Jim Barka, Pacific Drive-In Theatres Corp., 141 South Robertson Boulevard, Los Angeles 48, California. All replies will be treated in strict confidence.

Managers Wanted for Cleveland and Ohio Theatres. State experience, background, references, salary required, send photograph in first reply. All answers confidential. Boxoffice 9376.

POSITIONS WANTED

Projectionist: 15 years experience in all phases, conventional and drive-in operation, desires permanent employment. Single, reliable, sober and dependable. Good references. Contact Richard F. Nelson, 2401 Winchester Avenue, Ashland, Kentucky.

Manager knows theatre operation, exploitation, promotional, instilled aggressive showmanship. Boxoffice 9367.

Projectionist, maintenance, janitor combined. 20 years experience. Wants permanent job. Boxoffice 9375.

Manager or projectionist wants small town location in California. 16 years experience. Excellent references. Boxoffice 9380.

SOUND-PROJECTION SERVICE MANUAL

EXHIBITORS, PROJECTIONISTS & REPAIRMEN: You need this Loose-Leaf Maintenance Manual on servicing all makes of sound and projection equipment. The only maintenance text book now available on projection and sound. Additional service sheets every month for a year. Trouble-shooting charts, wiring diagrams, schematics, simplified repairing data and a gold mine of other helpful data, all for only $6.90, with a binder. Without loose-leaf binder, $4.95. (Data on 16, 35 and 70mm equipment.) Written by practical engineer. Cash or P. O. Order. No CODs. Order Now! Wesley Trout, Engineer, Box 575, Enid, Oklahoma.

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Build attendance with real Hawaiian orchids. Few cents each. Write Flowers of Hawaii, 670 S. Lafayette Place, Los Angeles 5, Calif.

Bingo Cards. Die cut 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO, $4.50 per M. Premium Products, 346 West 44th St., New York 36, N. Y.

HAND OUT "ANIMATED" MIDGET CHRISTMAS CARDS expressing greetings of the season and plugging HOLIDAY PROGRAMS. Guaranteed to create unusual interest. 500—$20.00, 1,000—$30.00 (Theatre and Mgrs. name imprinted) SAMPLE FREE. Order now or before Nov. 15. Longhorn Card Co., Box 733, Batesville, Ark.

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Wanted: Old-time slides, vaudeville-photoplays. 5923 Jumilla Avenue, Woodland Hills, California.

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Replace inefficient bulb rectifiers with Silicon. 5 Ampere type $9.50, 6 Ampere, $9.25, two 2 Ampere, $10.50. Money back guarantee, quantity discount. Brown Electronics, 1717 South St., Allentown, Pa.

GENERAL EQUIPMENT—USED

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AUTOMATIC CHANGEOVERS, (less switch), Pair, $24.95; 2,000' Film Cabinets, new Sternmade, per section, $1.95; 3-Speed Nonsync Turntables, $14.95; 16" upper Simplex magazines, $4.95. S.O.S., 602 W. 52nd, New York 19.

Mechanisms, standard-super & E-7 Simplex, also movements, as is or rebuilt. Bargains. Lou Walters Repair Service, 8140 Hunnicut Rd., Dallas 28, Texas.

For Sale: Complete used theatre equipment. Projection and sound equipment, chairs and lobby equipment. Miracle Blocks Enterprise, 4450 Vista Coronado Drive, Chula Vista, Calif.

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Drive-In Theatre Tickets! 100,000 1x2" special printed roll tickets, $37.95. Send for samples of our special printed stub rod tickets for drive-ins. Safe, distinctive, private, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St. (Filmrow), Kansas City 8, Mo.

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Good used late model chairs available, rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs. Sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4519

Chairs rebuilt in your theatre, re-spacing, sewed covers. Arthur Judge, 2100 E. Newton Avenue, Milwaukee, Wisconsin.

SEAT RENOVATING: Neat, fast reasonable, anywhere. Sewed combination seat covers. Service Seating Co., 1525 West Edsel Ford, Detroit 8, Michigan. Tyler 8-9481, Texas 4-2738.

Theatre Chairs, International, Bodiform, plywood. Lone Star Seating, Box 1734, Dallas.

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For Sale: Indoor and drive-in theatre. Population 100,000 in Michigan. Bargain. Boxoffice 9372.

Theatre: Prosperous Mid-west town, 5,000, good equipment, reasonable rent, will prove $5,000 net, price $7,500. Boxoffice 9373.

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Wanted: To buy or lease drive-in theatres, 500-car capacity or larger. Boxoffice 9238.

Wanted to lease: Drive-in or indoor theatre, with possible option to buy. Year 'round operation, town population 3,000 or more. Family operation. Boxoffice 9357.

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NOVEMBER 13, 1961

BOXOFFICE

The Pulse of the Motion Picture Industry

Fred A. Buerki
Wisconsin Union
770 Langdon
Madison, Wisc.
21



Bobby, the Skye terrier, shows his affection for a group of Edinburgh street urchins in this scene from "Greyfriars Bobby," the Walt Disney-Buena Vista production which has been chosen winner of the BOXOFFICE Blue Ribbon Award for October by the National Screen Council. The Award is given monthly to the picture judged best suited for family viewing as well as general entertainment merit . . . page 13.



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BOXOFFICE *The Pulse of the Motion Picture Industry*

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Published in Nine Sectional Editions

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'IMAGE'-INATION

ONCE again, the motion picture industry is being made a target for the "image" that Hollywood's product is alleged to be creating for America in overseas countries; that it is not truly representing the people and their way of living over here. We say, once again, for these charges come up every so often when a scapegoat may be needed. The angle now is one of patriotism. A dozen or so years ago, American motion pictures were charged with giving America a black eye, because, it was said, its films were not as artistic or as mature in their themes as were European films; that we gave the impression that cowboys and wild Indians were riding through the streets of American cities, slaying people right and left, etc., etc.

On the other hand, Hollywood also is being criticized because its films now are as mature as some of those made in Italy, France and England, which the critics had exhorted us to pattern after. We wonder if governmental agencies or the critics in those countries are leveling attacks on their film industries, because their films depicting life in the raw, as it were, showing their people living in squalor, lustful, greedy and committing virtually every type of crime are creating the wrong "image" for their respective countries.

Doubtless, American films have a great influence around the world, and these are times when these exports, as well as other "literature," should not "discredit or distort," as Edward R. Murrow, director of the United States Information Agency, urged in a talk in Hollywood this past week. But, he is assuming that all story material supposedly must be factual, which it is not. And, we believe, the people in foreign lands know that, just as they and we know that their films are fictionized works, designed to amuse and entertain.

The American motion picture industry has produced many historical subjects and little, if any, distortion of facts has appeared in them. Hollywood has produced and made available for export many features and short subjects that show America as it is today—its cities, countryside, historic landmarks and places of interest, the sports people engage in, scientific discoveries—you name it. Not only have these films depicted the progress made in this country before, during and after the Revolutionary War, but they have also shown our relationships with our Allies throughout recent history, and they have dealt with important historic events of other nations as well.

Moreover, this industry has a long and unbroken record of having rendered the utmost in patriotic service to America, answering every call for cooperation and proffering much voluntarily. Needless to say, it will do so again and again.

★ ★

20th-Fox's Progress

Enthusiasm is mounting around the industry over 20th Century-Fox's strides productionwise. Not only is this enthusiasm in evidence at the 20th-Fox studios, home and branch offices, but exhibitors, and even competitors, are happy over the progress being made. For all realize the importance to the industry at large of the maintenance and upbuilding of its every source of strong product—and this one in particular. The turning of the tide for the better was graphically demonstrated by the exceptional boxoffice performance, in rapid succession, of "The Hustler," "The Comancheros" and "Second Time Around."

Under the direction of Peter Levathes, who now has been firmly given the reigns at the 20th-Fox studio, the company has completed its production plans for the current season, with all releases for 1962 to be finished by the end of this year, and 15 top quality features for 1963 to be finished in 1962. The aim is to provide exhibitors with at least one blockbuster every month. And, judging by what is known of the product already completed, attainment of that objective seems assured.

The indomitable spirit of Spyros Skouras, president of 20th-Fox, has again come to the fore. He is, again, infusing enthusiasm into the industry, as well as among his associates, which augurs well indeed.

★ ★

Ivan Spear

In the passing of Ivan Spear, the motion picture industry has lost one of its greatest champions; and I have lost a valued associate and friend. Throughout the 26 years of his representation of BOXOFFICE in Hollywood, Ivan served the industry as well as this publication, for he was dedicated to both. He was a straight-shooter, calling his shots as he saw them, but ever with a constructive purpose. A rare combination of brilliant writer and businessman, Ivan made and held strong friendships, not only in Hollywood, but throughout the industry. His extraordinary ability in evaluating pictures for their commercial and artistic qualities well served both exhibitor and producer; and his candor and sense of humor informed and delighted his legion of readers. Ivan Spear will be long remembered.

Ben Shlyen

TALENT GUILD AFFILIATION WITH COMPO NOW FAVORED

Will Invite Discussions With Representatives Of Four Groups

NEW YORK — Membership of talent guilds in the Council of Motion Picture Organizations was favored by COMPO's board of directors and executive committee at their annual meeting in the Astor Hotel here November 3. As a preliminary step, it was voted to invite discussions with representatives of four guilds for possible affiliation with COMPO. The guilds were Screen Producers Guild, Screen Actors Guild, Screen Writers Guild, West, and Directors Guild of America.

Formal admittance of the International Alliance of Theatrical Stage Employes and Motion Picture Operators into COMPO was completed at the meeting, following application by the IATSE through Richard Walsh, president, for membership.

ALL OFFICERS RE-ELECTED

All officers, including the triumvirate, were re-elected. The governing trio consists of Samuel Pinanski, representing Theatre Owners of America; Ben Marcus, representing Allied States Ass'n, and A. Montague, representing the Motion Picture Ass'n of America. Other re-elected officers were Herman Robbins, board chairman of National Screen Service, treasurer; Sidney Schreiber, general counsel of the MPAA, secretary, and Charles McCarthy, executive vice-president.

Marcus, as chairman of the meeting, said that COMPO had proven its value by showing how all segments of the industry, in working together for a common purpose, could achieve results. He said his contributions in time and money had been repaid many times over.

In his annual report, McCarthy gave a rundown on the COMPO merchandising plan, reviewed the results of COMPO's publicity network project and discussed the censorship situation.

NEW CENSORSHIP 'FRONT'

As to censorship, McCarthy said one of the biggest problems was the attempt by city councils to pass censorship ordinances, which he described as "a new front in the censorship battlefield." He said that didn't mean that COMPO could relax its vigilance in the state capitals. But, he said, the intensity of the censorship fires will be centered in the cities "and the job will be harder, if for no other reason than the sheer number of cities potentially involved."

McCarthy said one thing was working in the industry's favor and that was that exhibitor and distributor alike were united in their opposition to prior censorship. He said there still were differences of opinion on whether so-called "voluntary" classification was desirable, but that just about everybody in the industry agreed that local, state or federal governments should not get in the censorship business.

He advised that whenever and wherever there were censorship rumblings in territories, exhibitors should immediately inform both COMPO and the MPAA. It may seem doubtful, he added, that New York could be helpful in a local situation, but "we can be helpful and I hope exhibitors will sound the alarm at the first sign of a puff of smoke." He urged exhibitors to become acquainted with local officials and keep up the contacts at all times, not just when trouble was brewing.

McCarthy said the toughest fight would be in New York, because, if New York passed a classification bill, other states would soon follow suit.

Regarding the publicity network, McCarthy said theatre publicity men in all exchange centers were receiving material and had been successful in getting it printed. The network, he said, was created as the industry's own newspaper syndicate so that it would be in existence and ready for immediate use when such an outlet should be needed.

The development of new talent was regarded as a major project at the meeting and it was voted to explore means of creating such talent. The governing triumvirate was authorized to name a committee to meet with production heads on a plan.

Robert Ferguson Negates Allegations That Motion Picture Industry Dying

NEW YORK—Robert Ferguson, director of advertising, publicity and exploitation for Columbia Pictures, refuted allegations that the motion picture industry was a dying business, when he addressed the board of directors and executive committee of the Council of Motion Picture Organizations at their annual meeting in the Hotel Astor here.



Robert Ferguson

Ferguson said that he had tried to attract ambitious college students to the film industry as a potential profession, but that he had been met with the resistance of such replies that the film industry was dying and that the upcoming graduates did not want to become affiliated with a dying business.

To refute such beliefs, Ferguson pointed out that in 1946 the income from motion pictures had amounted to $1,500,000,000. He said the most accurate estimate for 1961 was that the income would be at least as much or more. He said that the number of theatres operating in 1946 was 18,000. Today, he said, while there were fewer hard-top theatres, drive-ins made up the difference.

In declaring that this was not a dying industry, Ferguson said there was plenty of proof that the industry was very much alive. He said that the COMPO merchandising plan which was launched in Pittsburgh and now poised for a takeoff in Cincinnati could go a long way toward changing the public's image of the motion picture business. Ferguson said too many exhibitors wanted to sit back and take the position that the merchandising plan was nothing new, whereas, the stimulation of interest by the public from such campaigns could be a means of convincing the public that the business was vigorous.

Ferguson said the production branch of the business was ahead of the other segments in helping to revive interest in pictures by making better product, but that theatremen should carry the message to the ticket-buyers. COMPO, he said, should take the lead.

Ben Marcus, chairman of the meeting, said the merchandising plan had boosted business in Pittsburgh which was regarded as a depressed area. He said he hoped the Cincinnati kickoff with United Artists' "Pocketful of Miracles" would be a further proof of the plan's value and that it would be extended to other territories.

Alec Moss, who coordinated the Pittsburgh project and will spearhead the Cincinnati drive, reviewed the progress made in Cincinnati and described some of the facets which will be launched on December 27 in more than 80 theatres.

Technicolor Earnings Up 370% Over 1960 Period

HOLLYWOOD — Technicolor earnings are 370 per cent above 1960, Patrick J. Frawley jr., chairman of the board and chief executive officer, announced. Earnings for the three quarters of 1961 are the highest in six years for the company, Frawley said. Earnings for the first nine months of 1961, ending September 30, were 75 cents per share, versus 16 cents for the same period in 1960. Third quarter earnings in 1961 equalled 21 cents per share versus three cents per share in 1960. Earnings after taxes for the first nine months of 1961 equalled $1,955,945.20, compared to $360,598.54 for the 1960 period.

Included in the 1961 earnings is a nonrecurring special dividend from our British affiliate, Technicolor, Ltd., of $517,000.

Sales for the first nine months of 1961, including those of acquired companies, equalled $40,460,178.57, as compared to $21,366,598.10 for the like period of last year, Frawley reported. He further stated that these figures do not include sales of the new Technicolor 8mm instant home movie projector, as shipments on this new product have only recently begun.

MURROW TO FILM INDUSTRY: IMPROVE U. S. IMAGE ABROAD

Eric Johnston Contends Majority of Exported Films Is Favorable

HOLLYWOOD — Advice to Hollywood filmmakers was the keynote of a 45-minute speech made by Edward R. Murrow, director of the United States Information Agency, to a group of motion picture and television representatives at a dinner sponsored by the Academy of Motion Picture Arts and Sciences.

Urging that motion pictures reflect America without "discredit or distortion," Murrow declared that "the image conveyed abroad of our land is not always a healthy one, and self-restraint may nowadays be a good prescription." He pointed out that the world thinks of Hollywood as its "source of knowledge of the U.S." and added that "weapons of discredit or distortion should not be placed in the hands of our enemies or before the eyes of our friends."

SUGGESTS FILM SUBJECTS

Although Murrow admitted that to entertain was the prime object of American films, he said, "I wonder if on occasion you do not permit acceptability to outweigh desirability. I wonder how much truth there is, if we compare the celluloid world of America with the real world of America?" He emphasized the wrong impression often given by American films by reading dispatches from USIA offices around the world, all charging that U.S. motion pictures create a distorted image of the American way of life, and suggested that films based on the following subjects might better serve to improve the image of the U.S. abroad:

An historical epic of America, a travelog to end all travelogs.

Dramas of refugees from the Soviet; the Hungarian Revolution in 1956, the Poznan riots in Poland; the 1953 Berlin uprising; the Berlin Airlift in 1948.

Allied alliances during the last war; American superiority in science; sacrifices of the American taxpayer; American politics.

FOR COUNTRY'S FUTURE

Murrow further suggested that the industry participate in the world film festivals, noting that it would be beneficial to have Hollywood representation at international events.

Finally, Murrow stated, "I am not here to tell you what pictures to make or not to make, export or not export. I am here mainly to suggest that you take into account another dimension not normally present in the movie-making process. That dimension is simply this: In a time when pressure is paramount, and our way of life is in peril, how can I best serve my country and my people?

". . . We are asking you to deal in truth with yourselves and your country's future," he concluded, "and to realize that what you do will be seen, absorbed, and felt by millions of people the world over."

Following Murrow's speech, MPAA president Eric Johnston took exception to some of the remarks. Johnston said that the number of exported films unfavorable to America "are a small minority" and added that "this in our free society is a small price to pay for freedom."

Johnston further declared that a recent survey of audience reactions to some 1,000 American films shown abroad revealed that "85 per cent create a favorable attitude toward th U.S. and 10 per cent create an attitude neither favorable nor unfavorable, 5 per cent create an unfavorable attitude."

In conclusion, however, Johnston stated that Murrow's suggestions would receive the "careful consideration of all of us in this industry."

Request for USIA Consultant Now 'Under Consideration'

HOLLYWOOD—Following the forum at which film industry leaders gathered to hear Edward R. Murrow's plea for ideas and cooperation from the industry in promoting a better image of America abroad, it was learned that a request was made by the executives to supply Hollywood with a consultant from the U. S. Information Agency to aid in the selection of material that would convey better understanding.

In an address to the L. A. Press Club, Murrow disclosed that the request is "under consideration," and emphasized that if he did supply a consultant it would be strictly on an advisory basis and not to invoke censorship.

General feeling in Hollywood is that the industry is willing and eager to cooperate with the USIA cause if a specific program can be worked out.

All-Industry Plans to Sell New Stars Are Disclosed

HOLLYWOOD — An all-industry "crusade" to accelerate public acceptance of new stars was disclosed at a press conference by Robert W. Selig, vice-president and general manager of theatre operations for National Theatres and Television, who, with Paramount publicity head Herb Steinberg, Duke Wales of Motion Picture Producers Ass'n, Pete Latsis and Roy Evans of NT&T, and LeRoy Prinz, has formed a committee to further the project.



Robert W. Selig

The program, under the tag of "America's New Stars," is a joint effort of production, distribution and exhibition forces to give wide exposure to potential box-office stars, an idea which was born at the recent Theatre Owners of America convention in New Orleans, where nine new players were presented to exhibitors in person and via film clips to future films. Enthusiastic reaction from TOA delegates led to plans for a continuing presentation of personalities. Selig and Steinberg directed the TOA presentation at last month's convention.

Ready for mailing to some 582 exhibitors is a kit containing biographies and other exploitation material on a group of young thespians including Karen Balkin (Mirisch), Peter Brown (Warner Bros.), Annette Funicello (Disney), Madlyn Rhue (WB), Ken Scott (20th-Fox), Stella Stevens (Paramount), Joyce Taylor (MGM) and Darlene Tompkins (Paramount). In turn, exhibitors will present the material to local newspaper editors for further coverage.

Next step planned is a two-reel feature showing promising talent from each of the major studios. Plans are to have a winner of the TOA "Star of the Year" award (possibly John Wayne, the latest winner) introduce the young players, with each studio to have equal time in the short. Exhibitors will pay the nominal two-reel rental price for the footage which is expected to be ready after the first of the year.

Discussions are also under way for a star caravan to tour the U.S. and Canada to tout new personalities and their films.

Hayley Mills and Donahue Win Dallas Star Race

DALLAS—Hayley Mills and Troy Donahue captured the top votes in the Interstate-McLendon Theatres "Oscarstars of Tomorrow" contest. Ballots were cast by patrons in each of the Interstate and McLendon theatres during October. The winners will be brought to Dallas for personal appearances. They will dine with 25 lucky voters who will be chosen from random ballots. Dallas Variety and station KLIF were cosponsors in the contest, with KLIF giving daily reports on standings.

Sandra Dee came in second and Connie Stevens placed third in the female star race. Horst Buchholz and Steve McQueen finished second and third respectively in the male race.

High Court Turns Down Pa. Censorship Appeal

WASHINGTON—The United States Supreme Court this week batted down another effort by the state of Pennsylvania to censor motion pictures.

Without offering an opinion for its action, the court declined to consider an appeal from a decision of the Pennsylvania Supreme Court which held that the censorship law was unconstitutional. This action, in effect, upheld the Pennsylvania Supreme Court decision that the law was unconstitutional.

Thus, the state which, in 1915, adopted one of the country's first film censorship measures, failed again to return Pennsylvania to the small group of states which still has prior censorship on their statute books. The 1915 law was knocked out in a decision by the Pennsylvania Supreme Court in March 1956. From that date on, censorship proponents were on the move to draft and pass a law which could meet the standards set by the U. S. court for a clear-cut definition of obscenity.

The law which the high court refused to consider this week was passed in 1959. Last July, however, the state's Supreme Court held the new law was as unconstitutional as the old, and that it violated both the state and federal constitutions.

Governor David L. Lawrence administered the oath of office to three members of the censorship body in January 1960, but the censors did not review a single picture because of the fight over the law. This week's decision leaves the trio without a job.

Justice Anne X. Alpern who, as state attorney general, waged a strong fight for the law argued before both the state and U. S. courts that the law was constitutional, that obscenity was the only ground on which a film could be banned by the board, and that the act's definition of obscenity did not violate constitutional guarantees.

Two appeals to the higher courts were instituted, one by 20th Century-Fox and another by William Goldman Theatres, the Pennsylvania Ass'n of Amusement Industries and a group of film distributors.

Stembler Hails Penn. Censor Law Defeat

ATLANTA—The United States Supreme Court's denial of Pennsylvania's move to appeal the constitutionality of its motion picture censorship law has been hailed by John H. Stembler, president of Theatre Owners of America, as "gratifying news."

Distribution and exhibition were both to be congratulated on "This successful fight against an attempted invasion of the industry's constitutional rights," he said.

"The industry must continue to stay alert to attacks of this kind and must do all in its power to fight them off. This decision is another step forward towards the ultimate goal of the industry; that is, to have the full benefits of the federal Bill of Rights, just as it afforded to all other media of expression," he declared.

Ivan Spear, Western Editor, Dead at 67

HOLLYWOOD — Ivan Spear, western editor and manager of BOXOFFICE since 1935, whose evaluations of motion pictures over the last quarter century earned the respect of both exhibitors and the film-producing colony, died of a heart attack in his apartment Monday (6). He was 67 years old. He had been in ill health for about eight years, but had continued to represent the publication in Hollywood, though on a more limited scale in the last three years.



Ivan Spear

He was born March 8, 1894 in Neenah, Wis. He attended Purdue University, from which he was graduated with a bachelor of science degree. After serving in the U. S. field artillery in World War I, he turned to journalism and was on the staff of both the Milwaukee Sentinel and the Detroit Times over an 11-year period starting in 1919.

In 1933 and 1934, he was with the exploitation staff of the Chicago Century of Progress fair. When the famous Dionne quintuplets were born, he could not resist an exploiteer's dream of exhibiting the five girls at the fair, and made a hurried trip to the Dionne home in Ontario where he actually obtained a contract to bring the famous babies to Chicago. However, the Dominion government shortly thereafter stepped in and made the Dionnes wards of the state and the contract was invalidated.

Spear provided BOXOFFICE with representation in a wide variety of film colony matters. His comments on motion pictures were especially valued by exhibitors and producers alike because of his ability to evaluate a picture both as to its boxoffice potentials and its artistic merits. His final review, on "Flower Drum Song," appears in this issue.

He is survived by his wife, Frances, two daughters and three grandchildren. Funeral services were held Wednesday in his apartment for the immediate family. He willed his body to the Medical Research Center of the University of California at Los Angeles.

U-I Votes Quarterly Dividend

NEW YORK—The board of directors of Universal Pictures Co. has declared a quarterly dividend of $1.06¼ per share on the four and one-quarter cumulative preferred stock, payable Dec. 1, 1961 to stockholders of record November 15.

Loew's Theatres' Net About Equal to 1960

NEW YORK—A net profit of $2,728,142 was reported by Loew's Theatres for the fiscal year ended August 31, equal to $1.02 per share on 2,670,389 shares outstanding. The net profit for the preceding year was $2,771,625, or $1.04 per share.

Laurence A. Tisch, chairman of the board, in his annual report to stockholders said that revenues from the Summit Hotel, Loew's first hotel project, were beyond expectations and that earnings for the fiscal year would have been considerably higher if the company had not paid preliminary promotion and personnel costs for the Summit and future hotels out of current income.

Friendly Relations Offset Arbitration Need: London

NEW YORK—The need for an industry arbitration system has passed because of a closer liaison between exhibitor and distributor, in the opinion of Milton London, executive secretary of Allied States Ass'n.

Discussing the once vital issue of arbitration, London said that at the time efforts were being made to establish a system a few years ago, the two segments of the business "were hardly speaking to each other." Some method of arbitration appeared necessary in order to resolve certain problems.

The entire complexion has changed, he said. Exhibitor association leaders and others now discuss their problems with homeoffice executives and lay their cards on the table. Issues are discussed in a businesslike manner and, in most cases, a degree of mutual satisfaction is attained, he said.

London said it did not appear likely that a move will be made to set up an arbitration as long as the friendly relationships between exhibitor and distributor continued.

Kansas Censorship Board Approves 'Two Women'

KANSAS CITY, KAS. — The Kansas State Board of Motion Picture Review Wednesday (8) authorized distribution and exhibition in the state of the controversial motion picture, "Two Women," released by Embassy Pictures.

The board certified the film after receiving a directive from the Kansas attorney general. Earlier the film had been disapproved on the basis of obscenity.

A suit filed on the docket of a Wyandotte County district court to compel the board to issue a certificate will be withdrawn. The suit was filed last month by Harold H. Harding and Charles Lowder, attorneys for Embassy Pictures.

Seven Arts to Produce

NEW YORK—Seven Arts Productions will film "Moment of Happiness," an original story by Anatole de Grunewald, in Sicily in 1962. Nancy Kwan, currently starred in "Flower Drum Song," will be starred in the film, which will be produced by Pierre Rouve as a Seven Arts-de Grunewald co-production deal. The picture will go into production January 7.

Congressional Hearing Dec. 1 on 'Runaways'

HOLLYWOOD—A Congressional hearing on "runaway" foreign production will be held in Washington December 1 by American film producers, according to an announcement from the office of Congressman John H. Dent, chairman of the House subcommittee on the impact of imports and exports on American employment.

Notice of the scheduled hearings was received here by H. O'Neil Shanks, secretary of the Hollywood AFL Film Council and chairman of its runaway film committee, who disclosed that California Governor Edmund G. Brown had made a personal appeal to Dent to hold the public probe. There will be two witnesses representing the film council, two representing the Screen Actors Guild and two for the American Federation of Musicians, O'Neil informed.

Upon learning that the hearing had been set, Governor Brown said: "I am delighted to have been able to help the technicians and artists of the motion picture industry get a Congressional hearing on the foreign production problem. There is no easy solution for this knotty issue, but certainly an open Congressional hearing should help the situation."

Shanks, union spokesman, has said that "startling figures" about runaways will be submitted to the subcommittee. He has declared in the past that 19 per cent of the pictures exhibited in the U.S. theatres in 1946 were made in foreign countries while last year "more than 60 per cent were made abroad."

Screen Actors Guild executive secretary John Dales has stated that in the last ten years 1,280 films were made overseas at a cost of between $25,000,000 and $30,000,000.

Todd-AO Equipment Is Now In 300 Europe Theatres

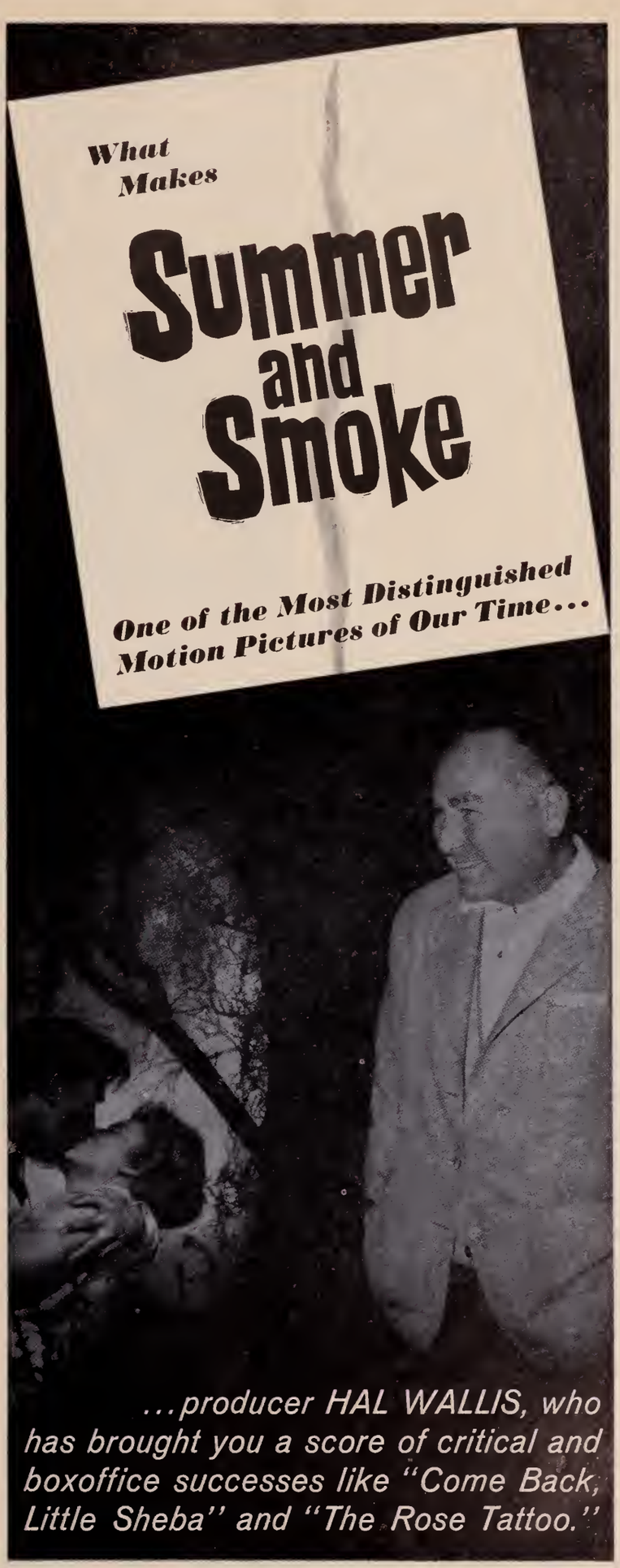
NEW YORK—Todd-AO equipment has now been installed in more than 300 theatres in Europe, North Africa and the Middle East, according to Albert Leonard, vice-president in charge of distribution for Magna Pictures Corp., who recently returned from a business trip throughout Europe and the Near East.

In Paris, alone, there are now 15 theatres equipped for Todd-AO presentations while Todd-AO equipment has also been installed in Baghdad, Kuwait, Rejkyavik, Helsinki, Malta, Casablanca and on the luxury liner, S. S. France, according to Leonard.

Electrovision Reports Net Of $134,870 for Year

LOS ANGELES—A net profit of $134,870, equal to five cents per share on 2,732,812 shares outstanding, was announced by Electrovision Corp. for the year ended May 31, 1961. The figure compared with a loss of $79,032, or three cents per share on 2,502,569 shares outstanding for the previous year.

President Martin Stone reported that the increase was accomplished despite a sales decline from $3,162,487 in 1960 to $2,476,735 for the current year due to disposal of some film houses operated by the company.



HAL WALLIS' SUMMER AND SMOKE • A PARAMOUNT RELEASE

Sutton Will Distribute 18-24 Films Annually

HOLLYWOOD—Sutton Pictures Corp., a subsidiary of Pathe-America, will distribute 18-24 features annually, it was announced this week by Budd Rogers, president.

Rogers listed nine pictures being readied for release, in addition to three previously announced. These are: "The Unstoppable Man," starring Cameron Mitchell; "Fear No More," starring Jacques Bergerac and Mala Powers, and "Forces of Impulse," starring Tony Anthony with J. Carrol Naish, Robert Alda, Jeff Donnell, Lionel Hampton, Brud Talbot and Teri Hope.

FORTHCOMING FEATURES

Others announced by Rogers include:

"Beyond All Limits," in Eastman Color, starring Jack Palance, Maria Felix and Pedro Armendariz, adapted from Vincente Blasco Ibanez' novel.

"Gina," in Eastman Color, starring Simone Signoret.

"Never Take Candy From a Stranger," with Felix Aylmer, Gwen Watford, Patrick Allen, Jean Carter and Frances Green.

"Paradise Alley," with Carol Morris (Miss Universe), Marie Windsor, Corinne Griffith, Billy Gilbert and Hugo Haas.

"Run Across the River," with Joan Calistri, William Lazarus, Shirley Grayson and George Cathery.

"Five Minutes to Live," with Johnny Cash, Cay Forester, Donald Woods and Pamela Mason.

"Night of Evil," with Lisa Gaye and Bill Campbell.

"Wild Harvest," with Dolores Faith, Dean Fredericks and Kathleen Freeman, produced by Aubrey Schenck and directed by Jerry Baerwitz.

"Out of the Tiger's Mouth," with Loretta Hwong and David Fang, filmed entirely in Hong Kong by producer Wesley Ruggles jr., and director Tim Whelan jr.

"No picture can walk into public acceptance on rubber heels," Rogers said. "Sutton is constantly aware of this and places a high value on proper advertising and exploitation. We are upping normal advertising expenditures and directing them into two channels. One is the trades to let exhibitors know about coming product. The other is point of sale advertising.

"The 'star system' as we know it is about finished," Rogers declared. "We are at the end of an era. A new phase of motion picture entertainment is starting—pictures important in themselves, without stars."

CONTRACT STARS DWINDLE

He said that despite protestations to the contrary, studios today are not building contract stars in the same degree as they did in the past. "I can name more than a dozen stars who have passed away in the past few years. The supply is dwindling and is not being replenished.

"The answer to the star system is obviously to provide pictures that in themselves are important and entertaining, pictures which are presold to the public and will create satisfied customers," Rogers pointed out.

Pathe-America Acquires 2 Major British Films

NEW YORK—Pathe-America, new distributing organization, has acquired two major British pictures, "Whistle Down the Wind" and "Victim," for distribution in the U. S., according to Budd Rogers, president. Pathe-America's first picture was "The Deadly Companions."



Budd Rogers (left) is shown discussing the deal through which Pathe-America will distribute two important British films. At the right is Gordon K. Greenfield, America Corp. president.

The two pictures were produced under the auspices of the Allied Film Makers of London and will be released here in the spring of 1962, following pre-release showcase engagements in Los Angeles in December to qualify for Academy Award consideration, Rogers said.

"Whistle Down the Wind" stars Hayley Mills and Dirk Bogarde with Alan Bates and Bernard Lee. It is a Richard Attenborough-Bryan Forbes production directed by Forbes and is based on a novel by Mary Hayley Bell, mother of Miss Mills.

"Victim," a Michael Relph and Basil Dearden production directed by Dearden, stars Dirk Bogarde with Sylvia Syms, Dennis Price and Donald Churchill. Previous British pictures produced by these two units of Allied Film Makers were "Sapphire," "The League of Gentlemen" and "The Angry Silence."

"Whistle Down the Wind" and "Victim" are forerunners of the type of future coproduction by Pathe-America and Allied Film Makers, to be made in both England and the U. S., Rogers said.

Pathe-America Distributing Co. has retained Blank-Rand Associates to handle the national promotion of "Whistle Down the Wind" and "Victim" and develop point-of-playdate publicity on the two films, according to Rogers.

Referring to the proposed merger with Republic Pictures, which has been approved by stockholders of both America Corp. and Republic, Gordon K. Greenfield, president of America Corp., pointed out that his company had acquired the controlling stock interest in Republic from Victor M. Carter.

Allied Expects Big Turnout At Its Miami Convention

NEW YORK—Leaders of Allied States Ass'n expect a record turnout at the organization's convention in Miami Beach next month, according to Milton London, executive secretary. London, who was in New York to attend the annual meeting of the Council of Motion Picture Organizations, told BOXOFFICE that Allied members who had not attended a convention in a decade had signified their intentions to register for the conclave at the Eden Roc Hotel.

The convention period has been extended one day, London said. Originally scheduled for December 4 to 7, the sessions will continue through December 8 because of additional business.

The agenda now is being completed and will be ready for announcement shortly, London said.

From present indications, the attendance will far exceed expectations, according to London. This feeling of optimism is based on the apparent revitalization of Allied and the determination of its members to strengthen the association and restore it to its previous position.

Denver Post Will Publish 'Holiday Movie Preview'

DENVER—A special section of the Denver Post will be published this month entitled "Holiday Movie Preview" as a 12-page color rotogravure job showing scenes from 29 forthcoming pictures. National Theatres will order 600,000 copies to distribute to its patrons in the Los Angeles area alone. Last summer the Post published a rotogravure section entitled "Summer Movie Preview," which many theatres bought and gave to their patrons.

The holiday issue will cover the following pictures:

Allied Artists—El Cid, Hitler and George Raft Story.

American International—Journey to the Seventh Planet.

Buena Vista—Babes in Toyland and Moon Pilot.

Columbia—Mysterious Island and Sail a Crooked Ship.

MGM—King of Kings and Four Horsemen of the Apocalypse.

Paramount—Summer and Smoke, Blue Hawaii and Errand Boy.

20th Century-Fox—Comancheros and Second Time Around.

United Artists—West Side Story, Pocketful of Miracles, X-15, Judgment at Nuremberg, The Children's Hour, One, Two, Three and Something Wild.

Universal-International—Flower Drum Song, Lover Come Back and The Outsider.

Warner Bros.—A Majority of One, Susan Slade, Roman Spring of Mrs. Stone and Merrill's Marauders.

World Press Contingent To 'Judgment' Debut

NEW YORK—Stanley Kramer will take a large contingent of press representatives to the world premiere of his "Judgment at Nuremberg" at the Kongress Halle in Berlin on December 14. Acceptances to his invitation have been received from 155 news media representatives consisting of byliners, magazine writers, columnists, wire service correspondents, tradepress editors and radio and television commentators.

Seventeen countries will be represented by the newsmen; namely, the United States, Argentina, Austria, Belgium, Chile, Denmark, France, Great Britain, Egypt, Italy, Japan, Lebanon, Mexico, Norway, Spain, Sweden and Venezuela.

Herbert Golden Quits UA For New Financial Firm

NEW YORK—Herbert L. Golden, vice-president in charge of operations and a director of United Artists Corp., is resigning the vice-presidency to become president of Lexington International, Inc., a new firm to provide venture capital and financial and management counsel.



Herbert L. Golden

Associated with Golden in the new firm are Milton S. Gordon, president of M. A. Gordon & Co., which makes investments for its own account and provides financial counsel, who will serve as director of Lexington International, and William C. MacMillen jr., until recently president of Colonial Trust Co., who will be chairman of the board.

The activities of Lexington will encompass all types of industry, investment consultant work in the film and television fields. In addition to providing a source of venture capital for new and established businesses here and abroad, Lexington International will provide financial services to management in the areas of loan and equity financing, mergers, acquisitions, underwriting and private placements.

Golden will continue to serve as a director of United Artists, with which he has been associated for the past four years. Prior to that, he was a vice-president of Bankers Trust Co.

Gordon was the founder and president of Television Programs of America, which he sold three years ago to Independent Television Corp. MacMillen had been associated with the late Robert R. Young and was president of the Federation of Railway Progress, director of the Missouri Pacific Railroad, chairman of Virginia Metal Products, president of Chesapeake Industries and Eagle Lion Films and chairman of Pathe Laboratories, Inc., of which he is still a director.

Edward Emanuel to Visit Variety Clubs in Europe

MIAMI—Edward Emanuel, chief barker of Variety Clubs International, is scheduled to sail for Europe on the Queen Elizabeth, leaving New York City on November 16. Mrs. Emanuel will accompany him on the voyage.

Emanuel will stop in London, where he will meet with James Carreras, second international barker, and attend a meeting of the London Tent. He will go to Dublin to meet with Jack Cruise, chief barker of the Dublin Tent, and discuss plans for the international convention to be held in Dublin May 15-19. The Emanuels also will tour Copenhagen, Stockholm, Paris and other cities before returning to the U.S. in mid-December.

Nehru at MPAA Dinner

HOLLYWOOD—Prime Minister Nehru of India was guest at a dinner hosted by Eric Johnston, president of the Motion Picture Ass'n of America, at the Beverly Hilton Hotel. About 150 top stars and executives were invited to attend the black-tie event.

The Wall Street Journal Reports

Youngstein Still Seeking Allied Artists Control

NEW YORK—The Wall Street Journal, Wednesday (8), quoted Max E. Youngstein as saying a group he heads is negotiating to acquire control of Allied Artists Pictures Corp. This report was current in the trade several weeks ago, and, as it was then, is still being denied by executives of the production-distribution company. Youngstein, a vice-president of United Artists, is resigning the UA position January 1.

Youngstein said talks with UA officials were under way. Members of his group, whom he declined to identify, have made an offer of $8 a share for an undisclosed number of shares held by certain executives of the Allied Artists management. As of July 1, 1960, the company had 911,278 shares outstanding.

The United Artists executive was quoted as saying he could not predict if the negotiations would be concluded successfully, but he is having an analysis made of the company's assets and the condition of the company.

In Los Angeles, however, George D. Burrows, executive vice-president of Allied Artists, said Youngstein had made no offer to Allied Artists or to its principal shareholders. He said he had met once with Youngstein, in New York, about two weeks ago, at which the UA executive expressed "some interest" in acquiring control of the company, but that no dollar figure was mentioned and no offer was made. Burrows also was quoted as saying neither he nor Steve Broidy, AA president, "nor any other top executives of Allied Artists, to the best of my knowledge," has talked with Youngstein since that meeting.

A 'Credo' For Exhibitors Offered by Fabian

NEW YORK—An "exhibitor's credo" was expressed by S. H. Fabian, president of Stanley Warner Corp., in a letter to R. H. Anderson, president of the Hollywood Chamber of Commerce, upon receiving a citation from the Chamber of Commerce for his "distinguished leadership" and "his faith in Hollywood and the cinema." The citation was made at the reopening of the Stanley Warner Theatre in Hollywood and was presented in absentia.

Fabian's credo read:

"We have unbounded confidence in the future of the motion picture industry. Nothing has appeared upon the technological or artistic horizon to suggest that the motion picture theatre has lost its primacy. It is still the indispensable setting for the finest presentation of motion pictures.

"The theatre communicates an aura which is not present in any non-theatrical place of entertainment. There is a magic in sitting in a theatre seat which is the exclusive power of theatre architecture, decor and the proscenium arch. These elements embody the glamour which persuades millions around the world to go out to a movie.

"And as long as this allure pervades the theatre, it will remain the supreme edifice of entertainment."

Decca 9-Month Earnings Down from 1960 Figure

NEW YORK—Consolidated net earnings of Decca Records, Inc., including results of operations of its subsidiary, Universal Pictures, amounted to $1,875,000 for the nine months ended Sept. 30, 1961, compared to earnings of $4,159,772 for the corresponding period of 1960.

The 1961 figure is equal to $1.46 per share on the 1,285,701 capital shares outstanding, compared with $3.24 per share on 1,285,701 capital shares in the hands of the public last year.

Presley's UA Picture Is Retitled Again

NEW YORK—Elvis Presley's picture for the Mirisch Co. and United Artists release, has undergone still another change of title to "Follow That Dream." Based on Richard Powell's novel, "Pioneer, Go Home," the picture went into production under that title and, in United Artists' recent three-year product announcement, it was titled "Here Come the Kwimpers."

Seven Paramount Films On Production Slate

HOLLYWOOD — Paramount has announced seven pictures on the slate which are either currently shooting or on the immediate filming schedule to assure a continuous flow of production activity through the Thanksgiving and Christmas holidays.

Kickoff of production activity was marked by the return of Melville Shavelson's "The Pigeon That Took Rome" company from exterior shooting in Italy and resumption of filming on the sound stages. Green light also will be given Hal Wallis' "A Girl Named Tamiko," followed by Jerry Lewis' "It's Only Money." Currently before the cameras is John Ford's "The Man Who Shot Liberty Valance."

In January, Paramount has slated the Jack Rose film comedy, "Who's Got the Action"; "My Six Loves," to be produced by Gant Gaither, and the Perlberg-Seaton drama, "The Hook."

Assistant to Siegel

HOLLYWOOD—D. A. Doran has joined the MGM studio executive staff as assistant to studio head Sol C. Siegel.

'Wouldn't It Be Nice If Theatres . . .' Critic Offers a Few Suggestions

CHICAGO—It grows tiresome making the same old complaints about the movie business—and just to prove that we can think constructively, we have a few suggestions to make, writes Eleanor Keen in the Chicago Sun-Times.

We know it's only wishful thinking, and we don't pretend that we are trying to be completely practical, but wouldn't it be nice if:

Every theatre in town started its top feature promptly at 8 p.m.? This would involve some juggling of schedules, but it really wouldn't be difficult to arrange. As a matter of fact, the Loop theatres, with their single features, already approximate the hour, and we note that a few neighborhood theatres, with double features, also approximate it, showing the main feature once each evening, preceded and followed by another film.

WOULD ELIMINATE VARIANCE

Still there is enough variance so that, without telephoning or checking the newspapers, it is possible to miss the first 15 or 20 minutes of a film, or to hurry through dinner and arrive 15 or 20 minutes early. Wouldn't it be nice to eliminate the variance?

Wouldn't it be nice if there were a children's theatre in the Loop? This would involve showing old films as well as new ones, of course—and putting pressure on distributors to make them available. But children get as much pleasure every time they see a picture ("Can we sit through it again, mommy?"), and we don't doubt that an early Jerry Lewis film would have as much appeal as his last.

Wouldn't it be nice if there were a theatre for comedy in the Loop? How would you like, after one of those days, to stop in and see an old Danny Kaye picture, or the series of W. C. Fields' comedies, or even the Robert Benchley shorts? Or "Lavender Hill Mob?" TV has certainly proved that no one minds watching old films—and our point is that if you knew you could find a bright comedy when you were in the mood for it, you'd go.

NEED MORE NEW THEATRES

If there were more bright, new, gay theatres in convenient locations with parking space? This is an idea that is beginning to be adopted, with the building of the theatre in Old Orchard (whose customers are delighted) and a new one going up in Hillside. But it has taken the movie business a long time to get around to what the department stores learned early.

If our theatres had a policy, besides one of changing the bill every week, or three weeks, and showing what is available? Even our art theatres now, when product is short, are beginning to alternate the deliberately sensational with the adventurous, experimental and fresh. In a crisis, when no new film is ready, wouldn't a return engagement of a superior film be better than sending your customers home annoyed? Would you go to see "La Strada" again? In preference to "Adam and Eve?"

If theatres occasionally tried a new way of presenting their films? There are occasional hopeful glimmers—for instance, last year, the once-a-week series of opera films presented at local theatres. The success of the series surprised theatremen who were frankly dubious about the "experiment"— and offhand we'd say that (in addition to the music) the fact that customers knew what they were getting had something to do with it.

Then there's the New York theatre which is currently running the trilogy of fine Indian films made by Satyajit Ray on one program—"Aparajito," "Pather Panchali" and "The World of Apu." People who haven't the endurance for a six-hour program return the next day for the next in the series.

And there's the success of the Clark Theatre's annual film festival here in Chicago. It has become a much-anticipated event.

During the festival, a great many of the famed films of the past return, and the complete schedule of their showings is mailed in advance to customers. Many of the films are prize-winners, and some are not, but all of them, from "Treasure Island" to "Grapes of Wrath," are of special interest.

Wouldn't it be nice if theatre managers welcomed you, and knew their customers? And if theatre lobbies were always pleasant places to wait? (We like the coffee at the Surf.)

Well, as we said, there are glimmers of encouragement.

Fonda Completes 'Advise'; Signs for Zanuck Film

NEW YORK—Henry Fonda flew to Paris Tuesday (7) after completing a starring role in Otto Preminger's "Advise and Consent" in Hollywood, to join Darryl F. Zanuck's "The Longest Day," for three weeks shooting on location in France.

Because Fonda, who will play Brig. Gen. Theodore Roosevelt jr. in "The Longest Day," will be unavailable for complete shooting in Europe, Zanuck has arranged for the interiors of the star's sequence to be shot in New York for three weeks, while he is appearing on the Broadway stage in 1962 in "A Gift of Time." This will be the only part of "The Longest Day" that will be shot on location in France. On November 21, Fonda will return to Hollywood to begin taping "Henry Fonda Presents the Family" for NBC-TV and, early in December, he will return to New York to tape the Leland Hayward TV show, "The Good Years." He will begin rehearsals for "A Gift of Time," in which Oliva de Havilland will co-star, December 26.

"Advise and Consent" was before the cameras for a total of 60 shooting days in New York, Washington, D. C. and Hollywood, starting September 5. Also starred with Fonda are Charles Laughton, Don Murray, Walter Pidgeon, Peter Lawford, Gene Tierney, Franchot Tone, Lew Ayres, Burgess Meredith, Eddie Hodges, Paul Ford, George Grizzard and Inga Swenson. Columbia will release late in 1961 or early 1962.

NT&T Names Chinich Chief Film Buyer

LOS ANGELES—Jesse Chinich has been appointed chief film buyer for National Theatres & Television's 219-theatre circuit by president Eugene V. Klein, and will assume his duties as soon as he has concluded his affairs as western division sales manager for Buena Vista Distributing Co.



Jesse Chinich

From 1946 to 1951 Chinich was associated with Paramount Theatres and served as booker-buyer for Paramount Theatre subsidiaries in Salt Lake City, Cincinnati and Phoenix. From 1951 to 1953, he was district theatre supervisor for Rugoff and Becker Theatres in New York.

In November 1953, Chinich joined Buena Vista as its first sales representative and helped launch BV as a major film distributor in its early years. He was named western division sales manager in 1956.

Chinich will function in NT&T's administrative pattern as a department head under the direction of Robert W. Selig, vice-president and general manager of theatre operations.

Vanguard to Make Feature On 'The Twist' for Col.

NEW YORK—Vanguard Productions will produce the first full-length feature to introduce the newest dance sensation, "The Twist," for Columbia Pictures release under the title, "It's Trad, Dad." Dick Lester will direct the film, to be started in England December 4 and in New York January 8.

Chubby Checkers, who originated "The Twist" dance; the Dukes of Dixieland and Del Shannon are among the American performers in the film while Chris Barber, Acker Bilk, Kenny Ball and Terry Lightfoot will be among the British performers. Vanguard's most recent film, "Lad: a Dog," will be released by Warner Bros. in December.

Granahan Hearings Set On Imported Obscenity

WASHINGTON — The Granahan subcommittee will follow up on imported obscene films with hearings set to begin in Philadelphia on November 13. First witness will be Pennsylvania's Supreme Court Justice Michael Musmano, who issued a strong protest when that court tossed out as unconstitutional the state's film censorship-classification law.

Hearings are to be held in four major ports of entry, and are to be coupled with conferences with postal and custom officials on their safeguards against entry into this nation of obscene material from other countries.

Philadelphia hearings are definite for November 13-15. Dates for New York hearings are not definite, and will depend on duration of the probe of port of entry screening procedures, but are tentatively set for December 5, 6.

Stembler Reiterates His Goals for TOA

ATLANTA—John H. Stembler made his first appearance as president of Theatre Owners of America at a regional unit meeting here Monday (6) when he addressed the Motion Picture Theatre Owners and Operators of Georgia, Alabama Theatres Ass'n and the Tennessee Theatre Owners Ass'n at their combined convention in the Dinkler Plaza Hotel.



John H. Stembler

Stembler's address was devoted largely to the goals which he hoped his administration would achieve during his tenure and, in effect, was an echo of his pledges in New Orleans when he was elected to office. He said he was taking the presidency at a time when TOA had the greatest stature and strength it had ever known, due in a large degree to the leadership of Albert Pickus, his predecessor.

The new TOA president said the product shortage was the most acute problem facing exhibition and that he doubted that 300 pictures would be released during 1961-62. He said the one definite hope on the product was A.C.E. Films, sponsored by the American Congress of Exhibitors, and he urged his listeners to invest in it when the stock became available.

Another source of relief would be the availability of a few more big pictures during non-holiday periods and he said ways must be found to achieve it. Pay television was discussed and attacked by Stembler who said that legislation was the only long-range solution.

He reiterated his pledge made in New Orleans (a) to continue efforts to increase the product supply, (b) to work for the use of discretion and good taste in making pictures, (c) to pursue with vigor TOA's campaign against pay TV and (d) to have TOA expand its liaison activities with other branches of the industry and to continue attacking industry problems in a statesmanlike and constructive manner.

Astor Pictures Acquires Alain Resnais Picture

NEW YORK—Astor Pictures has purchased the U. S. distribution rights to Alain Resnais' French film "Last Year at Marienbad," which won the Golden Lion of St. Mark as "best picture" at the 1961 Venice Film Festival. Resnais directed "Hiroshima, Mon Amour," the French picture which won the New York Film Critics Award as "best foreign picture of 1960."

Delphine Seyrig, French actress who has played in off-Broadwey plays in New York, and Giorgio Albertazzi and Sacha Pitoeff, have the leading roles in "Last Year at Marienbad," which is the fourth major foreign film to be acquired by Astor Pictures within the last year.

L. Douglas Netter jr., president of Astor Pictures Int'l, negotiated on behalf of Astor with Raymond Froment, president of Terrafilm, Paris, who co-produced with Pierre Courau of Precital.



HAL WALLIS' SUMMER AND SMOKE • A PARAMOUNT RELEASE

Hollywood Report

Texas Businessmen Form Independent Company

Latest to join the ever growing list of independent filmmaking outfits is Westhall, Inc., set up by Texas businessmen James West and Judge Robert Hall to make a series of films with veteran producer Russell Hayden. Here from the Lone Star state for meetings with Hayden and to acquire properties for their company, West and Hall revealed their organization will have offices in Dallas and in Hollywood at KTTV Studios.

The group is currently completing negotiations for the release of two recently completed features, "Beards and Bikinis," Eastman Color feature made by Trans-Oceanic Films, and "Eye of the Needle," produced by Fred Gadette Productions. The company would codistribute "Beards" with Parade Releasing Organization.

Also on the docket for Westhall is an upcoming Technicolor feature to star Jay North, Dennis the Menace star, in "Son of the Beachcomber," which is planned for South Seas lensing at Bora Bora near Tahiti next spring.

Hayden, who will produce all films for Westhall, will serve as executive vice-president, with Hall as president and West as secretary-treasurer.

Michael Gordon Buys Rights To 'Smile of a Woman'

Director Michael Gordon, currently helming "Boys' Night Out" for MGM, has acquired picture rights to "Smile of a Woman," and has formed Weston Productions to make the feature independently. Phil Waxman will produce jointly with Columbia, with whom Gordon has a pact for four pictures.

Gordon's initial film under his Columbia pact will be "Try, Try Again," slated to roll in 1962 but not under the Weston banner.

"Rat Breed," a screenplay by Richard Christian and William Colligan, has been purchased by Dwight Brooks Productions for independent film production. Harold Daniels has been set to direct on a $100,000 budget. Christian will coproduce with Brooks.

Michael Dante Is Assigned Role in 'Kid Galahad'

Here and there in Hollywood: Michael Dante, who made his film bow in "Somebody Up There Likes Me," returns to the ring in "Kid Galahad," Elvis Presley starrer. Dante will portray Presley's first opponent who ultimately becomes his closest friend . . . David Frankham, currently starring in AIP's "Master of the World," has been cast in the company's trilogy of Edgar Allan Poe stories, "Tales of Terror" . . . Sandra Gould gets the featured comedy role in "Boys' Night Out" at MGM . . . Upon his return from location in Germany, Russ Tamblyn will reprise his role as "tom thumb"—this time for a sequence in MGM's-Cinerama presentation of George Pal's "Wonderful World of the Brothers Grimm" . . . Israeli star Haya Harareet has been set for the role of Mado in Columbia's "The Interns," marking her first film since her debut in MGM's "Ben-Hur" . . . Diane McBain, who essayed the title role in Warner Bros.' "Claudelle Inglish," will star in "Black Gold" for the studio.

Array of TV Thespians Cast In Warner Bros. Comedy

An unusual casting announcement comes from Warner Bros., which plans to put its more than a score of TV thespians in one motion picture, a comedy to be tagged "Ain't We Got Fun."

According to present blueprints, the feature will be set in the 1920s and will have most of the following Warner video contract list included in the yarn: Efrem Zimbalist jr., Jack Kelly, Andrew Duggan, Peggie Castle, Troy Donahue, Diane McBain, Connie Stevens, Roger Smith, Dorothy Provine, Anthony Eisley, John Russell, Peter Brown, Edd Byrnes, Clint Walker, Ty Hardin, Donald May.

'Twist Around the Clock' On Sam Katzman's Slate

First producer to jump on the "Twist" bandwagon is Sam Katzman, who will employ the title of the latest dance craze in the first of four films on his Columbia pact. Tagged "Twist Around the Clock," the upcoming feature will be rushed in front of the cameras this month as a low-budget musical for holiday release. James B. Gordon has been set to write the script.

In 1957, Katzman had a big hit in "Rock Around the Clock," also made for Columbia, which dealt with the then current rock 'n' roll fever.

Saber Productions Sets Slate of Three Films

A slate of three pictures has been set for production by Saber Productions, independent outfit formed by Robert Barron, Paul Stevenson and Jack Carney and headquartered at Samuel Goldwyn Studios.

The properties all have two-week shooting schedules and include "The Louder They Cry," and "The Mine," both budgeted in the $75,000-80,000 bracket, and "Moment of Crisis," to be made for $100,000. Stevenson will act as executive producer, Carney will produce and Barron will direct.

'Then There Were There' For Release by Parade

Distribution rights to "Then There Were Three," produced by and starring Alex Nichol, have been secured by Parade Releasing Organization. "Three" is the story of a lost GI patrol infiltrated by an unknown Nazi spy.

Riley Jackson, Parade president, has set a November release date for "Three" as the companion feature of Parade's Technicolor war film, "I Bombed Pearl Harbor."

Stevens' 'Greatest' Set for UA Release

NEW YORK — George Stevens' "The Greatest Story Ever Told" will be released through United Artists, according to Stevens and Arthur B. Krim, president, and Robert S. Benjamin, chairman of the board of UA. The picture originally had been scheduled to be made on the 20th Century-Fox lot and released by that company.



George Stevens

Stevens will put the picture before the camera early in 1962 with most of the original stars who were signed to appear in the 20th-Fox release. Among them are Max von Sydow, Swedish star of Ingmar Bergman's films, who will portray Jesus; John Wayne, who will appear as the Roman, and Sydney Poitier, who will play Simon the Cyrene. It is expected that Sir Alec Guinness will portray King Herod and his son, Herod Antipas, as previously arranged. Not certain are Spencer Tracy and Elizabeth Taylor, who had been cast in the 20th-Fox picturization.

The screenplay of "The Greatest Story Ever Told" has been completed by James Lee Barrett and Ivan Moffat, in collaboration with Carl Sandburg and Stevens, who will produce and direct.

Stevens said: "I have long looked forward to being associated with United Artists and I am delighted that our mutual enthusiasm for 'The Greatest Story Ever Told' brings us together at this time. We think it an opportunity to be relating this story at the time of a great ideological struggle for men's minds. The film's theme —compassion and man's humanity to man —is desirable to men of all faiths. We expect this film to live for many years."

On behalf of UA, Krim and Benjamin stated: "We are proud and honored to be associated with Mr. Stevens, one of the world's most distinguished filmmakers. We are doubly proud to have been chosen to distribute 'The Greatest Story Ever Told,' a motion picture we believe will reach new heights of screen artistry and achievement."

Bugs Bunny's 25th Year Celebrated at Studio

HOLLYWOOD—Bugs Bunny celebrated his 25th birthday and the occasion was marked by a 14-carat award by the Thalians to Mel Blanc, who has spoken on behalf of Bugs for all those years.

At the same time, Warner Bros. entertained 30 boys and girls from the Hathaway Home for Children on the studio lot where they were given a tour of the cartoon department and viewed three Bugs Bunny cartoons.

The award presentation to Blanc was made by Connie Stevens. The inscription reads: ". . . in grateful appreciation of the happy laughter and wholesome entertainment you have brought to so many children of all ages for the past 25 years as the voice of Bugs Bunny and his many playmates."

Disney's 'Greyfriars Bobby' (BV) Is October Blue Ribbon Winner

By VELMA WEST SYKES

SPECIALIZING in family pictures has won Walt Disney his fifth Blue Ribbon Award in 1961, with "Greyfriars Bobby" as the October winner. National Screen Council members voted it the Award for its outstanding qualities as well as suitability for family entertainment. Stories with animal stars have won before, such as "Lassie Come Home," "The Yearling," "Old Yeller" and the like. The heart-warming love of children for pets always has appeal as does the devotion of animals to their human owners. The little Skye terrier named Tam O'Shanter who plays the canine star holds his own with such veteran human stars as Donald Crisp, Alex MacKenzie, Laurence Naismith and Kay Walsh. The picture has been playing first run in key cities to a boxoffice gross of 134 per cent.

Reviewed in BOXOFFICE, issue of August 28, it received this comment: "Walt Disney's knack of selecting stories with human interest, heart-tugs and tremendous family appeal is again evidenced in this fine, live-action picture about a little Skye terrier who remains faithful to his dead master for 14 years . . . the millions of dog-lovers and the youngsters will spread the word and roll up strong grosses generally. Affectionately directed by Don Chaffey from Robert Westerby's screenplay, who gives the picture a Dickensian quality by its reliance on expert charactors and lovable, tattered children—and the British have no equals in these two categories . . . Canine Bobby steals most of the honors."

NSC members commented on their ballots about the qualities which won their votes:

NSC Ballot Comments

"Greyfriars Bobby" is delightful, refreshing and a real pleasure.—Mrs. Max Williams, Greater Detroit MPC . . . Again Walt Disney proves that one doesn't need sex, violence and a questionable theme to have really fine family entertainment.—Mrs. Irvin J. Haus, Milwaukee BFC Preview Chairman . . . The perfect family film. Disney shines this year.—Rae Gilder, Miami Beach Sun.

At least three better general category films on the list but "Greyfriars Bobby" tops them as all-the-family fare.—George Bourke, Miami Herald . . . Another exceptionally fine Disney picture.—Iris Myers, Walla Walla Union-Bulletin . . . Another Disney animal charmer for every family.—Jay Monsen, KSUB, Cedar City, Utah . . . For family entertainment this cannot be topped or even matched.—John M. Gordon, Springfield (Mass.) Union-Republican.

What a delightful surprise to find a real family picture. Perfect entertainment for all. Keep them coming, Mr. Disney.—Alice G. Sutcliffe, Brooklyn MPC president . . . I am glad we have a really good family film to vote for this month. I did not vote last month as there just was not a family film on the list.—Myra B. Nelson, Fed. MPC president, Upper Darby, Pa.

I get tired voting for Walt Disney, but you offer me no alternative on this list.—Glenn Himebough, Canton Repository It's pleasant to be able to vote again!—John Beaufort, Christian Science Monitor . . . This is the only one I'd suggest as good for children. Dogs always steal the show.—Dorothy Shank, WJJL, Niagara Falls.

The Disney organization adds another hit to its roster of family classics. Generations of youngsters have thrilled to the tale of the devoted terrier who refused to desert his old master even in death. It is sweet, full of goodness and charm and the lobby was full of misty-eyed youngsters after the show.—Mrs. E. L. Burnett, Indianapolis NSC Group.

"Greyfriars Bobby" is most satisfying family entertainment. It is a simple, leisurely story and possesses a few teary moments here and there.—Mrs. Shirley H. Gunnels, G.F.W.C., Fowler, Ind. . . . I think Disney should be given a special award for the best family picture of the year.—Edith Dolan Riley, San Francisco MP & TV Council . . . A delightful tale of the extraordinary devotion of a small dog aided by a fine cast and a charming setting.—Mrs. Harold E. Kerwin, Greater New Bedford BFC.



FARMER AND DAUGHTER SAY GOODBYE TO OLD JOCK (ALEX MACKENZIE) BUT PLAN TO KEEP "BOBBY"



BOBBY FOLLOWS OLD JOCK AND WHEN THE OLD MAN DIES, TAKES UP A NIGHTLY VIGIL ON HIS GRAVE



MR. BROWN (DONALD CRISP), GREYFRIARS SEXTON, HELPS MRS. BROWN BATHE THE LITTLE TRESPASSER

The Cast

John Brown ..... DONALD CRISP
Mr. Traill ..... LAURENCE NAISMITH
Old Jock ..... ALEX MACKENZIE
Mrs. Brown ..... KAY WALSH
Lord Provost ..... ANDREW CRUICKSHANK
Tammy ..... VINCENT WINTER
Magistrate ..... MOULTRIE KELSALL
Farmer ..... GORDON JACKSON
Farmer's Wife ..... ROSALIE CRUTCHLEY
Old Woman Caretaker ..... FREDA JACKSON
Constable ..... JAMESON CLARKE
Maclean ..... DUNCAN MACRAE
Allie ..... JOAN BUCK
Farmer's Daughter .... JENNIFER NEVINSON

Production Staff

Produced by ..... WALT DISNEY
Directed by ..... DON CHAFFEY
Screenplay by ..... ROBERT WESTERBY
Original Story by ..... ELEANOR ATKINSON
Associate Producer ..... HUGH ATTWOOLL
Director of Photography ..... PAUL BEESON, B.S.C.
Additional Photography .... RAY STURGESS
Special Photographic Effects ..... ALBERT WHITLOCK
Music Composed and Directed by ..... FRANCIS CHAGRIN
Art Director ..... MICHAEL STRINGER
Costume Design ..... MARGARET FURSE
Set Decorator ..... VERNON DIXON
Editor ..... PETER TANNER
Production Manager ..... PETER MANLEY
Assistant Director ..... DENNIS BERTERA



This award is given each month by the National Screen Council on the basis of outstandng merit and suitability fer family entertainment. Council membership comprises motion picture editors, radio and TV film commentators, representatives of better films councils, civic, educational and exhibitor organizations.

London Report

By ANTHONY GRUNER

NAT COHEN and Stuart Levy, the heads of Anglo-Amalgamated, last week announced the biggest production and distribution schedule that the company has ever handled. According to Cohen, with their British and American films to be released throughout 1962, the lineup will be the largest in the history of Anglo.

Among the productions will be Joseph Janni's "A Kind of Loving," directed by John Schlesinger from the novel by Stan Barstow, with Alan Bates and June Christie. Next comes the Peter Rogers' comedy, "Twice Round the Daffodils," with Juliet Mills, Donald Sinden and Ronald Lewis, dealing with life in a sanatorium. This will be directed by Gerald Thomas from a screenplay by Norman Hudis. Commencing with the New Year will be the Julian Wintle-Leslie Parkyn production of "Crooks Anonymous." From a screenplay by Jack Davis, it will be directed by Ken Annakin. A British cast is being lined up for this story of the reforming of the criminal's mind to break himself of the habits of his former life.

Then starts the first "Carry On" in color, Peter Rogers production, "Carry on Cruising," a comedy cruise in the best "Carry On" tradition to be directed by Gerald Thomas. After that the John Brabourne production of "The Patriots," a story of two ex-paratroopers who arrange their private battle against society with all the skill learned in war, knowing that, on the day of the fighting, there may be casualties on both sides. From a best-selling novel by James Barlow, it will be directed by Lewis Gilbert, with an international cast, to be announced early in the new year.

"Billy Liar," from the pen of the authors of the hilarious London stage hit, Keith Waterhouse and Willis Hall, will be made in the early spring by producer Joseph Janni, this being the second film under his two-picture deal with Anglo-Amalgamated. In the early summer of 1962, Peter Rogers will go before the cameras with yet another comedy in color entitled "The Iron Maiden." It is the story of a designer of modern aircraft who takes up traction engines as a hobby with farcical results. The cast will include at least one international name. Then will follow the Julian Wintle-Leslie Parkyn color movie "The Girl on the Beach," starring an international actress. It depicts the loves, the drama, and the laughs, set against the background of Britain's holiday playgrounds. Sidney Hayers will direct.

* * *

Filming of Brendan Behan's play, "The Quare Fellow" started in Dublin last week. First scenes will be shot—like most of the film—on location in and around Dublin. The film unit will be based at Ardmore Studios, Dublin. Thirty-three-year-old Patrick McGoohan plays the leading role of Thomas Crimmin, the "young man from the islands" who becomes a recruit in the prison service. The quare fellow's wife will be played by Sylvia Syms. "The Quare Fellow," which is backed by Bryanston, is produced by Anthony Havelock-Allan, one of Britain's leading independent filmmakers. The director is America's Arthur Dreifuss who until recently was a Columbia contract director. He has also written the screenplay. Some of the early scenes will be shot in a Dublin gaol—in accordance with the director's intention to use the same "realistic" technique which Tony Richardson wielded so effectively when filming Shelagh Delaney's "A Taste of Honey."

* * *

"Only Two Can Play" is the new title of Launder and Gilliat's film of Kingsley Amis' novel, "That Uncertain Feeling." The film stars Peter Sellers, Mai Zetterling, Virginia Maskell—and guest star Richard Attenborough as a bearded Welsh bard. His filmmaking partner, Bryan Forbes, wrote the film's screenplay. "Only Two Can Play," will be distributed in the Eastern Hemisphere by Lion International.

* * *

Siobhan McKenna stars in the recently completed film of Synge's "The Playboy of the Western World." It was shot on locations in Ireland. Brian Desmond Hurst directed.

* * *

Shepperton Studios are building the largest model ever to be erected on a studio stage in this country. Work has already begun on the model—a giant reconstruction of the city of Sodom. It occupies no less than half of one of Shepperton's giant stages and its dimensions are 120 feet long, 80 feet wide and 25 feet high. It is being constructed for the epic-scale production of "Sodom and Gomorrah." Director Robert Aldrich will start work on the final scenes towards the end of this month.

Marchese Named Assistant To UA's Milton Cohen

NEW YORK—Bill Marchese has been appointed assistant to Milton E. Cohen, United Artists national director of roadshow sales, it was announced by James R. Velde, UA's vice-president in charge of domestic sales.



Bill Marchese

Marchese formerly was sales and contract manager for United Artists' eastern and Canadian division. He joined UA in 1958 as assistant to Cohen, who then was supervisor of national sales for Michael Todd's "Around the World in 80 Days."

MPAA-MPEA to Move Jan. 1

NEW YORK—The Motion Picture Ass'n of America and the Motion Picture Export Ass'n of America will move to new quarters about January 1. The MPAA-MPEA has leased a floor in a new building at 522 Fifth Ave. Location for the past 30 years has been at 25 West 43rd St.

'Requiem for Heavyweight' Starts Filming in N.Y.

NEW YORK—"Requiem for a Heavyweight," produced by David Susskind for Columbia Pictures release, began filming on location in and around Manhattan Monday (6). Nearly 90 per cent of the six-weeks shooting schedule will be done in New York.

Anthony Quinn, who recently returned from Europe where he starred in "Barabbas," Mickey Rooney, Jackie Gleason and Julie Harris, currently starring on Broadway in "A Shot in the Dark," were on hand for the filming under the direction of Ralph Nelson. Jack Grossberg is associate producer, and Arthur Ornitz is director of photography. Carl Lerner is film editor and Tony Lamarca is assistant director. The supporting cast is headed by Madame Spivy, former nightclub owner and singer; Danny Dayton, Stanley Adams, Stan Ross; Chris Schenkel, radio and TV sportscaster, who will play a fight announcer, and Cassius Clay, heavyweight fighter. Minor roles will be played by Jim Braddock, Willie Pep, Jake LaMotta and other boxing greats.

Meanwhile, Ely Landau's "Long Day's Journey Into Night," based on the Eugene O'Neill play, is continuing filming at the Fox Movietone Studios, starring Katharine Hepburn, Ralph Richardson, Jason Robards jr. and Dean Stockwell. No releasing deal has been set.

Irving Sochin of Times Plans U.S. Sales Meets

NEW YORK—Irving Sochin, sales director of Times Film Corp., plans a series of national sales and promotion meetings to be attended by Times representatives, subdistributors and exhibitors in connection with the new English-dubbed version of "Purple Noon," which is currently in its third month at the Little Carnegie Theatre in its original French-language version.

Sochin first met with theatre executives in San Francisco, where the picture will open at the Bridge Theatre, and then attended and participated in the San Francisco Film Festival, which opened November 1.

Before returning to New York, Sochin will hold meetings in Los Angeles, Dallas, Oklahoma City and St. Louis to discuss the handling of forthcoming Times Film product, as well as the current releases, "Leda," "Frantic" and "Purple Noon."

TOA Adds 4 N.Y. Circuits; More Than 100 Theatres

NEW YORK — Theatre Owners of America has added four major independent theatre circuits in the Greater New York area to its roster. The new members are United Artists Theatre Circuit, Inc., Skouras Theatres Corp., Metropolitan Playhouses and Randforce Amusement Corp. More than 100 theatres are in the four circuits.

The UA theatres are in New York, Kentucky, Michigan, California and Pennsylvania. Skouras houses are in New York and New Jersey. Metropolitan Playhouses is associated with the United Artists organization, while the Randforce circuit operates theatres in Brooklyn.

CALENDAR OF EVENTS

NOVEMBER							DECEMBER						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
			1	2	3	4						1	2
5	6	7	8	9	10	11	3	4	5	6	7	8	9
12	13	14	15	16	17	18	10	11	12	13	14	15	16
19	20	21	22	23	24	25	17	18	19	20	21	22	23
26	27	28	29	30			24	25	26	27	28	29	30
							31						

NOVEMBER

20, Motion Picture Pioneers 23rd annual dinner, Waldorf-Astoria Hotel, New York.

DECEMBER

4-7, Allied States Ass'n annual convention, Eden Roc Hotel, Miami Beach.

JANUARY

13, Reactivated North Central Allied's first regional convention in Minneapolis.

FEBRUARY

13-15, Texas Drive-In Theatre Owners Ass'n tenth annual convention, Dallas.

Marion Gering to Japan For 'Bridge of Heaven'

NEW YORK—Marion Gering, who has completed Alberto Moravia's "Summer Tales," starring Michele Morgan and Marcello Mastroianni, for release in the U. S., flew to Japan November 3 to complete the Japanese film, "Bridge of Heaven," for his Mediterranean Studios Ass'n.

Gering will start shooting "Rolls of Gold," in Morocco in February 1962 with Eva Bartok, Dan Dailey and Herbert Lom starred and will also film "Stolen Heart," with Eva Bartok and Anna Maria Frances, for Mediterranean in May 1962.

Allied Artists Acquires MacGowan Feature Film

NEW YORK—Allied Artists have completed negotiations with MacGowan International Productions for the worldwide distribution of "The Bashful Elephant," produced, written and directed by Dorrell and Stuart MacGowan with Mollie Mack, Helmut Schmidt and Kai Fischer featured.

Allied Artists previously handled worldwide distribution of another MacGowan Brothers production, "Snowfire," in 1958.

Nigel Patrick to MGM Pact

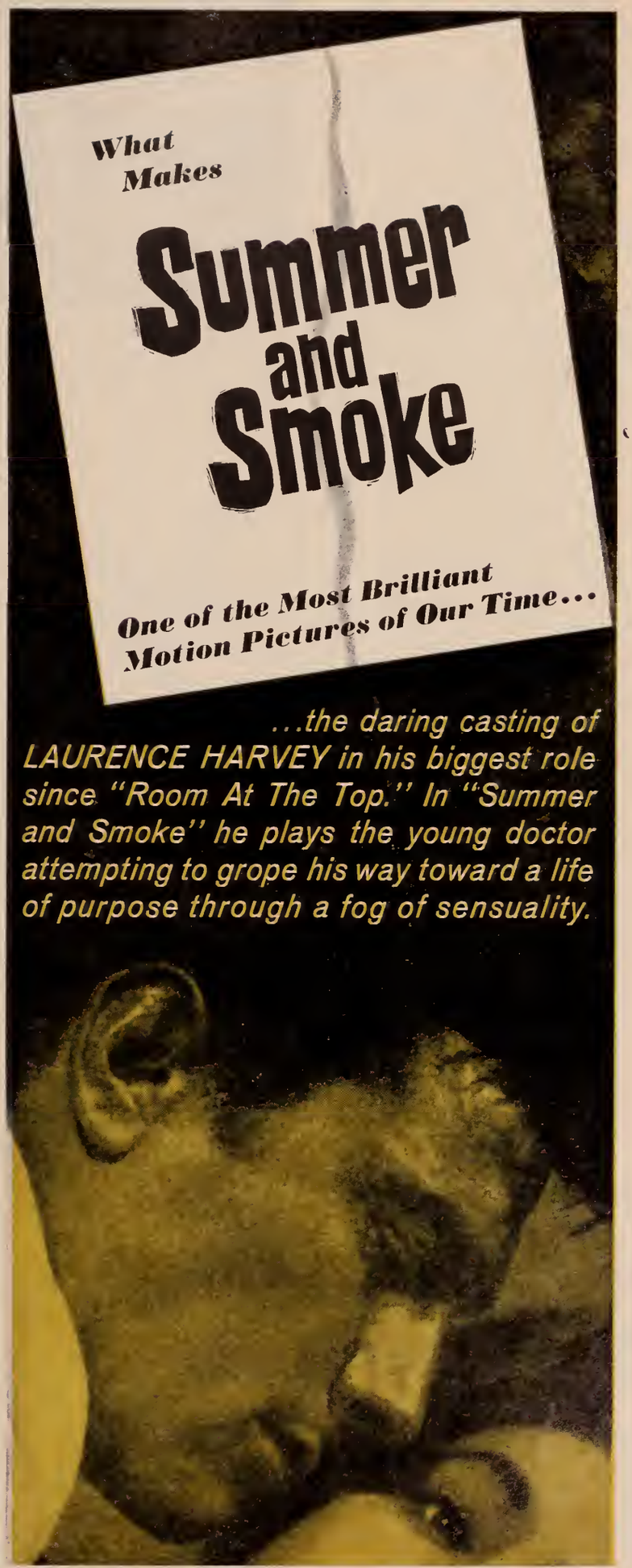
HOLLYWOOD—Nigel Patrick, British stage and screen star, has been signed to a long-term contract covering both theatrical films and television by MGM British Studios, it was announced here.

Gwen Smith's Husband Dies

KANSAS CITY—Glenn O. Smith, 56, husband of Gwen Smith, of BOXOFFICE's business department, died Sunday (5) from injuries received November 1 when he was struck by an automobile. He was an employe of the Kansas City Transit Co.

Switzer National Meeting Dec. 11

ST. LOUIS—The first national sales meeting of Switzer's Licorice Co. will be held at the Bel Air Motor Hotel here December 11, 12, it is announced by Joseph F. Switzer, executive vice-president and marketing director of the company.



HAL WALLIS' SUMMER AND SMOKE • A PARAMOUNT RELEASE

FEATURE REVIEW

'Flower Drum Song'

Universal-International

By IVAN SPEAR

TO FASHION a motion picture with the exquisiteness of a delicate cameo and without jeopardizing its commercial potentialities is a rare accomplishment. Yet, it is one that was achieved by producer Ross Hunter and director Henry Koster in Universal-International's version of Flower Drum Song," the long-run Broadway musical hit brought to the stage by Rodgers and Hammerstein, in association with Joseph Fields, and based on the best-selling novel by C. Y. Lee. If the ticket-buyers fail to queue up in S.R.O. numbers before the wicket of any theatre into which it is booked, Hollywood might as well make up its mind that the public has no appreciation of wholesome escapist screen entertainment at its ultimate best.

There are so many facets to assure the film's financial success that listing all of them would make any critique too voluminous. In writing the screenplay, the above-mentioned Fields wisely selected to adapt the Lee tome rather than the stage version thereof. That modus operandi accords the photoplay more story, more heart-tugs, more laughs, actually more of everything than the stage edition could permit. "Song" again graphically illustrates the superiority of the screen over the stage in presenting any vehicle where scope, movement and dazzling color is indicated. Field's adherence to the Lee yarn was adroitly fullfilled without sacrifice of any of the humble, memorable songs of the Rodgers and Hammerstein play. They are all there—"A Hundred Million Miracles," "I Enjoy Being a Girl," "Chop Suey," "Don't Marry Me," and eight others. Which of the dozen is to be placed at the head of the list is a matter of personal taste in music. They are all superior. How could anything from Rodgers and Hammerstein be otherwise?



In this scene from "Flower Drum Song" Nancy Kwan, backed by an Oriental chorus, gives a rousing interpretation to the musical show-stopper, "Grant Avenue."

Producer Hunter mounted the photoplay in every detail with unstinting opulence and impeccable taste. Set decorations and their originality of conception, costumes, art direction, photography in Technicolor and Panavision, choreography are but a few of the ingredients that entered into the magnificent ensemble. This fellow Hunter is rapidly ascending to a place among Hollywood's ranking producers. Certainly, "Flower Drum Song" will enhance his noteworthy climb. He has, of course, to share honors with veteran pilot Koster. The latter's experience, dexterity and artistry reflect themselves in innumerable deft directorial touches. Notable among these are the breathtaking production numbers in which the feature abounds. There are so many of them that they render the feature reminiscent of Hollywood's more affluent era—the days of the "Ziegfield" films. Outstanding among them are the New Year's parade in Chinatown; scenes in the district's most lavish night club, owned and operated by Jack Soo, who performs admirably in one of the more pivotal parts; two dream sequences—one artistic and one strikingly modernistic; Nancy Kwan's solo dance number which is reflective of something that might have been lifted out of Playboy magazine.

Performances, from top to bottom, are nothing short of superb. Intended or not, there is an implied conflict for acting honors between Nancy Kwan and Miyoshi Umeki. To call this race a draw would not be fair to either of them. Nancy, who won quick stardom and fame when she debuted in "The World of Suzie Wong," displays unsuspected talents in a somewhat hoydenish part as a gold-digging night club entertainer. She sings, she dances and she exhibits a goodly portion of a figure that will bring wolf whistles from the boys in the gallery. Miyoshi, who had a comparably meteoric rise because of her part in Marlon Brando's "Sayonara," is equally excellent. Her's is a more sympathetic role in which she will win the heart of all spectators—and they should be legion. But for all the sublimity of this pair of delineations, they are matched by virtually every other member of an expertly selected cast —Juanita Hall, James Shigeta, Benson Fong, and particularly Reiko Sato, who herself is no small shakes as an actress and dancer.

While thoroughly engrossing, the story is comparatively standard boy-meets-girl saga concerning the illegal entry into this country of a Chinese picture bride and the intrigues and situations that develop before the right boys wind up with the right girls. And in the yarn's unfolding, there is just a wee message, one of tolerance and the inevitability of the old world blending with the new.

Perhaps the most welcome facet of "Song" lies in the fact that it will go into regular release, eschewing the hard-ticket exhibition policy of which it is more deserving than some pictures that are currently embracing it. Thus, it immediately becomes available to many showmen and those who are sufficiently fortunate to play the photoplay can look forward to loudly beating their drums all the way to the bank to deposit the profits the offering is certain to build up in their respective tills.

UNIVERSAL-INTERNATIONAL
presents
A Ross Hunter Production
(in association with Joseph Fields)
"FLOWER DRUM SONG"
In Panavision and Color
Ratio: 2.55-1
Running time: 133 minutes

CREDITS

Produced by Ross Hunter. Directed by Henry Koster. Screenplay by Joseph Fields, based on the novel by C. Y. Lee. Photography, Russell Metty, A.S.C. Art directors, Alexander Golitzen and Joseph Wright. Original title paintings, Dong Kingman. Set decorations, Howard Bristal. Costumes, Irene Sharaff. Choreography, Hermes Pan. Unit production manager, Norman Deming. Film editor, Milton Carruth. Technical advisors, H. K. Wong and Albert Lim. Sound, Waldon O. Watson and Joe Lapis. Make-up, Bud Westmore. Hair stylist, Larry Germain. Assistant director, Phil Bowles. Music by Richard Rodgers; lyrics, Oscar Hammerstein, II Music supervised and conducted by Alfred Newman; associate, Ken Darby.

THE CAST

Linda Low ..... Nancy Kwan
Wang Ta ..... James Shigeta
Auntie (Madame Liang) ..... Juanita Hall
Sammy Fong ..... Jack Soo
Wang ..... Benson Fong
Helen Chao ..... Reiko Sato
Wang San ..... Patrick Adiarte
and
Mei Li ..... Myoshi Umeki
and Kam Tong, Victor Sen Yung, Soo Yong, Ching Wah Lee, James Hong, Spencer Chan, Arthur Song, Weaver Levy, Herman Rudin, Cherylene Lee, Virginia Lee.

Embassy Films to Release New York-Made 'Strangers'

NEW YORK—Joseph E. Levine's Embassy Pictures Corp. has acquired Rick Carrier's "Strangers," produced and directed in CinemaScope on location in New York City, for worldwide distribution, according to Leonard Lightstone, international sales director. The picture will be released early in 1962.

The picture is Carrier's first full-length picture following a series of Berlitz language films which he produced and directed in France. He had been a publicity-promotion-exploitation man for RKO and, with his wife, is author of a best-seller on skin-diving, "Dive."

Robert Gentile is starred in "Strangers" and Rosita De Triani, Creta Margos and Robert Corso and Kenny Delmar, the latter in a guest role.

United Artists Records Enters B'way Show Field

NEW YORK—United Artists Records, which has been releasing motion picture themes and sound-tracks from United Artists pictures, will make its entry into the Broadway musical field early in 1962, according to Art Talmadge, president. David V. Picker, executive assistant to Arthur B. Krim, arranged the deal to handle the original cast recording.

The Broadway show is "A Family Affair," starring Shelley Berman and Eileen Heckart and featuring Morris Carnovsky, Bibi Osterwald and Rita Gardner. Rehearsals start November 16 for a Broadway opening early in February, after a Philadelphia tryout. It is being produced by Andrew Siff and directed by Word Baker.

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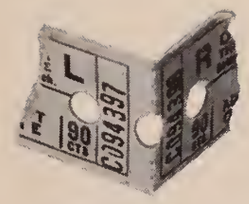
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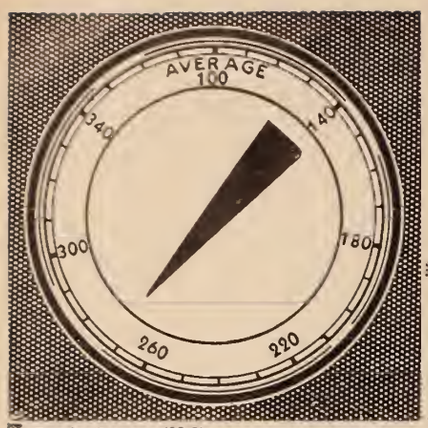
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BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Back Street (U-I)	160	300		225	100	110	125			250	190	210	140			160	125	125	125	85	**162**
Ballad of a Soldier (Kingsley)				140		75	150	190	100		225	50		100	130	200					**136**
Battle at Bloody Beach, The (20th-Fox)		150	110		80			80		100	95				80			135	125		**106**
Between Time and Eternity (U-I)				165			100	100	90						100			100			**109**
Big Deal, The (UMPO)				130	75	400	90		110		65	95	100	90	115	185					**132**
Big Gamble, The (20th-Fox)	95	120	105	175	80	50		85	100				110	90	100		70	125	90		**100**
Big Show, The (20th-Fox)	95	90	80	210	80	80		100	110		50	100	100	50	80	125	90		110		**97**
Bimbo the Great (WB)	100		105				100	95		100		100		70	100		85		100		**96**
Black Sunday (AIP)		160	125			200		125		150	200	125	300	65					175		**161**
Blast of Silence (U-I)				135	80			100	125								70				**102**
Blood and Roses (Para)	100	140	100		90	90	80	100		135	70	150	125	100		130	75		95		**105**
Breakfast at Tiffany's (Para)	140	600	150	225	260	150	180	145		400	350	200		200	90	190			200	150	**227**
Breathless (F-A-W)	120	225				100	90	120				100	150	90	120	200					**132**
Bridge to the Sun (MGM)	100	300	80	200		85	85	90	125	150	110	100	65	90	100	125		120	350		**134**
Carry On, Constable (Governor)				170	120		200			310		165	240	100							**186**
Carry On, Sergeant (Governor)	130	100	140	90	90		150	100	90	215	200	125			100	120					**127**
Carthage in Flames (Col)		130		125				100			135				100						**118**
Cheaters, The (Cont'l)	95	150		165							70					150					**126**
Circle of Deception (20th-Fox)		175	115			100	75	80			65	115	100	140	90	145	75	150		90	**108**
Claudelle Inglish (WB)	125	100	105	170	80	75	80	115		140	110	100	100	100	95		105	110	80	90	**104**
Come September (U-I)	175	300	200	230	250	350	225		250		370	400	300	200		195	200	150	200		**250**
Devil at 4 O'Clock, The (Col)	130	250	250	200	225	210	160	150		180	205					175			200	200	**195**
Explosive Generation, The (UA)					115		150	100		120	65			90							**107**
Five Golden Hours (Col)	120		75	155			100	120					65	90					100	100	**103**
Greyfriars Bobby (BV)	120	200	130	150			275	125	135		70	100		110			160	120	90	95	**134**
House of Fright (AIP)		100						100				150		130		50		100	130		**109**
Hustler, The (20th-Fox)	170	275	130	185	130	200	100	275	175	180			150	120	110	195	120	150	130	100	**161**
L'Avventura (Janus)	125	120		155	100	100								80	100	160			300		**138**
Love in a Goldfish Bowl (Para)			100		90	90		100	100	75	80		90		85		95		80	100	**90**
Lovers, The (Zenith)			115	275				350	125		380			200	100	200		145			**210**
Man-Trap (Para)						100	80	110	100	100	70	150					70		95		**97**
Matter of Morals, A (UA)				130	100		80	100	100		100									100	**101**
Mighty Crusaders, The (Falcon-SR)		80			100		100									145		100	90		**103**
Next to No Time (Show Corp)	100			155					100					130	90	125		100			**114**
Pure Hell of St. Trinian's, The (Cont'l)	150			170										100		135			200		**151**
Question 7 (de Rochemont)	150				90			105			155		200	150		175	140	115		100	**138**
Rocco and His Brothers (Astor)		300				90		80			220				130	180					**167**
Secret of Monte Cristo, The (MGM)		115			75		100	100			100				100		80		75	75	**91**
Secrets of Women (Janus)	140	105		145					90						105	200			250		**148**
Seven Women From Hell (20th-Fox)	140	130	135		110						70	150		90	85			110	90	125	**112**
Truth, The (Kingsley)	175			175	85	300	230		135		250	200		175		190					**192**
Upstairs and Downstairs (20th-Fox)						180			90			100	150	90	90	125					**118**

TOP HITS — OF — THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. King of Kings (MGM)
   Boston 275
2. Back Street (U-I)
   Kansas City 250
   Los Angeles 190
3. Devil at 4 O'Clock, The (Col)
   Boston 250
   Cleveland 210
4. Breakfast at Tiffany's (Para)
   Memphis 200
   Minneapolis 200
5. Truth, The (Kingsley)
   Memphis 200
6. Hustler, The (20th-Fox)
   Baltimore 170

Teen Duo Clicks Big In Omaha Admiral

OMAHA—All first-run programs registered average or better for the week. Two teen pictures at the Admiral, "The Explosive Generation" and "Teenage Millionaire," topped the field with a 160 per cent gross. Cooper Theatres' houses did well, with "South Seas Adventure" holding up at the Cooper and "Question 7" equally strong at the Dundee.

(Average Is 100)

Admiral—**The Explosive Generotian** (UA); **Teenage Millionaire** (UA) 160
Cooper—**South Seas Adventure** (Cinerama), 15th wk. 120
Dundee—**Question 7** (de Rochemont), 5th wk. 125
Omaha—**Seven Women From Hell** (20th-Fox); **Pirates of Tortuga** (20th-Fox) 100
Orpheum—**Back Street** (U-I), 2nd wk. 110
State—**Greyfriars Bobby** (BV), 2nd wk. 115

'Breakfast' Is Sprightly In Milwaukee Opening

MILWAUKEE—This was another week which saw "Search for Paradise" leading the grossers in the area. "Breakfast at Tiffany's" opened at the Towne to take second honors. "The Devil at 4 O'Clock" and "The Bridge," a German-language picture with English titles from Allied Artists, also enjoyed good business.

Downer—**The Bridge** (AA) 150
Palace—**Search far Paradise** (Cinerama), 3rd wk. 200
Riverside—**The Hustler** (20th-Fox), 3rd wk. 100
Strand—**On the Beoch** (UA), reissue 75
Times—**Ramanaff and Juliet** (U-I), 4th wk. .. 90
Tower—**Terror af the Tongs** (Col); **Poris Blues** (UA), subrun 150
Towne—**Breakfast at Tiffony's** (Para) 175
Warner—**The Devil at 4 O'Clock** (Col) 150
Wisconsin—**Town Without Pity** (UA)..... 100

'Tiffany's' Still Appeals To Minneapolis Patrons

MINNEAPOLIS — "Breakfast at Tiffany's" in its second week at the World did the best business among all first-run offerings scoring another 200 per cent. Runnersup were "Loss of Innocence," which opened at the St. Louis Park Theatre, and the duo "Erotica" and "The French Line" in their sixth week at the Avalon. "Windjammer" rated 145 per cent in the 21st and final week of its rerun at the Century Theatre.

Avalon—**Erotica** (Pad-Ram); **The French Line** (IFD), reissue, 6th wk. 150
Century—**Windjommer** (Cinemiracle), reissue, 21st wk. 145
Gopher—**Twenty Plus Two** (AA) 100
Lyric—**Greyfriars Bobby** (BV), 4th wk. 70
Mann—**Splendor in the Gross** (BV), 4th wk. 100
Orpheum—**Town Without Pity** (UA) 90
St. Louis Park—**Loss of Innocence** (Col)..... 150
State—**Back Street** (U-I) 120
Suburban World—**The Pure Hell of St. Trinian's** (Cont'l), 2nd wk. 90
World—**Breokfast ot Tiffony's** (Para), 2nd wk. 200

Strand Theatre Building In Seneca Falls, N.Y., Sold

SENECA FALLS, N. Y.—The Strand Theatre building here has been sold by the village board to Oliver W. and Adelyne M. Acheson. The Achesons have operated theatres in the Syracuse area for a number of years and at one time owned a chain of seven theatres in that area.

They plan to do some renovating to the Strand and have the interior redecorated before reopening the house.

The Strand was built about 40 years ago by Fred Fisher and later was sold to the Schine Theatre circuit. Schine sold the house to Clinton Young some years ago and Young subsequently sold the theatre to the village.

DES MOINES

Question 7" opened at the RKO Orpheum November 1, and among first-night patrons were more than 150 deaf persons who watched a Lutheran minister translate the script into sign language. The Rev. Clark R. Bailey, pastor of Calvary Lutheran Church for the Deaf, wore white gloves and makeup in ultra-violet light and translated the entire two-hour film from a spot near the screen. On Sunday (6), 700 Lutheran students attended as a group at student discount prices.

Busy people and big banners greet visitors at Universal these days. Folks there are getting ready for U-I's Golden Jubilee Presidential sales drive honoring Milton R. Rackmil. The anniversary drive will run from January 1 to June 30 . . . Amid the activity, Ralph Olson screened Universal's "Flower Drum Song."

Lloyd "Doc" Wilson, who for many years operated Wilson's drug store at 12th and High, died at his home recently. Doc's counter was a favorite coffee-break spot for Filmrow folks and visiting exhibitors . . . Mrs. Fess Parker, wife of "Davy Crockett," visited her parents and friends in the Cedar Rapids area. She is the former Marcella Rinehart of Cedar Rapids . . . Joe Jacobs, Columbia manager, returned to his desk after an illness.

Dick Cobler, drive-in manager at Clear Lake, vacationed the first week in November, but not before he served a "witches stew" to all midnight show patrons. He brewed it in a cauldron right out front, too . . . The Twixt Town Drive-In at Cedar Rapids called it quits for the winter.

Warner Bros. scheduled a tradeshowing of "Majority of One" at the Ingersoll Theatre for November 14. Warners' Joe Ancher predicts lots of interest in this one . . . Virginia Chambers and Beth Sees are new at Central States home office . . . Margaret Stephenson has started work at Columbia . . . Exhibitors on Filmrow included Ben Needham, Lamoni; S. D. Backer, Harlan; Jim Stopolous, Davenport, and Byron Rawley, Marshalltown.

Simple solitude in a land of ruggedness, rivers, lakes, glaciers and mountains is what H. S. "Doc" Twedt, owner of Chief Theatre in Britt returned from recently. Seventeen days of hunting were spent at Kispoxi, B. C., where they bagged ducks, geese and prairie chicken, and at Peace River, Alta., where they caught Steelhead and Cohoe salmon. "Doc" was accompanied by his son Pat of Kansas City and Ed Eisenhauer, Hiwatha, Kas.

Boothman Is Back Home

BURKBURNETT, TEX. — Projectionist Haskel G. Williams has returned home from Omaha, Neb., where he worked during the summer on 70mm roadshows and in drive-ins. At the present, he is commuting to Lawton, Okla., to work in the Video Ritz projection room. Williams worked in the old Murray Theatre here until it burned last spring. His 30 years of experience includes projection work at every theatre in Wichita Falls, and several years in both Dallas and Oklahoma City.

Tent 14 in Farewell To Ward Pennington

MILWAUKEE—Members of the Variety Tent 14 tendered Ward Pennington a farewell luncheon Monday, October 30, at the Steak Ranch here on the occasion of his being selected as exchange manager for the San Francisco territory.



MOVES WEST—Ward Pennington, left, recently transferred from Milwaukee to manager for Paramount at San Francisco, receives a parting gift and best wishes at a farewell party given for him at Milwaukee by Variety Tent 14. Presenting the gift is Pat Halloran, U-I manager. The other man is Howard Ross, who succeeds Pennington as Milwaukee manager for Paramount.

About 100 of Ward's friends and associates paid tribute to "one of the best guys we've ever had around here." Pennington began his career in show business some 25 years ago back in San Francisco as a salesman for Paramount. In the years that followed, he was transferred to Seattle to act as booker-salesman and a few years later moved to Portland, Ore., as a salesman.

He was next transferred to the Kansas City office and was later appointed sales manager of the San Francisco office. Pennington's next transfer took him to Denver as exchange manager; he was then chosen to go back to the San Francisco office as sales manager again. Five and a half years ago, he was appointed exchange manager for the Milwaukee office. He now returns to his original starting point, up from the ranks, as exchange manager.

Succeeding Pennington here is Howard Ross, who was on the sales staff at the Los Angeles office. Ross began his career under Pennington at the San Francisco office.

Vermont's Tourist Trade Makes Big 14-Year Jump

MONTPELIER—Total income from the Vermont tourist and recreation business rose from $55 million in 1946 to $120 million in 1960, according to new estimates of the state development department.

Income was broken down in categories: summer tourists, $71 million; boys' and girls' camps, $5 million; summer residents, $25 million and winter skiers, $19 million.

MINNEAPOLIS

Ernie Hill, former salesman at Warner Bros., has been named general manager of Northwest Theatre Corp., it was announced by Freeman L. Parsons of Sauk Centre, president of the buying and booking combine. Hill recently retired from Warner Bros. after a career in the industry which spanned 47 years . . . Managers for Pioneer Theatres in Iowa met Friday (3) in Carroll, Iowa, following the close of the drive-in season to discuss ways of improving drive-in operations. Gordon McKinnon, district manager, was in charge. The circuit headquarters in Minneapolis . . . Don Smith, general manager for Pioneer Theatres, and his wife vacationed in Los Angeles.

Dennis Augustine has been added to the booking staff at Warner Bros. Mike Adcock, manager, said Augustine formerly was employed at MGM. The new student booker at MGM is David Sylvester . . . "The Mask," new depth dimensional film, will open at the Orpheum, Minneapolis, and Orpheum, St. Paul, Wednesday (15). Part of the picture is viewed through special glasses which give the viewer a three-dimensional effect.

Outstate exhibitors on the Row were Roy Rasmussen, Perham; Ward Nichols, Wahpeton, N. D.; Harold LaFrenier, Big Fork; Ray Blakeslee, Medford, Wis., and Lowell Smoots, Little Falls . . . Irene Fraser, office manager at National Screen Service, went deer hunting in northern Minnesota . . . C. H. Pflaum of Wales, N. D., and W. I. Pflaum of Hannah, N. D., sold their Arcadia Theatre at Hannah to Arthur King.

Charles and Sheldon Rubenstein are redecorating their neighborhood Faust Theatre in St. Paul. The entire theatre is being repaired and new carpeting and lighting fixtures are being installed. In addition, the seat backs and cushions are being reupholstered. The entire project is expected to be completed by Christmas. The house is remaining open during the renovation.

A new concession stand will be part of the improvement program at the Heights Theatre in suburban Columbia Heights, which now is being remodeled. A new concession stand also has been installed at the neighborhood Parkway. The concession planning and installation at both houses were done by Vendex, Inc. Further improvements also are slated for the Parkway.

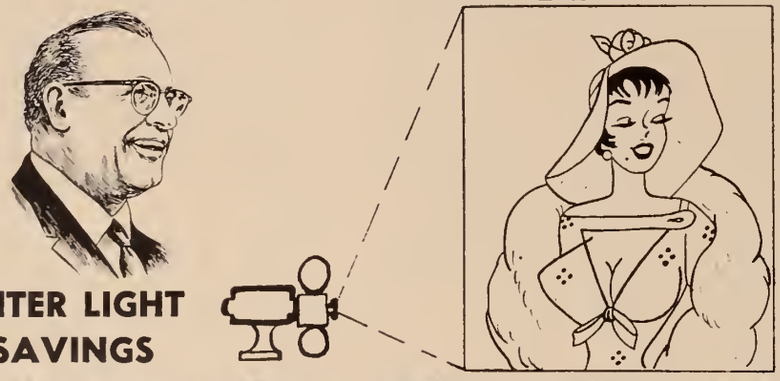
National Theatre Supply is remodeling and redecorating its offices and showroom at 56 Glenwood Ave. New lighting and some new fixtures are being installed . . . Jim Robertson has taken over operation of the Home Theatre at Bridgewater, S. D., from Martin Marshall, who ran it for several years . . . Bob Lundquist of Minneapolis Theatre Supply added 25 orchid plants he obtained from the south to his collection in his greenhouse adjoining his home in suburban Bloomington.

Henry Jacobson, 62, assistant manager of the Riviera in St. Paul, was fatally injured when struck by a car in front of his home October 24. He seemed to be unhurt at first but later became ill, was hospitalized and died October 31. He had been at the Riviera about two years and was a former musician in the Minneapolis Symphony orchestra. The Variety Club of the Northwest will hold its election meeting Monday night (13) at the Pick-Nicollet Hotel.

Bob Karatz, co-owner of the Gopher Theatre, is much improved from a heart ailment. He has been confined to Mount Sinai Hospital . . . Chet Herringer is considering construction of a 1,200-seat theatre in the new Apache Plaza regional shopping center at 37th Avenue and Silver Lake road in suburban St. Anthony . . . Mrs. Newton Wolpert has taken over the presidency of the auxiliary of the Variety Club of the Northwest, succeeding Mrs. Don Stolz. The group held a luncheon meeting Wednesday (8) at Walker Art Center, followed by a short business session and a tour of the gallery. The auxiliary is selling holiday greeting cards to raise money for the Chalfen Memorial children's fund at the Variety Club Heart Hospital.

Councilmen in nearby Minnetonka village reportedly have reacted coolly to a rezoning petition to permit construction of a drive-in theatre along Wayzata boulevard, W. R. Frank jr., vice-president of W. R. Frank and Associates, petitioned for the rezoning of an area near the planned interchange of Wayzata boulevard and interstate Highway 494 from residential to business. Some councilmen claimed the theatre would create traffic problems in the area.

Lee ARTOE SAYS — HAVE YOU HAD IT* LATELY?



*BRIGHTER LIGHT
*20% SAVINGS

TRY ROMAN MIRIO CINEMA CARBONS

NEW ROTATING 10mm 11mm 13.6mm. positive carbons for greater light.
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EXAMINE A ROMAN MIRIO ROTATING POSITIVE CARBON IN ACTION

SPECIAL OFFER Purchase only 50 positives and 50 negatives and we will allow full discount and pay parcel post charges in order that you may "see the LIGHT"

ROMAN MIRIO CINEMA CARBONS
SOLD ONLY DIRECT FROM CHICAGO—WE PAY THE FREIGHT

Place your business with engineers whose product application knowledge makes the best always cost less

GUARANTEES $1,000.00 that no other carbon presently on the market can out-perform ROMAN MIRIO in your lamphouse.

Finest Cinema Carbon the World Has Ever Known!

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Two Long Runs Give Way At CF Houses in Omaha

OMAHA—Two extended-run attractions at Cooper Foundation theatres here will change next week, City Manager Jack Klingel announced.

The Cooper will ring down the curtain on the Cinerama production, "South Seas Adventure," after a highly successful 18-week stand. Making its debut November 22 will be "The Seven Wonders of the World," another Lowell Thomas travel attraction. The final showing of "South Seas" will be November 19. Klingel said there will be a special showing of "Seven Wonders" November 20 for press and radio and the Omaha premiere for state and local dignitaries November 21.

The Dundee Theatre will bring "The King and I" to the Dundee Theatre November 21, at regular prices but with two daily showings, at 2 and 8 p.m. "Question 7" will have had an eight-week run, with all weekly receipts to date above average.

Middletown Theatre Opens

HARTFORD — Adorno Theatres has reopened the long-shuttered 1,500-seat Middlesex, Middletown.

UNCONQUERABLE BARBARIANS OF THE SEA!



GUNS OF THE BLACK WITCH

STARRING
DON MEGOWAN
EMMA DANIELI · SILVANA PAMPANINI

AN AMERICAN INTERNATIONAL PICTURE IN COLORSCOPE

produced by DOMENICO PAOLELLA • a FORTUNATO MISIANO production for ROMANA FILM

NOW AVAILABLE FOR BOOKING

CONTACT YOUR American International EXCHANGE

AMERICAN INTERNATIONAL PICTURES OF MILWAUKEE
ED GAVIN
212 West Wisconsin Ave.
MILWAUKEE 3, WIS.

AMERICAN INTERNATIONAL PICTURES OF NEBRASKA & IOWA
MEYER L. STERN
1508 Davenport Street
OMAHA, NEBRASKA

AMERICAN INTERNATIONAL PICTURES OF MINNEAPOLIS
WILLIAM J. MARSHALL
74 Glenwood Avenue North
MINNEAPOLIS 3, MINN.

OMAHA

The Variety Club auxiliary met at the Hilltop restaurant and voted to give $50 to the American Cancer Society fund and $50 to the Will Rogers Memorial Hospital at Lake Saranac, N. Y. The auxiliary had the money on hand in its treasury from its bake sales, rummage sales and other fund-raising projects. There was a good turnout and future plans were mapped. Hazel White of Quality Theatre Supply is president . . . The Golden Spike Drive-in, managed by Bob Collier, has gone on a one-a-week change.

Guy Griffin, veteran exhibitor at Plattsmouth, believes remodeling and improvements on his Ritz Theatre may be completed in time for opening around the first of the year. He first had hoped to make it by Thanksgiving but found there was more work than he figured on. The theatre had been closed since the 1930s. Griffin operated the big Cass in Plattsmouth until it was destroyed by a fire, which swept half a block in the town several months ago . . . Joe Jacobs, Columbia branch manager at Des Moines, was in the hospital in Omaha for a checkup.

Art Johnson of the Dakota Theatre at Yankton, S.D., has been in St. Joseph Hospital at Rochester . . . Herman Gould, partner in the Center Drive-In, sent a 24-page "bulletin" to his friends on Filmrow. Earlier he ribbed Ed Cohen, Columbia salesman, about the mythical television set Cohen sent him and Cohen says it was a dandy, in color yet! Herman is at Will Rogers Hospital.

Jim Travis, exhibitor at Milford, Iowa, is reopening his Strand Theatre . . . Sid Metcalf, who operates the Pioneer Theatre and the drive-in at Nebraska City, returned from a trip to Purcell, Okla., where he visited his brother . . . Pat Halloran, Buena Vista representative for this area, has returned from a trip to the studios in California . . . Vivian Schertz, Buena Vista secretary, started on vacation after a couple of postponements . . . Walt Jancke, Lincoln theatreman, is still a faithful supporter of University of Nebraska footballers at all the home games despite the Cornhusker reverses.

Mrs. Mona Pace, who has the Empress Theatre at Malvern, Iowa, is building an attractive ranch house-type home on the edge of town . . . Irv Dubinsky of the Dubinsky Bros. Theatres with headquarters at Lincoln, went to Chicago for a United Artists screening and a visit with his son, Sarg, a junior at the University of Chicago.

Elden Harwood, who managed theatres at Creston, Iowa, and served as president of the Chamber of Commerce, is now mayor of Great Bend, Kas., where he was transferred to be in charge of Commonwealth Theatre operations there. He was on the Great Bend city council and, when the incumbent died in office, Harwood was persuaded to run for mayor and was elected by a big majority. The Creston News-Advertiser, commenting on his election, said "We can understand (his victory) for he is a tireless community worker who put the emphasis on the positive."

Jack Klingel, city manager for Cooper Foundation in Omaha, reported a showing of "Question 7" at the Dundee Theatre for deaf persons was an amazing success and a revelation in its reception. The Rev. Herman Graef, pastor of the Bethlehem Lutheran Church for the Deaf, translated the dialog into sign language. His hands, arms and lips were covered with luminous paint and he gave an excellent interpretation to his audience.

In spite of favorable weather, there were few exhibitors on the Row. Among them were Nebraskans Walter Austin, Plainview; Mr. and Mrs. Fred Schuler, Humboldt; Sid Metcalf, Nebraska City; Clarence Frasier, Havelock and Phil Lannon, West Point, and Iowan Jim Travis, Milford.

Avalon of Minneapolis Settles Back Tax Claim

WASHINGTON — The Avalon Amusement Co. of Minneapolis has settled a $93,718 federal tax deficiency for $48,500, the internal revenue service reported.

Stock of the corporation is owned by Mary J. Frank. Her son, W. R. Frank, managed the corporation until his death in May 1960. The corporation is now managed by Lorraine R. Frank and W. R. Frank jr., wife and son of W. R. Frank, according to the revenue service.

The amusement company, incorporated in 1946, operates the Avalon Theatre at 1500 E. Lake St., which shows motion pictures for "adults only."

The internal revenue service said $48,500 was the most that could be expected to be paid by Avalon because of the generally poor state of the movie business.

"With the advent of television in 1950 the motion picture industry declined drastically and the taxpayer (Avalon) has incurred operating losses for the past several years," the revenue service said.

It said Avalon owed $48,587.56 in back taxes for the years 1946 through 1950. The firm also owed interest on the unpaid taxes at 6 per cent a year, or a total of $45,000 in back interest.

The back taxes and interest are to be paid on this basis:

The $3,277.17 cash deposited with internal revenue will be retained by the government, and the company will pay the remaining $45,310.39 in installments of $750 a month.

Starring in Columbia's "The War Lover," are Steve McQueen, Robert Wagner and Shirley Anne Field.

HURLEY QUALITY PROJECTION SCREENS
Super-Optica
Super-Glo
REAL ECONOMY
AMERICAN THEA. SPLY. CO., Sioux Falls, S. D.
DES MOINES THEA. SPLY. CO., Des Moines, Ia.
MINNEAPOLIS THEA. SPLY. CO., Minneapolis, Minn.
HURLEY SCREEN COMPANY, INC.
96-17 Northern Blvd. Corona 68, N. Y.

MILWAUKEE

Eugene Van Norman, manager of the neighborhood Times Theatre here, celebrated his 87th birthday and 42 years in show business. "Van" says relatives phone him telling him not to prepare a thing as they were bringing "everything from soup to nuts." At 87 Van keeps up a pace that continues to startle all of his friends and associates.

Mrs. Irvin J. Haus, Better Films Council preview chairman, released the following ratings: Family, Very Good: Search for Paradise. Adults and Young People, Excellent: Bridge to the Sun; Very Good: The Rikisha Man, Rommel's Treasure; Good: Minotaur, Five Golden Hours, The Steel Claw, The Big Deal on Madonna Street. Adults, Good: A Thunder of Guns.

Making the rounds on Filmrow: Walter Blaney, Falls Theatre, Menomonee Falls . . . Walter Baier, Fort, Fort Atkinson . . . Frank Lesmeister, Dodge, Dodgeville . . . William Charboneau, Grantland (Lancaster), and Midway, Prairie Du Sac . . . Bill Exton, Roosevelt, Kenosha . . . Jack McWilliams, Portage, Portage. Allied Artists' Nat Nathanson, district manager, visiting exhibitors and circuits; John Bates, office manager and booker, on vacation . . . "Bud" Rose, who was upped to the Cleveland territory, only to be taken to the hospital for a couple weeks is now on the mend at home here . . . Ben Marcus, circuit owner and his booker, Joe Strother, were heading for New York and an important meeting.

Frank Yablans, Buena Vista, was in Hollywood, for a convention at the Walt Disney Studios. Frank's wife, incidentally recently presented him with a baby girl. It is their second child.

Exhibitors are always interested in attendance figures from the opposition and the night of October 28 produced a study in contrasts at the Milwaukee Auditorium. In various sections of the huge structure were appearing: the Dick Clark Caravan, the Rod-O-Rama and the Milwaukee Symphony orchestra youth concert. And here are the attendance figures for the three: Dick Clark, 4,554; Rod-O-Rama, 2,992, and the symphony orchestra, 1,750. So one can draw his own conclusions.

Four State-113 Theatres Opening for 'Bears'

NEW YORK — Twentieth Century-Fox held the world premiere of its December release, "Two Little Bears," Wednesday (1) in 113 theatres in four states, backed by an 11-station TV saturation campaign, heralding the openings in Utah, Idaho, North Dakota and Montana.

HOLIDAY SALES MANUAL FREE ON REQUEST
For The Quickest and Best Merchant Xmas Greeting Trailers . . .
Send Your Order To
FILMACK
1327 S. WABASH CHICAGO, ILL.

- ADLINES & EXPLOITIPS
- ALPHABETICAL INDEX
- EXHIBITOR HAS HIS SAY
- FEATURE RELEASE CHART
- FEATURE REVIEW DIGEST
- SHORTS RELEASE CHART
- SHORT SUBJECT REVIEWS
- REVIEWS OF FEATURES
- SHOWMANDISING IDEAS

BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Golden Nuggets of Promotion in Managers Contest

Extra Revenue in Community Film, Many Other Money Ideas in Following Paragraphs

A steady succession of promotions, which commanded attention and got results, rather than a single big campaign, won a $500 check and recognition as Manager of the Year for Floyd Gainous, manager of the Colonial and Carolina theatres and the Circle Drive-In at Florence, S.C.

The prizes were presented to Gainous and four runnerup showmen at the recent annual convention of the Theatre Owners of North and South Carolina held in Asheville. The latter were John Curtis, Elder at Siler City; Jim Hawkins, Ritz at Columbia; R. L. Baker, Webb and Center at Gastonia, and E. G. Crouch, Patovi at Madison.

A GOOD REPORTER, TOO

Gainous was a faithful reporter, too, a manual containing the campaign and business-getting ideas submitted by the Carolinas managers in the contest, makes plain. In brief, to win a contest, you must not only be a persistent showman; you must report your promotions, too.

Prize-winner Gainous has an arrangement with the local radio station for a 15-minute program, called Screen Chatter, each Monday, Wednesday and Friday at 10 a.m. He acts as the emcee-announcer, giving information about Hollywood stars and happenings, and of course, about the current attractions at his Florence theatres. He uses music from the current soundtracks as much as possible. He has cut a tape inviting listeners to tune in to the program which the station uses throughout the week at intervals. There is no expense involved, except the time and effort spent at the station three mornings a week and in collecting the material.

REVENUE IN OLD FILM

Another stimulator. Manager Gainous found in the theatre vault an old print taken in 1935 of Florence schools, civic clubs, stores and other landmarks, and decided to play a "revival engagement." He sold the merchants who were in business in 1935 the idea of sponsoring the film with a full-page color ad in the newspaper. Also, they bought a header on the film, announcing they were presenting it in the interest of the city. All radio, newspaper, etc., advertising was paid for by these merchants. Store and theatre employes dressed up in the colorful vests, hats, etc., reminiscent of the 1935 era. Three old cars were parked in front of the theatre. Snow cones were sold for 5 cents at the theatre front by a boy dressed like a barker.

There were no film rental and no advertising costs—a good deal!

"BEN-HUR" campaign. Although late in playing this picture, Gainous handled it in the style of a premiere. Advance radio notices that "Ben-Hur" was coming; banners placed in ten leading stores; giant display in window five weeks ahead; banners out front; good supply of heralds and window cards distributed, full radio and newspaper treatment. City officials changed name of Main street to Ben-Hur street for the engagement, and attended ribbon-cutting ceremonies at opening; mayor issued proclamation; street broadcast on opening night.

WINDOW SELLS TICKETS

"THE APARTMENT." With full cooperation of furniture store owner, set up a beautiful, modern apartment in large window at the furniture store. Another dealer loaned radio, television and appliances. Young woman desiring to become a model lived in the apartment for three days. Her meals were catered by Howard Johnson's; hair-styling furnished by local beauty shop; literature, books, etc., furnished by book store; phone company displayed new Princess telephone; direct telephone hookup with radio station used for on-the-spot happenings in "The Apartment"! Public address system used so a young woman could talk to people in the street and plug a Mystery Key contest, in which passes were offered to everyone finding the right key to "The Apartment." There was no cost to the theatre for all this.

"THE ABSENT-MINDED PROFESSOR." Sold an auto dealer on the idea of buying a large ad reminding the people not to be absent-minded but to remember this particular dealer for used cars.

CRAZY OR MYSTERY NIGHT. Periodically holds a Mystery Night or Crazy Night at the drive-in. On the Mystery Night, books two features, doesn't tell the titles of the pictures but guarantees that the customer will enjoy them both. Advertises that anything can happen — picture running upside down, a cartoon in the middle of the feature, and in general "anything does happen." For the "crazy" part, sells selected concession items at ridiculously low prices, puts passes in popcorn boxes, advertises that "you may find a dollar bill in your hotdog," gives away sets of tires "guaranteed to fit something," offers free chicken dinners which in effect are ten big boxes of popcorn (CORN), etc.

LAUNDRY ADS. Arranges with local laundry on special engagements to have their shirt cards imprinted with his ad, giving copy to the laundry as well, and with the added copy: "Save This Shirt

(Continued on next page)

How to Have Your Own Program on Radio

For six years, W. F. Shelton, manager of the Louisburg (N.C.) Theatre, has conducted the Community Visit, a sponsored radio program which features vocational agriculture and vocational home economics activities. Every high school in the county has a Vo-Ag or a Vo Home-Ec program, or both, so Shelton and his taped Community Visit are welcomed in all of them.

The program, which Shelton conducts personally, makes two tapes on each visit to a school, and rotates through the county's seven high schools. Besides the vocational work, he also plugs school activities, records glee club programs, all of which the local radio station is glad to receive and of which the schools are immensely proud.

Theatre discounts are given to Future Farmers of America and Future Homemakers members.

During the current school year, Shelton is giving passes to all boys and girls taking part in the program. In addition, each junior and senior participating who has an A or B grade average receives a season pass good on Friday nights.

The program is fully sponsored by an oil company and a wholesale food distributor. There is no cost to the theatre except a few gallons of gasoline. The twofold result: excellent public relations and free theatre publicity.

Golden Nuggets of Promotion

(Continued from preceding page)
Card—five of these cards and (amount of money lower than admission) will admit you to see (picture being promoted)." Laundry gives Gainous ten cents for every five cards redeemed, which pays for cost of printing.

DANCE RECITAL. Receives flat fee from dance studio, which pays for all advertising, including giant window cards. Also, arrangement permits theatre to keep money from admissions—75 cents adults and 50 cents children. Good promotion for theatres with stages.

GIANT PASSES. Occasionally distributes giant passes, 10½x14 inches, which must be presented unfolded for admission. Also as an attention-getter, distributes "checks" made up to look like the real thing with the following copy: Town name, playdate of picture at top . . . Federal Reserve Bank of Entertainment . . . Pay to the Order . . . "Name of Picture" (in amount space). Two Hours . . . For the Entertainment Experience of a Lifetime. Signed by Manager and Name of Theatre.

NEWSPAPER HERALD. On suitable attractions, Manager Gainous makes up herald to look like a real newspaper for distribution. Secures merchant ads to cover cost. Names his newspaper herald Florence Morning Gazette with the byline, "The Only Newspaper of Its Kind in Existence." Under the weather column on the right hand side (top) his copy reads, "Increased Lovely Weather . . . Even If It Rains, Sleets or Snows . . . High Time in Entertainment! Low in Cost!"

FLYING SAUCERS. In the Circle Drive-In, "Flying Saucer" idea is used occasionally. Sails off screen tower eight-inch paper plates, each one having some little prize, such as candy, balloon, sucker, etc. Few carry special awards, such as coupons which can be exchanged for one dollar in cash or merchandise at the snack bar.

IMPRINTS AT RESTAURANTS. Secures permission from restaurant owners to imprint the back of their guest checks with the following: "After a Good Meal Here, Top It With TOP Entertainment at the Carolina Theatre. Always the Best in Movie Entertainment." Also, on special engagements, secures permission to imprint napkins using a small two-column mat.

☆ ☆ ☆ ☆ ☆ ☆

Bank Shares Cost of Student Cards

Other productive ideas selected from the Manager of the Year campaigns follow:

Here's a way to get a bank to share the cost, and benefits, of the Student Discount cards. R. L. "Sonny" Baker reports he approached a local bank with the idea of carrying an advertisement on the back of the Student Discount cards being issued for the Center Theatre in Gastonia, N.C. Not only did the bank agree to pay for the cost of printing the cards, but also accepted another suggestion made by Baker—choose a number each week (all cards were numbered), and list the number in the bank's weekly newspaper column, entitling the holder to a $10 savings account on presentation at any office of the bank within five days.

The cards were distributed to the schools in blocks, with the bank being informed of the numbers blocked in each school. This enabled the bank to make sure that the $10 savings account winners were from all the schools, thus "sharing the wealth" over the year.

The theatre uses a screen trailer to plug the bank participation. School principals are more than willing to distribute the Student cards in view of the savings account idea.

Bill Schrum, manager of the Carolina Theatre and Hickory Drive-In at Hickory, N.C., gave away five free vacations, each a week's stay at one of the best lodges at Myrtle Beach on the Carolina shore, during the summer. Besides free lodging, each winner received 30 gallons of gasoline and guest tickets on the Ocean Queen. Schrum lined up 23 merchants to sponsor the vacations giveaway. The merchants gave out tickets for the drawing to their customers; tickets were deposited in a box at the theatre where the drawing was held. Schrum used a screen trailer and carried plugs on all radio and newspaper advertising.

Boyd Bailey of the Darlington (S.C.) Theatre sold a "Fit the Missing Piece" promotion to a merchant. He glued a jigsaw puzzle on plywood, with three pieces missing, and displayed the board in the merchant's place of business. Gave away duplicate pieces to the jigsaw puzzle at the theatre boxoffice with admission ticket purchases. Pieces that fit into the missing places received prizes, such as toaster, deep fryer and refrigerator. The missing pieces were given away at proper intervals to hold interest in contest. The promotion pleased the merchant, due to increased traffic in his stores, and also benefited the theatre.

Jim Hawkins, Ritz, Columbia, S.C., sold dollar bills for 84 cents on the busiest corner in Columbia in connection with "The Grass Is Greener." Four disc jockeys broadcast all morning about the 11 o'clock event, 50 were sold in the first 30 minutes. Pictures were made of Hawkins and the crowd by the newspaper and TV cameramen, and the disc jockeys interviewed the people who had lined up to buy the dollars for later radio broadcasts. The stunt was pulled again at 4 p.m. and 50 more bills sold. Results: for a $16 investment, Hawkins secured pictures and a three-column newspaper story, was on both TV stations and on radio all day. It was the talk of the town.

'Back Street' Given H-Bomb Campaign!

When "Back Street" was shown at the Granada Theatre, Schine de luxe suburban operation in Buffalo, Manager Joseph Garvey put on a campaign described as of the "50 megaton" order, in which he was assisted by U-I exploiteer Bernie Korban.

One of the highlights was a fashion show on opening night put on in cooperation with the Sattler department store, which gave the event a lot of ad space and publicity and furnished the models to display the new fall styles. The store also put in some very attractive window displays playing up the picture and the fashion show.

There also were several contests on local radio stations in which entrants were asked to submit fashion designs, identify movie theme songs and list titles with the word "street" in them. Among the prizes were the record albums of the soundtrack music from "Back Street."

The theatre took advantage of the book tieup by using a giant book ballyhoo on the street; used posters on the trucks of the Empire State News Co., distributors of the paperback edition; distributed bookmarks in bookstores and in Sattler's book department, and put in window displays in many of the leading book stores.

The theatre planted a page display of the fashions in the picture in the roto section of the Sunday Courier-Express, and there were window display tieups with a long list of appliances, luggage, jewelry, music, cameras, etc.

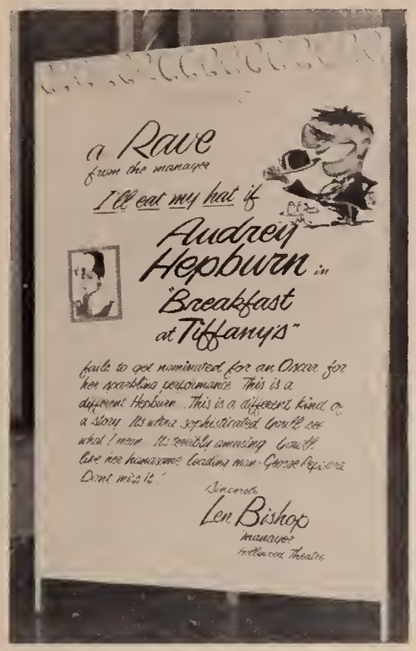
Window cards were distributed throughout the city and there was a special advance screening to which members of many organizations, store fashion departments, disc jockeys and wives were invited. The screening was put on in the projectionists screening room at 498 Pearl St. "Back Street" opened to excellent business.

Hotel Dinner-Ticket Tie Helps His Sunday Shows

The Reidsville, S.C. city council recently permitted Sunday amusements, and in order to build up his Sunday shows, Bill Hendrix, manager of the Rockingham Theatre, arranged a tiein with the hotel coffee shop wherein a theatre ticket was included in the price of a Sunday dinner at the hotel. The hotel pays for each ticket that comes in and is pleased with the extra plates being served under the arrangement. Bill also runs a screen ad informing his patrons of this value and includes the information in his newspaper ads.

Taking advantage of the summertime Wednesday afternoon store closings, Hendrix provided a special kiddy show and serial, starting at 1 p.m. This provides extra income for the theatre as many children came again on Saturday afternoon, whereas with his Saturday morning kiddy matinees, the children seldom returned for the afternoon.

As a newspaper ad attention-getter Hendrix is inserting in his ads "A Family of the Day," with the family listed as special guests of the theatre for that day. It is proving effective as the people are looking at the ads in search of their names.



ON LIMB FOR AUDREY

Drawing special attention in the lobby of Hollywood Theatre at Toronto, Ont., was this display prepared by Manager Len Bishop. The copy:

"A RAVE from the manager. I'll eat my hat if Audrey Hepburn in 'Breakfast at Tiffany's' fails to get nominated for an Oscar for her sparkling performance. This is a different Hepburn! This is a different kind of story. It's ultra sophisticated . . . you'll see what I mean. You'll like her handsome leading man, George Peppard. Don't miss it!"

It was signed, "Sincerely, Len Bishop, manager, Hollywood Theatre."

Bishop feels sure his friends and well-wishers will be around to see him keep his promise should Audrey fail to be nominated. However, Len has an ace in the hole—his friends have overlooked the fact that pizza dough will make a first class skimmer!

Full-Scale X-15 Model Gets Heavy Attention

A full-sized model of the Air Force's X-15 rocket spaceship was exhibited in front of the Plaza Theatre in El Paso, Tex., for three days in advance of the opening of "X-15." Bill Chambers, city manager for the Interstate circuit, and John Paxton, Plaza manager, had to do a lot of maneuvering to get the rare model, but the attention it got from thousands of citizens rewarded their extra efforts.

Sgt. W. J. Shea, local Air Force recruiter, had charge of the arrangements once the replica arrived. The craft measures 50 feet long and has a 25-foot wingspan.

On Phone for 'Grass'

For "The Grass Is Greener" Virginia Setzer, manager of the Spartan in Sparta, N.C., made telephone calls to all the young married couples in the town, telling them about the picture and inviting them to attend.

CITATION WINNERS FOR OCTOBER 1961

BOB ANDERSON, *manager, Bala Theatre, Bala-Cynwyd, Philadelphia.* When the kids couldn't come to the theatre, Manager Anderson went to them—with a Saturday matinee bus service. which he maintains throughout the school year, rain or snow.

•

FRED BEYER, *manager, Hunt's Strand, Wildwood, N. J.* Donning a skindiver's outfit, Manager Beyer and SCUBA friends literally went into the ocean for prints of "Voyage to the Bottom of the Sea."

•

EDWARD MEADE, *manager, Paramount Theatre, Buffalo, N. Y.* For extensive campaign on "Alakazam the Great."

•

BILL WILSON, *manager, Penn Theatre, Washington, Pa.* Cited for outstanding sign and display work on "Homicidal."

•

JOHN COUSSOULIS, *manager, Indiana Theatre, Indiana, Pa.* For his striking outside stunt in behalf of "The King of the Roaring 20's."

•

WILLIAM JENKINS, *Sky Drive-In, Adrian, Mich.* For his successful Igloo Club winter patronage stimulant.

•

SAM CONTI, *manager, Stanley Theatre, Jersey City, N. J.* For his proficient promomotion of "The Guns of Navarone."

•

R. E. GORDON, *manager, Odeon Theatre, Bristol, England.* Outstanding campaign for "The Guns of Navarone."

•

DAVID P. LYNCH, *manager, Ute Theatre, Colorado Springs, Colo.* Cited for his successful look-alike Sandra Dee contest, staged in behalf of "Tammy Tell Me True."

•

CHARLES STOKES, *manager, Bar Harbour Theatre, Massapequa Park, Long Island, N. Y.* For unusual devotion to expanding the effectiveness of the Bar Harbour's summer children's film series.

A JFK Rocker Tiein

Dewanner Stallings of Newport News, Va., capitalized on President Kennedy's rocking chair publicity by setting up an out-front display complete with a rocking chair for "The Great Imposter." His copy: "The ole rockin' chair . . . reserved just for you! Believe us, you'll need it after seeing 'The Great Imposter.'" This was tied into the quote from the Washington Post by critic Richard Coe: "President JFK doubled up from laughing so hard."

'Breakfast' in Front

In a tieup with radio station KRSI, Regal Johnson, manager of the World Theatre, Minneapolis, served free coffee and doughnuts in front of the theatre between 7:30 and 8:30 a.m. on the opening morning of "Breakfast at Tiffany's." KRSI broadcast the proceedings.

Greets New Citizens

Floyd Naylor of the Gibson Theatre in Laurinburg, N.C., keeps a continuous check with the Chamber of Commerce to secure names of newcomers to the town, and forwards complimentary tickets with a letter of welcome to each new citizen.

Ways to Get Doormen To Tear Tickets at Once

Here are two ways to make certain the doorman tears the tickets immediately. One manager is offering cash awards each week to the patrons holding lucky ticket stub numbers. The offer is advertised on the screen, and lucky numbers are posted each week in the boxoffice.

A drive-in manager occasionally allows a five-cent discount on the purchase at the concession stand to every person holding a ticket stub. The announcement is made over the public address system, as well as to each car of persons as it enters the drive-in. This serves a twofold purpose —gets to patrons to request ticket stubs and sparks business at the snack bar a bit.

A Winter Special Tieup

Alfred Alperin of the Meadows Drive-In arranged with Eastwood Motors, East Hartford, Conn., to present two theatre passes to each Eastwood customer buying an $8.88 "Winter Special," featuring two gallons of antifreeze, lubrication, oil change and ten gallons of gasoline. In return, Eastwood provided a handsome amount of newspaper cooperative advertising.

As It Looks To Me



By KROGER BABB

A Showman's Views on Merchandising Motion Pictures

IN THE CAPITAL of Ohio there is a unique theatre. It's called the Bexley, being named after the area in which it's located. Outside, this theatre is not too unlike many others. The building has a high front, and is attractively designed. It sets back some 30 feet off the main sidewalk, creating what might be called a foyer under the stars. In this outside area are two 30x40 boards, slanted in either direction toward both the approaching foot and motor traffic. These are augmented by small changeable letter boards, facing either direction. The general outside appearance is merely "different enough" to cause the stranger to look twice.

—o—

BUT INSIDE, THIS THEATRE is a different story. First, the cashier is young, attractively dressed and wears more smiles than clothes. Her "How many, please?" has a charm that makes spending your money a pleasant experience. Her "Thank you" and sly wink makes you want to come back again. The doorman is no pimply faced school kid with uncut hair down the back of his neck, but rather a fine-looking young man, in neatly pressed suit, white shirt and attractive tie. The lobby and foyer is void of anything resembling a snack bar or concession stand. The theatre has a clean, fresh, new, modern appearance—and smells as exciting as it looks.

—o—

THIS LITTLE THEATRE does an unusual amount of business these days. Therefore, we had a good look around. About one-third of its patrons were arriving in cars with out-of-state licenses. They were from nearby motel row. During conversations with several of these people we learned this theatre had captured their imagination with a line in its newspaper ad, which reads: "The World's ONLY Theatre with TWO Auditoriums—Feature at 7—7:45—8:30—9:15—10 p.m." Inside, instead of one 600-seat auditorium, there are two 300-seaters. If you arrive at 7 p.m. you step to the left, but, if you arrive at 7:40, you step to the right. The big, smiling, beautifully dressed gentleman serving as a traffic cop in the middle of the foyer, was calling many patrons by name while shaking hands and introducing himself to the others. He turned out to be a manager who wasn't resting from a golf game or playing gin rummy behind the desk in his office. This man should run for office. He knows lots of folks personally.

—o—

ANOTHER VERY PRETTY maiden was serving steaming-hot coffee in china cups and saucers, plus napkin and cookie—and taking bows instead of the patron's money. For non-coffee drinkers there is free iced Coca-Cola. The projection was perfection —sharp and plenty of light. The sound level kept changing as the auditoriums filled and emptied and whoever was monitoring it knew what he was doing. It was always "just right." The carpets are bright and spotless, the walls attractively decorated, the acoustics excellent, the seats very comfortable. The night we were there, this theatre was charging $1.25 and playing a film as old as we are—and yet both auditoriums were comfortably full. It was the third week for the "Days of Thrills and Laughter." The manager had no idea how long the picture might run. He remarked, "The Golden Age of Comedy" had run 14 weeks. Keep in mind, this theatre is not in too-large a city.

—o—

WHY THIS IDEA in theatre designing did not catch on worldwide, isn't easy to answer. The Bexley was built in 1938 by Frank Lindenburg and Burt Williams. Originally, the theatre had but one set of projectors and these put the picture on both auditorium screens through a mirror arrangement within the booth. Today, it has two complete booths, enabling it to "overlap" the starting time for a feature by merely bicycling reels from one side of its big booth to the other. Two operators handle the double booth, although they told us one man can and does handle both sets of equipment in an emergency. Both operators are equipped with and at all times wear headphones, whether they be at the machines, the rewind table or elsewhere in the theatre.

—o—

HISTORY REVEALS THAT the builders of this theatre each lost a fortune. They never were able to discover the right policy. A circuit operated the theatre at a loss for several years and gave it up as a ghost house. Then, along came two unusual men. One is best described as a rare individual who, "simply loves motion pictures as his entertainment hobby." He bought the property and runs this theatre as a most successful business today. The other is a "character" among the nation's better showmen. He's crazy like a fox. He may not be the world's greatest exploitation man nor suited for the Madison avenue crowd, yet we noted shortly after Academy Award time that his opening ad carried a banner headline: "Anatomy Award Winner of 1961." So why didn't some of the wiser boys think up that one? These two showmen make a winning team. In this day and age, when winning theatres of the past are starving, the Bexley is one that starved for years until these two showmen "unlocked the gimmicks that constitute the secrets of an outstanding present-day winner!"

A Guess With a Ticket!

A month-long contest was held at the Reeves Theatre in Elkin, N.C., by Manager Leslie Sprinkle in which patrons were asked to guess the number of persons who had attended the theatre the previous year. Each patron was entitled to one guess for each admission purchased. Large prizes were awarded to the top five winners, and as a result more than 2,000 persons entered the competition.

Guessing Game on Air To Plug 'Paris Blues'

In advance of "Paris Blues" at the Loew's State Theatre in New Orleans, Robert Ragsdale, assistant manager, borrowed from Werlein's music store a Selmer clarinet, trumpet and saxophone made in Paris which he mounted on a board covered with puckered blue plush. The display hung on the wall in the foyer between the entrance and exit, and was readily noticeable when leaving the theatre.

The musical instruments and "Paris Blues" were advertised frequently during the day a week in advance over radio station WJBW in connection with a guessing contest. Listeners were asked to send their estimates on the total value of the instruments to the station. Each of five persons who came closest to the correct figure received a pair of guest tickets.

Werlein's also plugged the contest in radio and newspaper advertising.

Back to School Program Costs Little, Draws Big

A back-to-school show was put together at Fostoria, Ohio, at a nominal cost to the sponsors, which added a tidy amount of extra revenue to the till of the State Theatre.

C. V. Mitchell, manager, went to 40 merchants and explained the benefits of a theatre-merchant sponsored back-to-school free show. All came in by paying a small fee to take care of the theatre expenses. A board out front listed the names of the 40 sponsors.

Second, Mitchell approached the police department to send a representative to the theatre and demonstrate the right and wrong in bicycle operation. The police were tickled to do so, and brought along a booklet to give each child, "The Bike Riders Manual."

Third, the State manager went to the Navy recruiter and obtained 1,000 U.S. Navy History cartoon booklets and 1,000 U.S. Navy school book covers and some book markers.

"Thus I had a full house," Mitchell reports: "with free gifts for everyone, and a mixture of good screen entertainment and a little education we came up with a lot of goodwill, not to mention the extra revenue and all that popcorn and candy sold."

Free Dinners for Two

In the first long-range theatre-restaurant tieup of its kind in western Massachusetts in some time, Vincent Blais, new operator of the Phillips Theatre in Springfield, is offering a free dinner for two at the Jaycox restaurant (near the theatre, incidentally) to holder of designated lucky ticket stub number on Thursday nights. The policy is known as 'This Is Lucky Thursday."

Radio Reaches Teenagers

Glen Davis, manager of the Colonial Theatre, Tarboro, N. C., used radio in the afternoons after school to reach teenagers for "Teenage Millionaire." He gave away 300 Jimmy Clanton records.

An interpretive analysis of lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓝ Naturama; Ⓡ Regalscope; Ⓣ Technirama. Symbol ⭐ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST
AND ALPHABETICAL INDEX

ǂ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary ǂ is rated 2 pluses, = as 2 minuses.

P. G.	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2550	◎Ada	(108)	© Drama	MGM	8- 7-61	+	+	+	+	+	+	+	7+
2552	After Mein Kampf	(74)	Semidoc'y	Brenner	8-14-61	±	±	−	+				3+3−
2546	◎Alakazam the Great	(84)	Cartoon Feature	AIP	7-17-61	+	ǂ	+	ǂ	+	ǂ		9+
2516	◎All Hands on Deck (98) ©		Farce-Comedy	20th-Fox	4-17-61	±	±	±	+	±	+		6+4−
2514	◎All in a Night's Work	(94)	Comedy	Para	3-27-61	ǂ	+	+	+	+	+	+	8+
2509	Amazing Mr. Callaghan, The (82)		Adventure Melodrama	Atlantis	3-13-61	±							1+1−
2574	Anatomist, The (73)	Or.		Gordon-SR	10-30-61	±	−		±				2+3−
2562	Anatomy of a Psycho (75)	Dr.		SR	9-18-61	−							1−
2524	Angel Baby (97)	Drama		AA	5-15-61	ǂ		±	ǂ	+	±	+	8+2−
2548	Anna's Sin (86)	Drama	English-dubbed	Atlantis	7-24-61	±					±		2+2−
2549	Armored Command (99)	War Dr.		AA	8- 7-61	+			+		+	±	4+1−
2518	◎Atlantis, The Lost Continent	(91)	Science-Fiction	MGM	4-24-61	ǂ	+	±	+	ǂ	+	+	9+1−
2541	◎Atlas (84)	Spec. VitaScope		Filmgroup	7- 3-61	+							1+
	—B—												
2576	◎Bachelor in Paradise	(109)	© Com.	MGM	11- 6-61	ǂ	+	+		ǂ			6+
2570	◎Back Street (107)	Drama		U-I	10-16-61	ǂ	ǂ	+	ǂ	+	+	±	10+1−
2569	Badjao (100)	Action Dr.		Parallel	10-16-61	±		+	+	+			4+1−
2545	Battle at Bloody Beach, The	(80)	© War Drama	20th-Fox	7-17-61	+	±	±	+	+	±	±	7+4−
2517	Behind the Mask (85)	Or.		Showcorp	4-24-61	+							1+
2517	Bernadette of Lourdes	(91)	Religious Orama	Janus	4-24-61	±			+				2+1−
2531	Beware of Children (80)	Com.		AIP	6- 5-61	+	+		+		±		4+1−
2526	◎Beyond All Limits (100)	Dr.		Omat	5-15-61	ǂ							2+
2556	◎Big Gamble, The (100)	© Ad.		20-Fox	8-28-61	+	±	+	+	+	+	+	7+1−
2528	◎Big Show, The (113)	© Or.		20th-Fox	5-22-61	ǂ	+	±	+	ǂ	+	ǂ	10+1−
2520	◎Bimbo the Great (87)	Circus Dr.		WB	5- 1-61	+	±	±	+	−	±	−	5+5−
2566	Black Pit of Or. M (71)	Ho.		UPRO	8- 2-61	±							1+1−
2504	Black Sunday (84)	Horror Or.		AIP	2-20-61	+	+	+	ǂ	ǂ	+	+	9+
2516	Blast of Silence (77)	Drama		U-I	4-17-61	+	±	±	ǂ	+	±		7+3−
2560	◎Blood and Roses (74)	Ⓣ Or.		Para	9-11-61	±	±	±	+	±	±	±	7+6−
2566	Boy Who Caught a Crook (72)	Ac.		UA	10- 2-61	+	−	±	±		−		3+4−
2543	Brainwashed (78)	Dr.		AA	7-10-61	±		ǂ	ǂ	+	+		7+1−
2568	◎Breakfast at Tiffany's (115)	C'y		Para	10- 9-61	ǂ	+	ǂ	ǂ	ǂ	+	+	11+
2554	Bridge to the Sun (112)	Drama		MGM	8-21-61	ǂ	+	ǂ	ǂ	+	ǂ	ǂ	11+
2534	◎By Love Possessed (116)	Drama		UA	6-12-61	+	±	±	ǂ	+	+	+	8+2−
	—C—												
2512	◎Canadians, The (85)	© Dr.		20th-Fox	3-20-61	±	±	−	+	+	+	±	6+4−
2551	Cat Burglar, The (65)	Ac Dr.		UA	8-14-61	±					+		2+1−
2558	Claudelle Inglish (99)	Or.		WB	9- 4-61	±	±	+	+	+	+	±	7+4−
2550	Cold Wind in August (80)	Or.		Aidart	8- 7-61	+	±	+	+	±	±	+	7+3−
2544	◎Come September (112)	© Com.		U-I	7-10-61	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2575	◎Comancheros, The (107) ©		Outdoor Drama	20th-Fox	11- 6-61	ǂ		+				+	4+
2549	Creature From the Haunted Sea	(60)	Horror Spoof	Filmgroup	8- 7-61	+							1+
2521	Cry Freedom (90)	Dr.		Parallel	5- 8-61	±	+	+	+				4+1−
2521	◎Curse of the Werewolf, The	(91)	Horror Orama	U-I	5- 8-61	ǂ		ǂ	ǂ		+	+	8+
	—D—												
2528	◎David and Goliath (93)	©	Biblical Spectacle	AA	5-22-61	+	±	+	ǂ	+	±	±	8+3−
2559	Day the Sky Exploded, The	(80)	Science-Fiction	Excelsior	9-11-61	+							1+
2512	Days of Thrills and Laughter (93)		Comedy Compilation	20th-Fox	3-20-61	ǂ	+	+	ǂ	±	ǂ	+	10+1−
2515	◎Dead One, The (70)	Horror		SR	4- 3-61	±							1+1−
2535	◎Deadly Companions, The (90)		Panav'n, Western	Pathe-America	6-12-61	ǂ		+	ǂ	+	+		7+
2547	Dentist in the Chair (84)	Com.		Ajay	7-24-61	ǂ		+		ǂ	±		6+1−
2564	◎Devil at 4 O'Clock, The	(127)	Adv. Dr.	Col	9-25-61	ǂ	+	ǂ	ǂ	ǂ	+	ǂ	12+
2573	Devil's Hand, The (71)		Horror-Terror	Crown-SR	10-30-61	±							1+1−
2508	◎Don Quixote (110)	Classic Dr.		MGM	3- 6-61	ǂ	ǂ		ǂ	−	ǂ	ǂ	10+1−
2527	◎Dr. Blood's Coffin (92)	Ho.		UA	5-22-61	−	±	−	+		±	±	4+5−
	—E—												
2490	◎Exodus (212)	Super-Panavision 70	Orama	UA	12-26-60	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2562	Explosive Generation, The	(90)	Or.	UA	9-18-61	+	+		+	ǂ	±		6+1−
	—F—												
2520	Fabulous World of Jules Verne, The	(81)	Novelty Adv.	WB	5- 1-61	ǂ	+	+	+	+	ǂ	ǂ	10+
2542	◎Fanny (133)	Com. Dr.		20th-Fox	7- 3-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2557	Fast Set, The (84)	Comedy		Audubon-SR	9- 4-61	±							1+1−
2526	◎Ferry to Hong Kong (103)	©	Adventure Drama	20th-Fox	5-15-61	+	−	+		−	+		3+2−
2516	◎Fiercest Heart, The (91) ©		Outdoor Drama	20th-Fox	4- 3-61	+	±	±	+	±	+	+	7+3−
2531	Fi.e Golden Hours (90)	Comedy		Col	6- 5-61	+	−	±	+	±	±	±	6+5−
2507	Five Guns to Tombstone (71)	W'n		UA	3- 6-61	±	±	±	±	+	±		6+5−
2575	◎Flight of the Lost Balloon	(91)	Ⓢ Adventure	Woolner	11- 6-61	+		−					1+1−
2563	Flight That Disappeared, The	(72)	Science-F'n	UA	9-25-61	+	±	±	±	ǂ		±	7+4−
2538	Follow a Star (102)	Comedy		Zenith	6-19-61	±	−				+	±	3+3−
2548	◎Francis of Assisi (105) ©		Religious Orama	20th-Fox	7-24-61	ǂ	±	+	ǂ	+	+	ǂ	10+1−
2507	Frontier Uprising (68)	W'n		UA	3- 6-61	+	+	±	±	+	±		6+3−
	—G—												
2523	Gambler Wore a Gun, The (67)	W'n.		UA	5-15-61	±	±		±		±		4+4−
2531	Get Outta Town (65)	My.		Sterling W'ld	6- 5-61	±							1+1−
2533	◎Gidget Goes Hawaiian (102)	C/M.		Col	6-12-61	+	−	+	+	ǂ	ǂ	+	8+1−
2542	◎Girl in Room 13, The (79)			Astor	7- 3-61	+							1+
2563	Girls on the Run (64)	Mys.		Astor	9-25-61	±							1+1−
2544	Goodbye Again (120)	Dr.		UA	7-10-61	+	+	ǂ	ǂ	+	±	ǂ	10+1−
2481	Great Impostor, The (112)	Dr.		U-I	11-28-60	ǂ	ǂ	+	ǂ	+	ǂ	ǂ	12+
2560	Great War, The (118)	Drama		Lopert	9-11-61	+	±		ǂ	+		ǂ	7+1−
2540	Green Helmet, The (88)	Ac.		MGM	6-26-61	+	−	+	±	±	+	±	6+4−
2556	◎Greyfriars Bobby (91)	Drama		BV	8-28-61	ǂ	+	ǂ	+	ǂ	ǂ	ǂ	12+
2529	Gun Fight (62)	Western		UA	5-29-61	±	±		+	+	−		4+3−
2533	◎Guns of Navarone, The (155)	©	War Adventure	Col	6-12-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
	—H—												
2488	Hand in Hand (75)	Or.		Col	12-19-60	+	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2572	Head, The (95)	Horror		Trans-Lux	10-23-61	+	−	−	+	±	−		3+4−
2513	◎Hippodrome (96)	Action, (English-dubbed)		Cont'l	3-27-61	+	+		+		+		4+
2535	Hitler's Executioners (78)		Documentary	Vitalite	6-12-61	±		ǂ					3+1−
2539	Homicidal (87)	Mys.		Col	6-26-61	+	ǂ	+	+	ǂ	+	+	9+
2546	◎Honeymoon Machine (87)	©	Comedy	MGM	7-17-61	ǂ	+	+	ǂ	ǂ	ǂ	+	11+
2506	Hoodlum Priest, The (101)	Dr.		UA	2-27-61	ǂ	ǂ	+	ǂ	ǂ	+		10+
2530	◎House of Fright (80)	C Ho.		AIP	5-29-61	+	±	±	+		±		5+3−
2565	Hustler, The (134)	© Drama.		20th-Fox	10- 2-61	+	+	+	ǂ	ǂ	ǂ	ǂ	11+
	—I—												
2556	Invasion Quartet (87)	Com-Dr.		MGM	8-28-61	±	±	+	+	+	+		6+2−
	—J—												
2574	Judgment at Nuremberg (189)	Dr.		UA	10-30-61	ǂ	ǂ	ǂ	ǂ	ǂ			10+
	—K—												
2536	◎King in Shadow (78)		Historical Dr.	Exclusive	6-12-61	+							1+
2571	◎King of Kings (161) Ⓣ		Religious Orama	MGM	10-23-61	ǂ	ǂ	ǂ	ǂ	ǂ		ǂ	12+
2540	King of the Roaring 20's	(106)	Cr. Orama	AA	6-26-61	+	+	±	ǂ	+	+	+	8+1−
	—L—												
2533	◎Ladies Man, The (106)	Com.		Para	6-12-61	ǂ	±	+	+	ǂ	+	±	9+2−
2561	◎Last Rebel, The (83)		Adv. Dr.	Sterling World	9-18-61	+							1+
2532	◎Last Sunset, The (112)	W'n.		U-I	6- 5-61	ǂ	±	±	ǂ	+	+	+	9+2−
2529	Last Time I Saw Archie, The	(98)	Comedy	UA	5-29-61	+	+	±	ǂ	+	--		7+1−
2563	Lisette (83)	Action.		Medallion	9-25-61	−							1−
2513	Look in Any Window (87)	Or.		AA	3-27-61	+	−	−	±	±	±	−	4+6−
2549	◎Loss of Innocence (99)	Dr.		Col	8- 7-61	ǂ	+	+	ǂ	+	ǂ		9+
2534	◎Love in a Goldfish Bowl (87)		Comedy/Songs	MGM	6-12-61	+	±	±	+	−	±	+	6+4−
	—M—												
2524	Mad Dog Coll (88)	Ac Dr.		Col	5-15-61	+	+	±	+	+	±	±	7+3−
2552	◎Magic Boy (75)	Cartoon Feature.		MGM	8-14-61	ǂ	+	+	+	ǂ	ǂ		9+
2512	Mailbag Robbery (70)	Ac.		Tudor	3-20-61	+							1+
2541	Man in the Moon (98)	Com.		Trans-Lux	7- 3-61	+	+	+	+		+	ǂ	7+
2562	Man-Trap (93)	Ac Dr.		Para	9-18-61	+	±	−	+	±	±		5+4−
2554	◎Marines, Let's Go (104) ©		Service comedy	20th-Fox	8-21-61	±	±	±	+	±		±	6+5−
2573	Mark, The (127)	© Orama		Cont'l	10-30-61	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
2546	Mary Had a Little (83)	Comedy		UA	7-17-61	±	±	−	+	−			3+4−
2576	Mask, The (83)	Oepth-dimension	Horror Orama	WB	11- 6-61	+	−	−		ǂ		±	4+3−
2525	◎Master of the World (104)		Science-Fiction Drama	AIP	5-15-61	ǂ	ǂ	±	ǂ	ǂ	ǂ	+	12+1−
2532	Matter of Morals, A (90)		Drama	UA	6- 5-61	+	+	+	+	+	+	±	7+1−

REVIEW DIGEST

AND ALPHABETICAL INDEX

In the summary ⧺ is rated 2 pluses, = as 2 minuses. ⧺ Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G.	Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Magazine Parents'	New York Daily News	Summary
2518		Mein Kampf (117) Documentary			Col	4-24-61	+	⧺		+	+	⧺	⧺	9+
2523	⊙	Minotaur, The (92) © Adv.			UA	5-15-61	+	±	±	+		−	±	5+4−
2537	⊙	Misty (92) © Youth Classic			20th-Fox	6-19-61	⧺	+	+	⧺	⧺	⧺	⧺	12+
2535	⊙	Morgan the Pirate (93) © Adv.			MGM	6-12-61	+	+	+	+	±	±	±	7+3−
2538		Most Dangerous Man Alive (82) SF			Col	6-19-61	+	−	−		±	−	−	2+5−
2569		Mr. Sardonicus (90) Ho.			Col	10-16-61	+	−	+	+		±	±	5+3−
		—N—												
2543		Naked Edge, The (102) Susp. Dr.			UA	7-10-61	+	±	+	⧺	+	⧺	⧺	11+1−
2545		Naked Road, The (74) Melo.			Zison Ent	7-17-61	−							1−
2519	⊙	Nature Girl and the Slaver (70) Adv.			UPRD	5-1-61	±							1+1−
2553		Never Take Candy From a Stranger (82) Psychological Dr.			Dmat	8-21-61	+							1+
2536	⊙	Nikki, Wild Dog of the North (73) Outdoor Drama			BV	6-12-61	+	+	+	+	⧺	⧺	+	9+
2574		Ninth Bullet, The (90) Adventure Dr.			Audubon-SR	10-30-61	⧺							2+
		—O—												
2527	⊙	On the Double (92) Panavision Comedy			Para	5-22-61	⧺	±	+	⧺	⧺	⧺	⧺	12+1−
2514	⊙	One-Eyed Jacks (141) Ⓥ Dr.			Para	3-27-61	⧺	⧺	⧺	⧺	⧺	+	⧺	13+
2555		One Plus One (114) Dr.			SR	8-28-61	±	±		+	+	±		5+3−
2510		Operation Bottleneck (78) Ac.			UA	3-13-61	+	±		±	+	−		4+3−
2554		Operation Camel (74) Serv. Comedy.			AIP	8-21-61	±							1+1−
2509		Operation Eichmann (92) Drama.			AA	3-13-61	⧺	+	−	⧺	±	+	+	8+2−
		—P—												
2523	◑⊙	Parent Trap, The (124) Comedy			BV	5-15-61	⧺	⧺	+	⧺	⧺	⧺	⧺	13+
2566		Paris Blues (98) Drama/Jazz.			UA	10-2-61	⧺	+			+	+		6+
2510	⊙	Parrish (137) Drama			WB	3-13-61	⧺	⧺	±	+	⧺	+	⧺	11+1−
2509		Passport to China (75) Ac.			Col	3-13-61	+	±		+		±	±	5+3−
2520	⊙	Pharaoh's Woman, The (88) © Costume Drama			U-I	5-1-61	±	±	±	+		−		4+4−
2559	⊙	Pirate and the Slave Girl, The (87) Adv.			Crest-SR	9-11-61	+							1+
2567	⊙	Pirates of Tortuga (97) © Adv			20-Fox	10-9-61	+		±	+	±	±		5+3−
2552	⊙	Pit and the Pendulum, The (85) © Horror Drama			AIP	8-14-61	+	+	+	+	⧺	+	±	8+1−
2519	◑⊙	Pleasure of His Company, The (114) Comedy			Para	5-1-61	⧺	+	+	⧺	⧺	⧺	+	11+
2501		Police Dog Story (61)			UA	2-13-61	+	±	±	±	±	−	±	6+6−
2515		Portrait of a Mobster (108) Crime Drama			WB	4-3-61	⧺	⧺	+	⧺	+	±	+	10+1−
2522		Portrait of a Sinner (96) Dr.			AIP	5-8-61	⧺		+					3+
2511	⊙	Posse From Hell (89) W'n			U-I	3-20-61	±	+	+	+	⧺	±		7+2−
2530	⊙	Primitive Paradise (66) Documentary			Excelsior	5-29-61	⧺	+		⧺		⧺		7+
2570		Pure Hell of St. Trinian's, The (94) Farce			Cont'l	10-16-61	±	−				±	+	3+3−
2573	⊙	Purple Hills, The (60) © Western			20th-Fox	10-30-61	+		+		±	+		4+1−
		—Q—												
2561		Queen of the Pirates (80) Ⓢ Sea Adv. (Eng-dubbed)			Col	9-18-61	+					±	±	3+2−
2516		Question 7 (110) Dr.			DeRochemont	4-3-61	⧺		±	⧺	+	⧺	⧺	10+1−
		—R—												
2516		Raisin in the Sun, A (128) Dr.			Col	4-3-61	⧺	⧺	⧺	⧺	⧺		⧺	12+
2551		Rebellion in Cuba (80) Doc Dr.			IFD	8-14-61	±					+		2+1−
2564		Respectful Prostitute, The (74) Dr. (Eng-dubbed)			Times	9-25-61	±		±					2+2−
2522	⊙	Return to Peyton Place (122) © Drama			20th-Fox	5-8-61	⧺	+	+	⧺	⧺	−	+	9+1−
2529	⊙	Revolt of the Slaves (100) © Action Spectacle			UA	5-29-61	+	±		+		±	±	5+3−
2526		Right Approach, The (92) © Drama/Music			20th-Fox	5-15-61	+	−	±	+	−	±	±	5+5−
2519	⊙	Ring of Fire (91) Outdoor Action			MGM	5-1-61	+	⧺	+	⧺	+	±	±	9+2−
2568		Risk, The (81) Drama			Kingsley	10-9-61	+			+			+	3+
2511		Rocket Attack, U.S.A. (66) Melodrama			Exploit-Brenner	3-20-61	±							1+1-
2524	⊙	Romanoff and Juliet (112) Com.			U-I	5-15-61	⧺	+	+	⧺	⧺	+	⧺	11+
2557		Rommel's Treasure (85) Ac.			Medallion	9-4-61	+							1+
2564		Ruffians, The (86) Susp. Dr. (Eng-dubbed)			Ellis	9-25-61	+							1+
		—S—												
2506		Sanctuary (90) © Drama			20th-Fox	2-27-61	+	+	+	⧺	+	+	+	8+
2558		Sand Castle, The (70) True-Life Fantasy			DeRochemont	9-4-61	⧺					⧺	+	5+
2515		Saturday Night and Sunday Morning (90) Drama			Cont'l	4-17-61	+	⧺			⧺	⧺	⧺	9+
2464	⊙	Savage Innocents, The (89) Ⓣ Adv. Dr.			Para	9-26-60	⧺	⧺	+	⧺	⧺	+	±	11+1−
2551		Scream of Fear (81) Susp. Dr.			Col	8-14-61	+	+	+	+	+	⧺	+	8+
2569		Season of Passion (92) Dr.			UA	10-16-61	+	±	⧺	⧺	±			7+2−
2567		Secret of Deep Harbor (70) Dr.			UA	10-9-61	±		−	±	±		−	3+5−
2575	⊙	Second Time Around, The (99) © Farce-Comedy			20th-Fox	11-6-61	+	+	±		+	⧺		6+1−
2550	⊙	Secret of Monte Cristo, The (80) © Adv. Dr.			MGM	8-7-61	+	+	±		±	±		5+3−
2511		Secret Partner, The (91) My.			MGM	3-20-61	+	+	±	⧺	±	⧺	+	9+2−
2513		Secret Ways, The (112) Dr.			U-I	3-27-61	+	+	−	+	+	+	+	6+1−
2522	⊙	Serengeti (84) Jungle Documentary Adventure			AA	5-8-61	⧺	⧺				⧺		6+
2561		Sergeant Was a Lady, The (72) Service Comedy			U-I	9-18-61	+	±		±	±	−		4+4−
2570		Seven Women From Hell (88) © Action Dr.			20th-Fox	10-16-61	+	±	−	+	+			4+2−
2516		Shadows (87) Drama			Lion Int'l	4-17-61	+	+	⧺	+	+	+	⧺	9+
2521		Shadow of the Cat, The (79) Horror Drama			U-I	5-8-61	+		±	+		+	±	5+2−
2539		Silent Call, The (63) C Dr.			20th-Fox	6-26-61	±		+		+	+		4+1−
2547	⊙	Sins of Mona Kent, The (75) Drama			Astor	7-24-61	+							1+
2505	⊙	Sins of Rachel Cade, The (123) Drama			WB	2-27-61	⧺	+	+	⧺	±	⧺	+	10+1
2504		Sins of Youth (82) Dr.			Janus	2-20-61	±						−	1+2−
2528		Snake Woman, The (68) Horror			UA	5-22-61	±	±	−	±	±	−	±	5+7−
2502		Sniper's Ridge (61) © Dr.			20th-Fox	2-13-61	−	+	+	±	±	±		5+4−
2530	⊙	Snow White and the Three Stooges (107) © Fant'y			20th-Fox	5-29-61	⧺	±	−	⧺	+	+	+	8+2−
2560	⊙	Splendor in the Grass (124) Dr.			WB	9-11-61	⧺	⧺	⧺	⧺	⧺	⧺	⧺	14+
2525	⊙	Steel Claw, The (96) Ac.			WB	5-15-61	±	+	−	+	±	±	±	6+5−
2536		Stop Me Before I Kill! (93) Suspense Dr.			Col	6-12-61	+	+	+		±	+	+	6+1−
2558	⊙	Sun Lovers Holiday (65) © Novelty			Astor	9-4-61	±							1+1−
2568	⊙	Susan Slade (116) Drama.			WB	10-9-61	±	+	±	+	+	±		6+3−
		—T—												
2539	◑⊙	Tammy Tell Me True (97) Com. Dr.			U-I	6-26-61	+	±	+	⧺	+	⧺	±	9+2−
2515		Teacher and the Miracle, The (88) Religious Drama			President	4-17-61	+			±		±	+	4+2−
2555		Teenage Millionaire (84) Musical (some color is used)			UA	8-28-61	+	±	±	±	+	−		5+4−
2514		Terror of the Tongs, The (80) Ac.			Col	3-27-61	+	±		+		+	±	5+2−
2543	⊙	Thief of Baghdad (90) © Ad. Fantasy			MGM	7-10-61	+	+	±	+	±	+	+	7+2−
2534		Three Blondes in His Life (73) Mystery			Cinema Assoc	6-12-61	±		−		±			2+3−
2559		Three on a Spree (83) Comedy			UA	9-11-61	+	±		+		−	±	4+3−
2557	⊙	Thunder of Drums, A (97) © Outdoor Drama			MGM	9-4-61	+	+	±	+	+	⧺	⧺	9+1−
2542		Time Bomb (92) Suspense Dr.			AA	7-3-61	+					±		2+1−
2572		Town Without Pity (105) Dr.			UA	10-23-61	⧺	+	+	⧺	±		⧺	9+-
2510	◑⊙	Trapp Family, The (106) Comedy-Drama			20th-Fox	3-13-61	+	+	±	+	±	+	±	7+3−
2541		Trouble in the Sky (76) Action-Dr.			U-I	7-3-61	±					+		2+1−
2548		Truth, The (Le Verite) (127) Dr., Eng.-dubbed			Kingsley	7-24-61	⧺	+		⧺			⧺	7+
2544		20,000 Eyes (61) © Dr.			20th-Fox	7-10-61	+		±	+	+	±		5+2−
2525	⊙	Two Loves (100) © Drama			MGM	5-15-61	⧺	⧺	+	⧺	+	⧺	+	11+
2538	⊙	Two Rode Together (109) Dr.			Col	6-19-61	⧺	+	±	⧺	±	⧺	+	10+2−
2565		Two Women (105) Dr. (Eng dubbed) Also with titles			Embassy	10-2-61	⧺	⧺	⧺	⧺		⧺	⧺	12+
		—U—												
2545	⊙	Upstairs and Downstairs (100) Comedy			20th-Fox	7-17-61	⧺	⧺	+			+	+	7+
2553		Unstoppable Man, The (68) Suspense Drama			Sutton	8-21-61	+							1+
		—V—												
2540	⊙	Voyage to the Bottom of the Sea (105) © Ad.			20th-Fox	6-26-61	+	+	+	⧺	+	±	+	8+1−
		—W—												
2527	⊙	Warrior Empress, The (87) © Action-Adventure			Col	5-22-61	±	±	±	+	+	±	±	7+5
2515		Watch Your Stern (88) Com.			Magna	4-3-61	+	±	⧺	⧺				6+1−
2567	⊙	West Side Story (115) Panavision, Musical Dr.			UA	10-9-61	⧺	⧺	⧺	⧺	⧺	⧺	⧺	14+
2532		When the Clock Strikes (72) Mystery			UA	6-5-61	±	−	±	+	±	−		4+5-
2537	⊙	Wild in the Country (114) © Drama/Songs			20th-Fox	6-19-61	+	±	±	+	±	±	+	7+4−
2565		Wild Youth (73) Dr.			Cinema Assoc	10-2-61	−							1−
2508	⊙	Wings of Chance (76) © Outdoor Drama			U-I	3-6-61	±	−			+	+		3+2−
2576	⊙	Wonders of Aladdin, The (93) © Comedy-Fantasy			MGM	11-6-61	⧺		±					3+1−
2553	⊙	World by Night (103) A survey of world night spots.			WB	8-21-61	+	+	±	+	±	+		6+2−
		—XYZ—												
2547		You Have to Run Fast (73) Suspense Drama			UA	7-24-61	±	±		±	±	−		4+5−
2555	◑	Young Doctors, The (102) Dr.			UA	8-28-61	⧺	⧺	⧺	⧺	⧺	⧺	±	13+1−
2518		Young Love (80) Drama.			Exclusive	4-24-61	+							1+
2517		Young Savages, The (103) Dr.			UA	4-24-61	⧺	⧺	+	⧺	⧺	+	+	11+

Feature productions by company in order of release. Running time is in parentheses. © is for CinemoScope; Ⓥ Vistovision; Ⓢ Superscope; Ⓝ Naturoma; Ⓡ Regolscope; Ⓣ Techniromo. Symbol ◐ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. Letters and cambinations thereof indicote story type—(Complete key on next poge.) For review dotes and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS Type Rel. No.	AMERICAN INT'L Type Rel. No.	COLUMBIA Type Rel. No.	M-G-M Type Rel. No.	PARAMOUNT Type Rel. No.	
MARCH	Dondi (80) .....C..6102 David Janssen, Patti Page, David Korey Operation Eichmann (92) D..6103 Werner Klemperer, Ruta Lee, Donald Buka, John Bonner	The Hand (61) .....Ho..601 Derek Bond, Ronald Lee Hunt ◎Konga (90) © .....Ho..603 Michael Gough, Jess Conrad, Margo Johns	◎Cry for Happy (110) © CD..529 G. Ford, Miiko Taka, D. O'Connor Underworld, U.S.A. (99) Cr..525 Cliff Robertson, Dolores Dorn ◎Pepe (157) © .....C/M..520 Cantinflas, D. Dailey, Shirley Jones	◎Cimarron (147) © ....D..108 Glenn Ford, Maria Schell The Secret Partner (91) ..D..115 Stewart Granger, Haya Harareet		
APRIL	Time Bomb (92) .....D..6104 Curt Jurgens, Mylene Demongeot	Beware of Children (80)..C..606 Leslie Phillips, Geraldine McEwan, Julia Lockwood	A Raisin in the Sun (128)..D..533 Sidney Poitier, Claudia McNeil The Terror of the Tongs (80) .....Ac..530 Geoffrey Toone, Christoper Lee		◎All in a Night's Work (94) .....C..6010 Shirley MacLaine, Dean Martin, Cliff Robertson	
MAY	Angel Baby (97) .....D..6105 Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens ◎David and Goliath (93) © .....Bib D..6106 Orson Welles, Ivo Payer, Pierre Cressoy	◎House of Fright (80) ..Ho..604 Paul Massie, Dawn Addams Operation Camel (74) ....C..605 Nora Hayden, Louise Renard	Mad Dog Coll (88) .....Cr..534 K. Doubleday, B. Hayward Five Golden Hours (90)....D..539 Ernie Kovacs, Cyd Charisse Stop Me Before I Kill (93) © .....D..535 Claude Dauphine, Diane Cilento Mein Kampf (117) .....Doc..538 ◎Warrior Empress (87) © .....Ad..524 Kerwin Mathews, Tina Louise	◎Atlantis, the Lost Continent (90) .....Ad..113 Joyce Taylor, Anthony Hall ◎Two Loves (100) © ..D..117 Shirley MacLaine, Laurence Harvey, Jack Hawkins	◎One-Eyed Jacks (141) OD..6014 Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer	
JUNE	King of the Roaring 20's (106) .....Cr..6107 David Janssen, Diane Foster, Jack Carson, Diana Dors, Mickey Rooney Brainwashed (78) .....D..6108 Curt Jurgens, Claire Bloom	◎Master of the World (104) .....SF..607 Vincent Price, Charles Bronson, Henry Hull, Mary Webster	Homicidal (87) .....Ho..540 Glenn Corbett, Patricia Breslin Most Dangerous Man Alive (82) .....Ac..541 Ron Randell, Debra Paget, Elaine Stewart	◎Ring of Fire (91) © Ac..119 David Janssen, Joyce Taylor, Frank Gorshin The Green Helmet (88) ..Ac..116 Bill Travers, Ed Begley, Nancy Walters	◎Love in a Goldfish Bowl (88) © .....C/M..6018 Tommy Sands, Fabian, Jan Sterling	
JULY	Armored Command (99)..Ac..6109 Howard Keel, Tina Louise	◎Alakazam the Great (84) An..608 Cartoon feature, with voices of Frankie Avalon and others	JULY-AUGUST ◎Gidget Goes Hawaiian (102) © .....D..603 James Darren, Deborah Walley, Michael Callan, Vicki Trickett ◎The Guns of Navarone (155) © .....D..603 Gregory Peck, David Niven ◎Two Rode Together (109) .....OD..602 James Stewart, Richard Widmark, Shirley Jones, Linda Cristal	◎Morgan the Pirate (93) © .....Ad..120 Steve Reeves, Valerie Lagrange ◎The Honeymoon Machine (87) © .....C..122 Steve McQueen, Paula Prentiss, Brigid Bazlen, Jim Hutton ◎Magic Boy (75) .....An..107 Feature-length cartoon ◎The Secret of Monte Cristo (80) © .....Ad..121 Rory Calhoun, Patricia Bredin	JUNE-JULY-AUGUST ◐◎The Pleasure of His Company (115) .....CD..6017 Fred Astaire, Debbie Reynolds ◎The Ladies Man (106)..C..6015 Jerry Lewis, Helen Traubel ◎On the Double (92) Ⓣ C..6016 Danny Kaye, Dana Wynter	
AUGUST		◎The Pit and the Pendulum (85) Panavision .....Ho..609 Vincent Price, John Kerr, Barbara Steele, Luana Anders		◎Ada (108) © .....D..124 Susan Hayward, Dean Martin, Ralph Meeker ◎Thief of Baghdad (90) © Ad..123 Steve Reeves, Georgia Moll		
SEPTEMBER			Scream of Fear (81) .....D..605 Susan Strasberg, Ronald Lewis The Trunk (72) .....D..606 Phil Carey, Julia Arnall	◎A Thunder of Drums (97) © .....OD..201 Richard Boone, George Hamilton, Luana Patten	◎Blood and Roses (74) Ⓣ D..6101 Mel Ferrer, Annette Vadim, Elsa Martinelli Man-Trap (93) .....D..6102 Jeffrey Hunter, Stella Stevens, David Janssen	
OCTOBER	Twenty Plus Two (102)..My..6110 David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead		◎The Devil at 4 O'Clock (127) .....D..607 Spencer Tracy, Frank Sinatra ◎Loss of Innocence (99)..D..608 K. More, D. Darrieux, S. York A Weekend With Lulu (91)..C..609 Leslie Phillips, Rob't Monkhouse	Bridge to the Sun (112) ..D..202 Carroll Baker, James Shigeta Invasion Quartet (87)....CD..203 Bill Travers, Spike Milligan	◎Breakfast at Tiffany's (115) .....CD..6103 Audrey Hepburn, George Peppard	
NOVEMBER	Too Hot to Handle (..) D.. Jayne Mansfield, Leo Genn	◎Guns of the Black Witch (81) © .....Ad..610 Don Megowan, Silvana Pampanini Lost Battalion (83) ....Ac..611 Leopold Salcedo, Diane Jergens	Mr. Sardonicus (90) ....Ho..611 Oscar Homolka, Guy Rolfe Valley of the Dragons (79) Ad..612 Sean McClory Everything's Ducky (81) ..C..610 Mickey Rooney, Buddy Hackett Queen of the Pirates (80) Ⓢ .....Ad..604 Gianna Maria Canale, M. Serato	◎Colossus of Rhodes (..) Ⓢ .....Ad..204 Rory Calhoun, Lea Massari ◎Bachelor in Paradise (109) © .....C..205 Bob Hope, Lana Turner, Janis Paige, Jim Hutton, Paula Prentiss	◎Blue Hawaii (101) Ⓣ C/M..6105 Elvis Presley Joan Blackman, Angela Lansbury	
DECEMBER		◎Journey to the Seventh Planet (80) .....SF..613 John Agar, Greta Thyssen	Cash on Demand (..)....Ac..615 Peter Cushing, Andre Morell ◎Mysterious Island (101) Ad..613 (Super-Dynamation) Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill Sail a Crooked Ship (88)..C..614 Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs (pre-release)	◎The Wonders of Aladdin (93) © .....Ad.. Donald O'Connor, Vittorio de Sica, Noelle Adam		

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Dac) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ha) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

MARCH

20TH-FOX

Sanctuary (90) © ....D..115
L. Remick, Y. Montand, B. Dillman

Days of Thrills & Laughter (93) Compilation ....C..114

㊐㊐The Trapp Family (106) D..117
Ruth Leuwerik, Hans Holt

Sniper's Ridge (61).....Ac..116
Jack Ging, Stanley Clements

UNITED ARTISTS

㊐The Alamo (162) Todd-AO ....Hi..6028
John Wayne, Laurence Harvey, Richard Widmark, Richard Boone

The Hoodlum Priest (101) D..6107
Don Murray, Cindi Wood, Larry Gates

Frontier Uprising (68)..W..6103
Jim Davis, Nancy Hadley

UNIVERSAL-INT'L

㊐Wings of Chance (76)..OD..6111
James Brown, Frances Rafferty

WARNER BROS.

㊐The White Warrior (86) Ad..G10
Steve Reeves, Georgia Moll

APRIL

20TH-FOX

㊐All Hands on Deck (98) © ....M..112
Pat Boone, Barbara Eden, Buddy Hackett

㊐Ferry to Hong Kong (103) © ....Ad..110
Orson Welles, Curt Jurgens, Sylvia Syms

㊐The Fiercest Heart (91) © ....OD..120
Stuart Whitman, Juliet Prowse

UNITED ARTISTS

㊐The Minotaur (92) ©..Ad..6115
Bob Mathias, Rosanna Schiaffino

A Matter of Morals (90)..D..6108
Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlbeck

UNIVERSAL-INT'L

㊐Tomboy and the Champ (92) ....OD..6110
Candy Moore, Ben Johnson, Rex Allen

The Secret Ways (112) ..D..6109
Richard Widmark, Sonja Ziemann

WARNER BROS.

㊐The Sins of Rachel Cade (123) ....D..003
Angie Dickinson, Peter Finch, Roger Moore

Portrait of a Mobster (108) ....Ac..011
Vic Morrow, Ray Danton

MAY

20TH-FOX

㊐Return to Peyton Place (122) © ....D..126
Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld

The Right Approach (92) © ....D/M..127
Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby

㊐The Big Show (113) © Ad..123
Esther Williams, Cliff Robertson, David Nelson

UNITED ARTISTS

The Young Savages (103)..D..6114
Burt Lancaster, Shelley Winters, Dina Merrill

The Gambler Wore a Gun (67) ....W..6109
Jim Davis, Merry Anders

Gun Fight (62) ....W..6113
James Brown, Joan Staley

UNIVERSAL-INT'L

㊐Posse From Hell (89)..W..6112
Audie Murphy, John Saxon, Zohra Lampert

㊐The Pharaoh's Woman (88) © ....Ad..6113
Linda Cristal, John Drew Barrymore

㊐Ole Rex (40) Featurette..6114
Rex (dog star), Billy Hughes, William Foster

WARNER BROS.

㊐The Steel Claw (96) ....Ac..012
George Montgomery, Charito Luna

JUNE

20TH-FOX

Battle at Bloody Beach (80) © ....Ac..128
A. Murphy, G. Crosby, D. Michaels

㊐Wild in the Country (114) © ....D/M..129
E. Presley, H. Lange, T. Weld

㊐Snow White and the Three Stooges (107) © ....C..130
Carol Heiss, Stooges

UNITED ARTISTS

Snake Woman (68) ....Ho..6112
John McCarthy, Susan Travers

㊐Dr. Blood's Coffin (92) Ho..6111
Kieron Moore, Hazel Court

㊐Revolt of the Slaves (100) © ....Ad..6117
Rhonda Fleming, Lang Jeffries

UNIVERSAL-INT'L

㊐Romanoff and Juliet (112) ....C..6106
P. Ustinov, S. Dee, J. Gavin

㊐Curse of the Werewolf (91) ....Ho..6115
Clifford Evans, Yvonne Romain

The Shadow of the Cat (79) ....Ho..6116
Barbara Shelley, Andre Morell

㊐The Last Sunset (112) OD..6117
Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten

WARNER BROS.

The Fabulous World of Jules Verne (81) ....Ad..013
Ernest Revere, Louis Locke

㊐Bimbo the Great (81) ..Ad..014
Charles Holm, Mary Ann Shields

JULY

20TH-FOX

㊐Misty (92) © ....OD..131
David Ladd, Arthur O'Connell

㊐Voyage to the Bottom of the Sea (105) © ....Ad..133
Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon

The Silent Call (63) ....D..119
Roger Mobley, David McLean, Gail Russell

UNITED ARTISTS

㊐By Love Possessed (116) Panavision ....D..6119
Lana Turner, Efrem Zimbalist jr.

The Last Time I Saw Archie (98) ....C..6118
Robert Mitchum, Jack Webb

When the Clock Strikes (72) ....My..6116
James Brown, Merry Anders

UNIVERSAL-INT'L

Trouble in the Sky (76)..Ac..6118
Michael Craig, Elizabeth Seal

㊐㊐Tammy Tell Me True (97) ....CD..6119
Sandra Dee, John Gavin

WARNER BROS.

㊐Parrish (137) ....D..015
Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens

AUGUST

20TH-FOX

㊐Marines, Let's Go (104) © C..137
David Hedison, Tom Tryon, Linda Hutchins

㊐The Big Gamble (100) © D..134
Stephen Boyd, Juliette Greco, David Wayne

UNITED ARTISTS

The Naked Edge (102) My..6120
Gary Cooper, Deborah Kerr

Goodbye Again (120) ...D..6125
Ingrid Bergman, Yves Montand, Anthony Perkins

The Cat Burglar (65) ..Ac..6121
Gregg Palmer, June Kenney

Teenage Millionaire (84) (partly in color)....C/M..6126
Jimmy Clanton, Zasu Pitts, Rocky Graziano

UNIVERSAL-INT'L

Blast of Silence (77) ..D..6120
Allen Baron, Molly McCarthy

WARNER BROS.

㊐Fanny (133) ....D/M..016
Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz

SEPTEMBER

20TH-FOX

㊐Francis of Assisi (105) © D..132
Bradford Dillman, Dolores Hart, Stuart Whitman

㊐September Storm (90)..Ad..139
Joanne Dru, Mark Stevens
(35mm release)

20.00 Eyes (61) ©....Cr..124
G. Nelson, M. Anders, J. Brown

㊐Upstairs and Downstairs (100) ....C..125
Michael Craig, M. Demongeot

UNITED ARTISTS

You Have to Run Fast (73) ....Ac..6122
Craig Hill, Elaine Edwards

Three on a Spree (83)...C..6122
Jack Watling, Carole Lesley

㊐The Young Doctors (102) D..6128
Fredric March, Ben Gazzara, Ina Balin, Dick Clark

㊐Exodus (212) Panav'n 70 ....D..6129
P. Newman, E. M. Saint, S. Mineo

UNIVERSAL-INT'L

㊐Come September (112) © ....C..6121
Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin

WARNER BROS.

㊐World by Night (103) ....Doc..151
A tour of world-famed night spots

Claudelle Inglish (99) ....D..155
Diane McBain, Arthur Kennedy, Will Hutchins, Constance Ford

OCTOBER

20TH-FOX

The Hustler (134) © ....D..136
P. Newman, P. Laurie, J. Gleason

Seven Women From Hell (88) © ....Ac..140
Patricia Owens, Denise Darcel, Cesar Romero, John Kerr

㊐Pirates of Tortuga (97) © ....Ad..135
Ken Scott, Leticia Roman

UNITED ARTISTS

The Flight That Disappeared (72) ....SF..6129

Boy Who Caught a Crook (72) ....D..6127
Craig Hill, Paula Raymond

Town Without Pity (105)..D..6135
Kirk Douglas, Christine Kaufman

Secret of Deep Harbor (70) ....Ac..6130

Explosive Generation (90) D..6134

Season of Passion (92) ..D..6133
A. Baxter, E. Borgnine, J. Mills

UNIVERSAL-INT'L

㊐Back Street (107) ....D..6201
Susan Hayward, John Gavin

WARNER BROS.

㊐Splendor in the Grass (124) ....D..154
Natalie Wood, Warren Beatty, Pat Hingle, Audrey Christie

NOVEMBER

20TH-FOX

㊐The Comancheros (107) © ....OD..141
John Wayne, Stuart Whitman

㊐The Purple Hills (60) © Ac..142
Gene Nelson, Joanna Barnes, Kent Taylor

UNITED ARTISTS

Paris Blues (98) ....D..6131
Paul Newman, Joanne Woodward

㊐X-15 (112) Panavision D..6137
Charles Bronson, Brad Dexter

Dead to the World (..) Ac..
Rudy Talton, Jana Pearce

UNIVERSAL-INT'L

The Sergeant Was a Lady (72) ....C..6202
Martin West, Venetia Stevenson, Bill Williams

WARNER BROS.

㊐Susan Slade (116) ....D..157
Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan

The Mask (83) ....D..156
Depth-Dimension
Paul Stevens, Claudette Nevins

DECEMBER

20TH-FOX

㊐The Two Little Bears (81) © ....F/M..143
Brenda Lee, Eddie Albert, Jane Wyatt, Jimmy Boyd

㊐The Second Time Around (99) © ....C..144
Debbie Reynolds, Steve Forrest, Andy Griffith, Thelma Ritter, Juliet Prowse, Ken Scott

UNITED ARTISTS

㊐Pocketful of Miracles (137) ....CD..
Glenn Ford, Bette Davis, Hope Lange

WARNER BROS.

㊐The Roman Spring of Mrs. Stone (100) ....D..159
Vivien Leigh, Warren Beatty

COMING

ALLIED ARTISTS

The Big Wave ....Ad..
Sessue Hayakawa

Billy Budd ....D..
Peter Ustinov, Robert Ryan

㊐El Cid Ⓣ ....D..
Charlton Heston, Sophia Loren

The George Raft Story ....D..
Ray Danton, Jayne Mansfield

AMERICAN-INT'L

Burn, Witch, Burn ....Ho..
Janet Blair, Peter Cushing

COLUMBIA

㊐Barabbas Ⓣ ....D..
Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine

Walk on the Wild Side ....D..
Laurence Harvey, Capucine, Anne Baxter, Jane Fonda

13 West Street ....D..
Alan Ladd, Rod Steiger

The Notorious Landlady ....C..
Jack Lemmon, Kim Novak, Fred Astaire

Advise and Consent ....D..
Charles Laughton, Henry Fonda, Walter Pidgeon, Gene Tierney

㊐Best of Enemies ....CD..
David Niven, Alberto Sordi, Michael Wilding

MGM

㊐Four Horsemen of the Apocalypse © ....D..
Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb

㊐Mutiny on the Bounty (Ultra Panavision-70) ....Ad..
Marlon Brando, Trevor Howard, Hugh Griffith, Tarita

A Light in the Piazza....D..
Rossano Brazzi, Olivia de Havilland, George Hamilton, Yvette Mimieux

㊐King of Kings Ⓣ ....Bib D..
Jeffrey Hunter, Siobhan McKenna

㊐Jumbo ....M..
Doris Day, Stephen Boyd, Jimmy Durante

PARAMOUNT

㊐Escape From Zahrain ....D..
Yul Brynner, Madlyn Rhue

㊐Summer and Smoke (118) Ⓣ ....D..6107
Laurence Harvey, Geraldine Page

㊐Hatari! ....Ad..
John Wayne, Red Buttons

Hell Is for Heroes ....D..
Steve McQueen, Bobby Darin Fess Parker, Bob Newhart

㊐My Geisha ....C..
Shirley MacLaine, Yves Montand, Rob't Cummings, Edw. G. Robinson

The Errand Boy ....C..
Jerry Lewis

20TH-FOX

Madison Avenue © ....D..
Dana Andrews, Eleanor Parker

㊐It Happened in Athens © ..Ad..
Jayne Mansfield, Nico Minardos

㊐Tender Is the Night ©....D..
Jennifer Jones, Jason Robards Jr. Joan Fontaine, Jill St. John

The Innocents © ....D..138
Deborah Kerr, Michael Redgrave

UNITED ARTISTS

Something Wild ....D..
Carroll Baker, Ralph Meeker

The Magic Sword ....
Basil Rathbone, Estelle Winwood

Judgment at Nuremberg ....D..
S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland

Birdman of Alcatraz ....D..
Burt Lancaster, Karl Malden

The Children's Hour ....D..
Audrey Hepburn, Shirley MacLaine, James Garner

㊐Sergeants 3 (Panavision)..OD..
Frank Sinatra, Dean Martin

Phaedra ....D..
Melina Mercouri, Tony Perkins

UNIVERSAL-INT'L

㊐Cape Fear ....D..
Gregory Peck, Polly Bergen

The Outsider ....D..
Tony Curtis, Jas. Franciscus

㊐Flower Drum Song ....M..
Nancy Kwan, James Shigeta, Miyoshi Umeki, Juanita Hall

㊐Lover Come Back ....C..
Rock Hudson, Doris Day, Tony Randall, Edie Adams

WARNER BROS.

㊐Merrill's Marauders ....Ac..
Jeff Chandler, Ty Hardin

㊐The Music Man Ⓣ ....M..
Robert Preston, Shirley Jones

㊐A Majority of One ....C..
Rosalind Russell, Alec Guinness

㊐Lad, a Dog ....D..
Peter Breck, Peggy McCay

FEATURE CHART

MISCELLANEOUS

BUENA VISTA

One Hundred and One Dalmatians (80) ..An..Mar 61
The Absent-Minded Professor (97) .....C..May 61
Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk
The Parent Trap (123) .....C..Jul 61
Maureen O'Hara, Brian Keith,
Nikki, Wild Dog of the North (73) .....Ad..Jul 61
Jean Coutu, Nikki (dog star)
Greyfriars Bobby (91) CO..Oct 61
Donald Crisp, Kay Walsh

CONTINENTAL

Hippodrome (96) ..Ac..Mar 61
(Eng-dubbed)..Gerhard Reidmann, Margit Nanke
Saturday Night and Sunday Morning (90) .....D..Apr 61
Albert Finney, Shirley Ann Field
The Long and the Short and the Tall (102) .....D..Sep 61
Laurence Harvey, Richard Todd
The Pure Hell of St. Trinian's (94) .....C..Sep 61
Joyce Grenfell, Cecil Parker, George Cole
The Mark (127) © ....D..Oct 61
Rod Steiger, Maria Schell, Stuart Whitman
Call Me Genius (105) C..Oct 61
Tony Hancock, George Sanders

CREST FILMS

Code of Silence (75)..Cr..Feb 61
Terry Becker, Elisa Loti
Pirate and the Slave Girl (87) © .....Ad..Aug 61
Lex Barker, Chelo Alonso

FILMS-AROUND-THE-WORLD

A French Mistress (91)C..Dec 60
Cecil Parker, Jas. H. Justice

FILMGROUP

Atlas (84) VitaScope Spec. May 61
Michael Forest, Frank Wolf, Barboura Morris
The Pirate of the Black Hawk (93) Ⓢ ....Ad..Sep 61
Majanou Bardot, Jerrard Eaton
Creature From the Haunted Sea (60) HoC..Sep 61
Antony Carbone, Betsy Jones-Moreland
The Devil's Partner (75) Ac Sep 61
Ed Nelson, Jean Allison, Edgar Buchanan

GOVERNOR

Carry On, Nurse (89) .....C..
Kenneth Connor, Shirley Eaton
Carry On, Constable (86) C..Feb 61
Ken Connor, Leslie Phillips

KINGSLEY-UNION

The League of Gentlemen (113) .....CD..Feb 61
Jack Hawkins, Nigel Patrick
Risk, The (81) ...D. ..Oct 61
Tony Britton, Peter Cushing

K. GORDON MURRAY

Santa Claus (94) ...F..Nov 60
Narrated by Ken Smith
Little Angel (90) ..CD..Jan 61
Maria Gracia, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91)..C..Nov 60
Melina Mercouri, Jules Dassin
Tunes of Glory (106)..D..Jan 61
Alec Guinness, John Mills

LOUIS DE ROCHEMONT

Question 7 (110).....D..Apr 61
Michael Gwynn, Margarete Jahnen
The Sand Castle (70) ..F..Sep 61
Barry and Laurie Cardwell

PATHE-AMERICA

The Deadly Companions (90) Panavision ....W..Jul 61
Maureen O'Hara, Brian Keith, Steve Cochran, Chill Wills

RCIP

The Devil's Commandment (71) © .....Ho..Jan 61
Gianna Maria Canale, Carlo D'Angelo, Charles Fawcett
Mark of the Devil (73) D..Jan 61
Maria Felix, Crox Alvarado

SHOWCORPORATION

Home is the Hero (83) D..Feb 61
Arthur Kennedy, Walter Macken
Two-Way Stretch (87) C..Apr 61
Peter Sellers, Wilfrid Hyde White

UNITED PRODUCERS (UPRO)

Black Pit of Dr. M. (72) .....Ho..Mar 61
Ralph Bertrand, Gaston Santos
Siege of Sidney Street (93) .....Ad..Mar 61
Peter Wyngarde, Donald Sinden
Nature Girl and the Slaver (70) .....Ad..May 61
Marian Michael, Adrian Hoven
Jet Storm (91).....D..
Richard Attenborough, Stanley Baker, Diane Cilento, Mai Zetterling

VALIANT-VITALITE

The Angry Silence (95)..D..Jan 61
R. Attenborough, Pier Angeli
The Young One (103)..O..Feb 61
Zachary Scott, Bernie Hamilton
Mania (85) .....Ho..Feb 61
Peter Cushing, June Laverick
It Takes a Thief (94)..D..Feb 61
Jayne Mansfield, Anthony Quayle
Hitler's Executioners (78) .....Doc..Jun 61

WOOLNER BROS.

Flight of the Lost Balloon (91) Ⓢ .....Ad..Oct 61
Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE

Breathless (89) 3- 6-61
Jean-Paul Belmondo, Jean Seberg
Beau Serge (87) 9-25-61
(UMPO)..Gerard Blain, Jean-Claude Brialy
Frantic (90) 8-28-61
(Times)..Jeanne Moreau, M. Ronet
Leda (101) 11- 6-61
(Times)..Madeleine Robinson, Jean-Paul Belmondo, Antonella Lualdi
Love Game, The (85) 2-13-61
(F-A-W)..Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury
Modigliani of Montparnasse (110) 3- 6-61
(Cont'l)..Gerard Phillipe, Lilli Palmer, Anouk Aimee, L. Padovani
Rules of the Game (104) 4-17-61
(Janus)..Jean Renoir, Pauline Llubost

GERMANY

Glass Tower, The (104)..10- 3-60
(Ellis)..Lilli Palmer
The Girl of the Moors (87) 9- 4-61
(Casino)..Claus Holm, Maria Emo
Three-Penny Opera, The (113) 11-21-60
(Brandon) Lotte Lenya, Rudolph Forster

GREECE

Antigone (93) 9-25-61
(Norma)..Irene Papas
Moussitsa (75) 6- 5-61
(Greek Pictures)..A. Vouyouklaki
288 Stournara St. (90) .. 2-27-61
(Atlantic)..Orestis Makris, Sophia Vembo

ITALY

Big Deal on Madonna St., The (91) 1-30-61
(UMPO)..V. Gassman, Toto
Girl With a Suitcase (108) 10-16-61
(Ellis)..Claudia Cardinale
La Dolce Vita (175).... 4-24-61
(Astor)..Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Alain Cuny
L'Aventura (145) 6- 5-61
(Janus)..Monica Vitti, Gabriele Ferzetti, Lea Massari
Rocco and His Brothers (175) 7-17-61
(Astor) Alain Delon, Annie Girardot
Two Women (105) 6-19-61
(Embassy)..Sophia Loren, Jean-Paul Belmondo
Wild Love (86) 5- 1-61
(Ellis)..Franko Interlenghi

JAPAN

Rikisha Man, The (105) 5- 8-61
(Cory)..Toshira Mifune
Road to Eternity (181) .. 2-27-61
(Beverly)..Tatsuya Nakadai
Rice (118) 9-18-61
(SR)..Yuko Moshizuki

POLAND

Ashes and Diamonds (105) 9- 4-61
(Janus) Z. Cybulski, E. Krzyzewska
Kanal (96) 11- 6-61
(Kingsley)..T. Izewska, T. Janczar

SWEDEN

Secrets of Women (114).. 9-18-61
(Janus)..Eva Dahlbeck, Gunnar Bjornstrand, Maj-Britt Nilsson
Unmarried Mothers (79) .. 3-13-61
(President)..E. Etiberg, B. Logart
Virgin Spring, The (88)..12-12-60
(Janus)..Max von Sydow, Birgitta Petterson

U.S.S.R.

Ballad of a Soldier (89).. 1-31 61
(Kingsley)..Vladimir Ivashov, Shanna Prokhorenko (also Eng-dubbed)
Fate of a Man (100) .. 8-28-61
(UA)..Sergei Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

COLUMBIA

ASSORTEO & COMEDY FAVORITES
(Reissues)

Prod. No.		Rel. Date
5425	Should Husbands Marry? (17)	Apr 61
5435	Aim, Fire, Shoot (16)	Mar 61
5426	He Flew the Shrew (16½)	May 61
5436	Man or Mouse (18)	Jun 61
6421	Hot Heir (16½)	Sep 61
6431	Caught on the Bounce (15½)	Oct 61

CANOID MICROPHONE
(Reissues)

5554	No. 4, Series 2 (10½)	Feb 61
5555	No. 5, Ser. 2 (11)	Mar 61
5556	No. 6, Ser. 2 (10½)	Jul 61
6551	No. 1, Series 3 (11)	Sep 61

COLOR SPECIALS

5501	Polygamus Polonius (9)	Nov 60
5502	Rooftops of New York (10)	May 61

COLOR FAVORITES
(Technicolor Reissues)

5667	Babie Boogie (6)	Jan 61
5608	Pickled Puss (6½)	Jan 61
5609	Christopher Crumpet's Playmate (6½)	Feb 61
5610	Swiss Tease (6)	Mar 61
5611	The Rise of Duton Lang (6½)	Mar 61
5612	Coo-Coo Bird Dog (6)	Apr 61
5613	The Jaywalker (6½)	May 61
5614	Topsy Turkey (6½)	Jun 61
5615	Punchy de Leon (6½)	Jul 61
6601	Red Riding Hood Rides Again (7)	Sep 61
6602	The Music Fluke (7)	Sep 61
6603	Imagination (6½)	Oct 61

FILM NOVELTIES
(Reissues)

5852	Push Back the Edge (10)	Dec 60
5835	Community Sings No. 1, Ser. 13 (10)	Mar 61
5854	Yukon Canada (10)	Apr 61

LOOPY de LOOP
(Color Cartoons)

5704	Happy Go Loopy (6½)	Mar 61
5705	Two-Faced Wolf (6½)	Apr 61
5706	This is My Ducky Day (6½)	May 61
5707	Fee Fie Foes (6½)	Jun 61
5708	Zoo is Company (6½)	Jul 61
6701	Catch Meow (6½)	Sep 61
6702	Kooky Loopy (7)	Oct 61

MR. MAGOO REISSUES
(Technicolor)

5756	Magoo's Canine Mutiny (Both © and standard)	Apr 61
5757	Capt. Outrageous (7)	May 61
5758	Magoo Goes West (6)	Jul 61
6751	Safety Spin (7)	Sep 61
6752	Calling Dr. Magoo (6½)	Oct 61

SPECIAL COLOR FEATURETTES

5442	Splendors of Paris (19)	May 61
5443	Wonderful Greece (19)	Jun 61
6441	Images of Luangua (18)	Oct 61

SERIALS
(15 Chapter-Reissues)

4160	King of the Congo	Jun 60
5120	Son of Geronimo	Nov 60
5140	The Great Adventures of Captain Kidd	Mar 61
5160	Cody of the Pony Express	Aug 61

STOOGE COMEDIES
(Reissues)

5404	Pals and Gals (16)	Jan 61
5405	Knutsy Knights (17½)	Feb 61
5406	Shot in the Frontier (16)	Apr 61
5407	Scotched in Scotland (15½)	May 61
5408	Fling in the Ring (16)	Jul 61
6401	Quiz Whiz (15½)	Sep 61
6402	Fifi Blows Her Top (16½)	Oct 61

THRILLS OF MUSIC
(Reissues)

5952	Shorty Sherlock & His Orchestra (8½)	Dec 60
5953	Skitch Henderson & His Orchestra (10)	Feb 61
5954	Boyd Raeburn & His Orchestra (11)	May 61

WORLD OF SPORTS

5802	Hip Shooters (9½)	Feb 61
5803	Water-Sports Champs (10)	Apr 61
5804	Dogs Afield (10½)	Jun 61
6801	Aqua Ski-Birds (10)	Oct 61

M-G-M

GOLD MEDAL REPRINTS
(Technicolor Reissues)
All 1.75-1 Ratio
Tom and Jerrys

W261	Pet Peeve (7)	Sep 60
W262	Mice Follies (7)	Sep 60
W263	Touche Pussy Cat (7)	Sep 60
W265	Southbound Duckling (7)	Sep 60
W266	Neopolitan Mouse (7)	Sep 60
W267	Pup on a Picnic (7)	Sep 60
W269	Downhearted Duckling (7)	Sep 60
W272	Mouse for Sale (7)	Sep 60
W273	Cat Fishin' (8)	Sep 60
W274	Part Time Pal (8)	Sep 60
W275	Cat Concerto (7)	Sep 60
W276	Dr. Jekyl and Mr. Mouse (7)	Sep 60

(1961-62)

W361	Switchin' Kitten (9)	Sep 61
W362	Down and Outing (7)	Oct 61
W363	Greek to Me-ow (..)	Dec 61

PARAMOUNT

COLOR SPECIALS
(2 Reels)

B20-1	Carnival in Quebec (16)	Sep 60
B20-2	Boats a-Poppin' (18) (Anamorphic)	Sep 60
B20-3	Lifeline to Hong Kong (17) Anamorphic	Apr 61
B21-1	Spring in Scandinavia (..)	Nov 61
B21-2	Fireaway, Story of a Trotter (..)	Nov 61

MODERN MADCAPS
(Technicolor)

M20-4	Phantom Moustacher (6)	Jan 61
M20-5	Kid From Mars (6)	Mar 61
M20-6	Mighty Termite (6)	Jun 61
M21-1	Piot Sickens (..)	Oct 61
M21-2	Crumley Cogwheel (..)	Oct 61
M21-3	Popcorn & Politics (..)	Nov 61

NOVELTOON
(Technicolor)

P20-3	The Lion's Busy (6)	Mar 61
P20-4	Goodie the Gremlin (6)	Apr 61
P20-5	Alvin's Solo Flight (7)	Apr 61
P20-6	Hound About That)6)	Jun 61
621-1	Munro (9)	Sep 61
P21-2	Turtle Scoup ...)	Sep 61
P21-3	Kozmo Goes to School (..)	Nov 61

POPEYE CHAMPIONS

E21-1	Fireman's Brawl (..)	Sep 61
E21-2	Toreadorable (..)	Sep 61
E21-3	Popeye, the Ace of Space (..)	Sep 61
E21-4	Shaving Muggs (..)	Sep 61
E21-4	Taxi Turvey (..)	Sep 61
E21-6	Floor Flusher (..)	Sep 61

SPORTS ILLUSTRATED
(Anamorphic—Color—1 Reel)

D20-4	Ten Pin Tour (9)	Apr 61
D20-5	Speedway (10)	May 61

CARTOON SPECIAL

A-21	Abner the Baseball 2 Reel (12½)	Sep 61

TRAVELRAMA
(Anamorphic-Color-1 Reel)

T20-1	Porpoise Posse (10)	Mar 61

20th CENTURY-FOX

MOVIETONE CINEMASCOPES
(Color)

7101	Australian Water Sports (9)	Jan 61
7102	Assignment Mexico (10)	Feb 61
7105	Algonquin Holiday (9)	Mar 61
7103	Adventure in Rhythm (9)	Apr 61
7104	Assignment Egypt (9)	May 61
7106	Assignment Singapore & Malaya (10)	Jun 61
7107	Hills of Assisi (10)	Jul 61
7108	Assignment Pakistan (9)	Aug 61
7109	Ski New Horizons (10)	Sep 61
7110	Assignment India (9)	Oct 61
7111	Assignment South Africa (10)	Nov 61
7112	Sound of Arizona (10)	Dec 61

TERRYTOON 2-D's
All Ratios—Color

5121	The Mysterious Package (6)	Jan 61
5122	Cat Alarm (6)	Feb 61
5123	Drum Roll (7)	Mar 61
5124	Railroaded to Fame (7)	May 61
5125	The First Fast Mail (6)	May 61
5126	Sappy New Year (7)	Dec 61

TERRYTOON CINEMASCOPES

5107	Unsung Hero (6)	Jul 61
5108	Banana Binge (6)	Jul 61
5109	Meat, Drink and Be Merry (6)	Aug 61
5110	Really Big Act (6)	Sep 61
5111	Clown Jewels (6)	Oct 61
5112	Tree Spree (6)	Nov 61

TERRYTOONS
(Color-CinemaScope)

5101	Night Life in Tokyo (6)	Feb 61
5102	So-Sorry, Pussycat (6)	Mar 61
5103	Son of Hashimoto (7)	Apr 61
5104	Strange Companion (6)	Apr 61
5105	Honorable Cat Story (6)	Jun 61
5106	Crossing the Delaware (6)	Jun 61

UNIVERSAL-INT'L

COLOR PARADE

4171	Valley of the Mekong (9)	Nov 60
4172	The Lion City (9)	Dec 60
4173	Treasure of Istanbul (9)	Jan 61
4174	Down Jamaica Way (9)	Feb 61
5175	Sidetracked (9) ©	Mar 61
4176	Puerto Rican Playland (8)	Apr 61

WALTER LANTZ CARTUNES
(Technicolor. Can be projected in the Aanmorphic process, 2.35-1)
(All run between 6 and 7 miin.)

4111	Southern Fried Hospitality (Woody Woodpecker)	Nov 60
4112	Fowled Up Falcon (Woody Woodpecker)	Dec 60
4113	Poop Deck Pirate (Woody Woodpecker)	Jan 61
4114	Rough and Tumble-Weed	Jan 61
4115	Eggnapper	Feb 61
4116	The Bird Who Came to Dinner (W. Woodpecker)	Mar 61
4117	Gabby's Diner (Woody Woodpecker)	Mar 61
4118	Papoose on the Loose	Apr 61
4119	Clash and Carry	Apr 61

WALTER LANTZ REISSUES
(Color Cartunes. Can be projected in the Anamorphic process, 2.35-1)

4131	He'ter Shelter (6)	Nov 60
4132	Witch Crafty (6)	Dec 60
4133	Private Eye Pooch (6)	Jan 61
4134	Bedtime Bedlam (6)	Feb 61
4135	Squareshootin' Square (6)	Mar 61
4136	Bronco Busters (6)	Apr 61

SPECIAL

4104	Football Highlights of 1960 (10)	Dec 60

2-REEL COLOR SPECIALS

4101	Pacific Paradise (14)	Nov 60

WARNER BROS.

BLUE RIBBON HIT PARADE
(Technicolor Reissues—7 min.)

8305	Little Beau Pepe	Dec 60
8306	Tweet Tweet Tweety	Dec 60
8307	Bunny Hugged	Jan 61
8308	Wearing of the Grin	Feb 61
8309	Beep Deep	Mar 61
8310	Rabbit Fire	Apr 61
8311	Feed the Kitty	Apr 61
8312	The Lion's Busy	May 61
8313	Thumb Fun	Jun 61
8314	Corn Plastered	Jul 61
8315	Kiddin' the Kitty	Aug 61
8316	Ballot Box Bunny	Aug 61
9301	A Hound for Trouble	Sep 61
9302	Strife With Father	Sep 61
9303	The Grey Hounded Hare	Oct 61
9304	Lenhorn Swangled	Nov 61

BUGS BUNNY SPECIALS
(Technicolor—7 min.)

8722	Lighter Than Hare	Dec 60
8723	The Abominable Snow Rabbit	May 61
8724	Compressed Hare	Jul 61
9721	Prince Violent	Sep 61

MERRIE MELODIES LOONEY TOONS
(Technicolor—7 min.)

8704	Doggone People	Nov 60
8705	High Note	Dec 60
8706	Cannery Woe	Jan 61
8707	Zip 'n Snort	Jan 61
8708	Hoppy Daze	Feb 61
8709	Mouse on 57th St.	Feb 61
8710	Strangled Eggs	Mar 61
8711	Birds of a Father	Apr 61
8712	D'Fightin' Ones	Apr 61
8713	Lickety-Splat	Jun 61
8714	A Scent of the Matterhorn	Jun 61
8715	Rebel Without Claws	Jul 61
8716	The Pied Piper of Guadalupe	Aug 61
9701	Daffy's Inn Trouble	Sep 61
9702	What's My Lion?	Oct 61
9703	Beep Prepared	Nov 61

WORLD-WIDE ADVENTURE SPECIALS
(Color Reissues)
(Two-Reel)

8002	The Man From New Orleans (20)	Mar 61
8003	Winter Wonders (18)	Jul 61
9001	Where the Trade Winds Play (17)	Oct 61

(One Reel)

8502	Alpine Champions (10)	Feb 61
8403	Kings of the Rockies (10)	Apr 61
8404	Grandad of Races (10)	May 61
8505	Snow Frolics (9)	Jun 61
8506	Hawaiian Sports (9)	Aug 61
9501	This Sporting World (10)	Nov 61

THE EXHIBITOR HAS HIS SAY ABOUT PICTURES

Calling All Serials . . .

We've been playing the Columbia serial "Son of Geronimo" and our Saturday matinee kids eat it up. I've seen every serial since 1917 ("Adventures of Kathleen" was my first one). Wonder if they'll dig it up again? Maybe we'll get to see "The Squaw Man" again, too.

CARL W. VESETH

Villa Theatre,
Malta, Mont.

ALLIED ARTISTS

Dondi (AA)—David Janssen, Patti Page, David Kory. This cute little picture, although a comparatively low-budget entry, has as much entertainment as any of the biggies, and perhaps even more than some. Play it, by all means, and give it your best playing time. We did wonderful kid business and had many adults, too. Little David Kory is wonderful! Played Sun., Mon. Weather: Snow.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

AMERICAN-INTERNATIONAL

House of Usher (AIP)—Vincent Price, Mark Damon, Myrna Fahey. My patrons who enjoy spook shows liked it and told me so on the way out. Worth a playdate. Played Tues., Wed. Weather: Good.—Mitchell Kelloff, Spur Theatre, La Veta, Colo. Pop. 600.

COLUMBIA

Babette Goes to War (Col)—Brigitte Bardot, Jacques Charrier, Ronald Howard. Well, this entry is a pretty good picture, nothing very great but it does have some laughs. It also has color and 'Scope. It's not the worst picture we've played, and it did business. Maybe a little hard to understand in places, but I honestly rather enjoyed it myself.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn. Pop. 380.

Gidget Goes Hawaiian (Col)—James Darren, Michael Callan, Deborah Walley. Good. Columbia treats us right! Play it; you can't lose. Played Sun., Mon. Weather: Good.—Leslie Berg, asst. mgr., Royal Princess Theatre, Elwood, Ind. Pop. 15,000.

Mein Kompf (Col)—Documentary. Will not draw teens or kids. Did fair, considering. Grim, fascinating tale of Hitler's hell. Did get a few old Dutch families, and oldsters. No teachers or so-called "400's." It did make you feel sick at the end of the picture. Played Fri., Sat. Weather: Rain, cool.—Ken Christianson, Roxy Theatre, Washburn, N.D. Pop. 913.

METRO-GOLDWYN-MAYER

Village of the Damned (MGM)—George Sanders, Barbara Shelley. Folks turned out for this pretty well. It had been plugged over TV quite some time ago, but the lookers still remembered. Played Thurs., Fri., Sat. Weather: Nice.—Carl W. Veseth, Villa Theatre, Malta, Mont. Pop. 2,100.

Where the Boys Are (MGM)—Dolores Hart, George Hamilton, Jim Hutton, Paula Prentiss. Yes sir, it is a good comedy that will please and draw the young people. Boxoffice above normal. A happy picture in the "B" vein, but class "A" at the boxoffice. It's okay. Played Sun., Mon. Weather: Hot and humid.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

PARAMOUNT

G. I. Blues (Para)—Elvis Presley, Juliet Prowse, Leticia Roman. Here is one that seemed to please. After paying Paramount a fantastic rental we still had a couple of bucks left. The "B" rating did not seem to hurt it. Played Sat., Sun., Mon. Weather: Hot.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

One-Eyed Jacks (Para)—Marlon Brando, Karl Malden, Katy Jurado. It's okay, but no one wanted to see it. Just a picture, and it's 'way too long. Played Sun., Mon., Tues. Weather: Rain.—Leo A. Backer, Valley Theatre, Browns Valley, Minn. Pop. 1,117.

20th CENTURY-FOX

Can-Can (20th-Fox)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier. Good, but my people didn't turn out for it. Played Tues., Wed., Thurs.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Return to Peyton Place (20th-Fox)—Jeff Chandler, Carol Lynley, Mary Astor. A very fine drama with some excellent acting. It doesn't seem possible that Jeff Chandler is gone. He seemed so very real in this. Tuesday Weld very good in her role also. Played to 'way above average crowds both nights. Played Sun., Mon. Weather: Nice.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Wild in the Country (20th-Fox)—Elvis Presley, Hope Lange, Tuesday Weld. When we show a picture of Elvis's we always go above average. This one just did average, but it's still worth a playdate. I believe in this picture he tried to satisfy the older generation and in so doing he lost the support of the teenagers. But play it, it may do better for you. At least, it should do average. Weather: Nice fall days here.—Harold J. Smith, Wilson Theatre, Wilson, N.Y. Pop. 1,100.

Wild River (20th-Fox)—Montgomery Clift, Lee Remick, Jo Van Fleet. What a trailer—didn't sell a thing. The picture itself was wonderful, but we had our usual luck with Fox—the lowest weekend gross in '61. Their emblem is on TV so much our people say, "Why pay? We'll see it for free soon on TV." A loss here. Played Fri., Sat.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

UNITED ARTISTS

Alamo, The (UA)—John Wayne, Richard Widmark, Laurence Harvey. We played this second run to the drive-in. Terms too high (as usual). Played to below average business. Played Sun. through Thurs. Weather: Good.—Leslie Berg, asst. mgr., Royal Princess Theatre, Elwood, Ind. Pop. 15,000.

Elmer Gantry (UA)—Burt Lancaster, Jean Simmons, Shirley Jones. Despite the fact this was over a year old, it drew very well at the boxoffice. Burt Lancaster really deserved the Oscar he got for this. Arthur Kennedy and Jean Simmons deserve at least honorable mention, too, for their fine acting. Played Sun. only.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Facts of Life, The (UA)—Bob Hope, Lucille Ball, Ruth Hussey. In black and white. Please, no more black and white movies. They're free on TV! Color makes a good movie better, especially on the giant screen. They laughed, but not as much as for Hope's "Alias Jesse James," which was in color. Did fair on "Facts of Life." When you play it, please doublebill it with a color western. Played Sun., Mon. Weather: Good.—Mitchell Kelloff, Spur Theatre, La Veta, Colo. Pop. 600.

Young Doctors, The (UA)—Fredric March, Ben Gazzara, Dick Clark, Ina Balin. Played ahead of city to not much business. It's a very good show, but I think it was a mistake to play up ahead of city. Played Sun., Mon., Tues. Weather: Fair.—Leo A. Backer, Valley Theatre, Browns Valley, Minn. Pop. 1,117.

UNIVERSAL-INTERNATIONAL

Operation Petticoat (U-I)—Cary Grant, Tony Curtis, Dina Merrill, Joan O'Brien. This is a mighty good picture and took in a fair amount at the boxoffice. I expected more because this is really good. If any of you fellows haven't played it yet, and want a treat, go ahead and book it and sit back, relax and enjoy yourself—especially when it comes time to count the cash.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

Secret Ways, The (U-I)—Richard Widmark, Sonja Zieman. Just about everybody left before this was over (too bad we couldn't) and they talked about how awful. Leave it alone. Played Wed., Thurs., Fri. Weather: Warm.—Ray Steele, Grand Theatre, Lancaster, Ky. Pop. 3,000.

Wings of Chance (U-I)—James Brown, Frances Rafferty. A very beautiful picture and story that was well liked by the relatively small turnout. Played with "Ole Rex" and lost money on this playdate. Played Fri., Sat. Weather: Good.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

WARNER BROS.

Parrish (WB)—Troy Donahue, Claudette Colbert, Karl Malden. Good acting, good cast, good story, good photography. What is there left? Another good all-around production from Bros. It is just as educational as entertaining. Comment from some teens, I quote: "Though 'A Summer Place' was good, 'Parrish' is far better." We did average at the boxoffice and had no complaints on it. Played Sun. through Wed. Weather: Mild.—Kenn Spaulding, asst. mgr., Bijou Theatre, Morrisville, Vt. Pop. 3,450.

Nuns Took Challenge To Sell 'Trapps'

We booked "The Trapp Family" from 20th-Fox into our Venus Theatre. This house is in a Catholic community, but nevertheless we had to sell the film. Had a special screening for the nuns and told them our program: that too many people only "talk" about good films, but go see the bad ones. We left it up to them to sell the film and they did. Good family turnout. A good many laughs and the picture has real heart. Just guess we were lucky that the film was a success in this house. In our houses where we had suffered many, many times with good "family" films we chickened out and pulled the film and threw in "Studs Lonigan" from UA.

AL ZARZANA, RAY BORISKI

Venus Theatre,
Houston, Tex.

FOREIGN LANGUAGE FEATURE REVIEWS

Roses for the Prosecutor A — Ratio: 1.85-1 — Drama

American-Metropolitan — **91 Minutes** — **Rel. Oct. '61**

A fascinating and powerful drama laid in post-war Germany, this Kurt Ulrich production won several prizes at the Berlin Film Festival and is one of the best German-language films to be shown in the U.S. in recent years, almost the equal of the memorable "The Bridge" of 1960. Although Walter Giller won a prize for his performance in the leading role, and Ingrid Van Bergen is featured in Kirk Douglas' German-made "Town Without Pity," the picture is better suited to art houses, where adult, serious-minded patrons predominate. Several frank bedroom scenes make it unsuited to general audiences. Wolfgang Staudte does a superb directorial job by starting with a World War II prolog, which is essential for full understanding of the main story, laid in present-day Germany, where a former Nazi prosecutor who had given a war-time death sentence to a private for stealing two tins of chocolate, is now a state prosecutor accustomed to accepting bribes. Hence the title, which refers to roses sent the prosecutor by the wife of a man he permitted to escape trial. Giller gives a modest and likable performance as the street peddler who still carries his World War II death warrant and his romantic scenes with a blonde hotel-keeper, played with earthy sex appeal by Miss Van Bergen, are delightful. Martin Held blusters and cringes effectively as the prosecutor and Camilla Spira is sweet and understanding as his wife. Here is an example of Germany's top film fare.

Walter Giller, Ingrid Van Bergen, Martin Held, Roland Kaiser, Camilla Spira.

Le Crime de M. Lange (The Crime of Monsieur Lange) A — Comedy-Drama — Ratio: 1.85-1

Brandon Films — **78 Minutes** — **Rel. Nov. '61**

Brandon Films is now making this 1935-Jean Renoir production available in the U.S., and it's a foregone conclusion that the serious film student, as well as those filmgoers conscious of Renoir's superb contributions to the medium of motion pictures ("Grand Illusion," "Rules of the Game," "Picnic on the Grass," et al, et al), will be flocking in quantity to gaze upon the 26-year-old attraction, as vitally concerned with life as if it had just come off the boat in 1961. There is a timelessness about Renoir's motion pictures, a concern with man and his constant groping. He's entertainingly involved here with a meek young man (Rene Lefevre) who writes wild-eyed western fiction for his own amusement, eventually is cheated out of his financial profits by his unscrupulous, woman-chasing publisher. A satirical twist finds Lefevre brought to the point of shooting his publisher and then, with friendly assist from a lot of sources, fleeing across the border, accompanied by an affectionate, yet practical, blonde. M. Renoir was both co-author and director. English titles are included in the print.

Rene Lefevre, Florelle, Jules Berry, Marcel Levesque, Henri Guisol, Marcel Duhamel.

Instead of presenting UA's "Hawaii" in two parts on two separate evenings, which was the original plan, it will be produced in one film.

Symbol ⓒ denotes color; © CinemaScope; Ⓥ Vistavision; Ⓢ Superscope; Ⓝ Naturama; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

Pocketful of Miracles

F | Ratio: 1.85-1 | Drama | ⓒ

United Artists ( ) | 137 Minutes | Rel. Dec. '61

There is every reason to bet on this time-honored Damon Runyon yarn attaining outstanding hit proportions wherever it is exhibited. Theatremen who book the slick, modern version of the laugh-filled story will find pocketfuls of shekels pouring their way. For the older generation there is the memorable magnetism of the literary source and the appeal of yesteryear screen luminaries Bette Davis, Thomas Mitchell, Sheldon Leonard and Edward Everett Horton, while youngsters should be attracted by such later vintage names as Glenn Ford, Hope Lange, Arthur O'Connell and Peter Falk. It's a toss up as to which of the two contingents contributed the more to the photoplay's histrionic superiority. Indeed, superb characterizations are turned in by every member of the expertly selected cast. Producer-director Frank Capra initially—and successfully—brought the vehicle to the screen for Columbia in 1933 under the title "Lady for a Day," starring May Robson, and his present venture undoubtedly will equal if not surpass his earlier effort. Screenwriters Hal Kanter and Harry Tugend take no liberties with the characters and spirit of Runyon's original, and it is to their credit that they permitted the author's rare gift of making lovable characters out of the dregs of society to guide them.

Glenn Ford, Bette Davis, Hope Lange, Arthur O'Connell, Peter Falk, Thomas Mitchell, Edward Everett Horton.

Atlantic Adventure

F | Ratio: 1.85-1 | Real-Life Adventure Drama

Schoenfeld | 62 Minutes | Rel. ———

Few settings contain so much dramatic adventure as the ever-restless seas, dominating the major portion of planet earth. And, perhaps, fittingly, few settings have served up so much screen entertainment as that huge vastness of towering mountains and idyllic gulleys of water. A showman who has had profitable encounters with such attractions would do well to stress the similarities in story content between The Lost One, the man-made raft of "Atlantic Adventure" and the better-known "Kon-Tiki" of literary fame —just as the crew of Kon-Tiki were the first modern men to cross the Pacific, east to west, on a raft, so Henri Beaudot and his two hardy companions were the first to span the cold, rough waters of the North Atlantic. Others may possibly now duplicate their feat, but their efforts will never achieve the full historic significance of The Lost One's legendary voyaging. The appeal to the adventure-minded of all ages should be limitless, since the editing is most meticulous. So, too, should be the exploitation potential, especially in the port and harbor communities that fringe the North American continent. Navy and marine tieups should provide suitable assistance, too. Emphasis should remind prospective patrons that the adventure was photographed as it happened and not re-created for dramatic purposes.

Documentary With Henri Beaudot. Narrated by Fred Maness.

Call Me Genius

F | Ratio: 1.85-1 | Comedy | ⓒ

Continental | 105 Minutes | Rel. Oct. '61

Several of Britain's top film comics, notably Alec Guinness, Peter Sellers and Terry-Thomas, have become favorites with American audiences while others, such as Norman Wisdom, invariably fail to amuse U.S. patrons. Now Tony Hancock, a plump, rather effeminate-looking buffoon who is England's top comic, is unlikely to repeat that success over here, especially if he is permitted to mug and posture as he does under Robert Day's direction in this film spoof on modern art. The same subject was far more cleverly handled in "The Horse's Mouth" and Ernest Pintoff's American short, "Day of the Painter." This Associated British film has only George Sanders for marquee draw but the film's outrageously broad humor may interest devotees of British fare, if not regular patrons. Produced by W. A. Whittaker from an original (?) story by Hancock, Alan Simpson and Ray Galton, the latter two responsible for the star's TV series, the picture does have some hilarious moments, especially when it shows the routine of London's bowler-hatted clerks and in the scenes with Irene Handl (who seems to be in every British comedy), as a meddlesome landlady who ends up as an artists' model. Paul Massie, cast as a true artist, plays his role absolutely straight —to good effect. Technicolor photography is good.

Tony Hancock, George Sanders, Paul Massie, Margit Saad, Gregoire Aslan, Irene Handl, Dennis Price.

Force of Impulse

F | Ratio: 1.85-1 | Melodrama | ⓒ

Sutton Pictures Corp. | 84 Minutes | Rel. Nov. '61

First effort of a promising new production team, Peter Gayle-Saul Swimmer-Tony Anthony, in association with Three Task Productions, this should rate favorable playing time for its hard-hitting, ever-realistic study of modern-day, American teenage problems, as reflected in the hectic nighttime adventure, encompassing adolescent romance, defiance of parental authorities, and the tragedy of stealing, played out spiritedly by coproducer Tony Anthony and a bright new ingenue, Teri Hope, ably supported by J. Carroll Naish (as Anthony's dad), among the U.S. film industry's better-known-and-respected character actors, plus Robert Alda and Jeff Donnell (as Miss Hope's parents); Jody McCrea, son of veteran thespian Joel McCrea; and Christina Crawford, daughter of equally veteran thespian Joan Crawford. Moreover, it contains the distinctive music stylizations of internationally acclaimed Lionel Hampton. In short, a combination of factors that should inevitably appeal to all facets of the family movie-going public. Gayle produced, Swimmer directed, and Swimmer and Anthony collaborated on the original story, the screenplay credit going to Francis Swann. To young Messrs. Gayle-Swimmer-Anthony must go a note of industry appreciation for contributing some rousing entertainment.

Robert Alda, J. Carroll Naish, Tony Anthony, Jeff Donnell, Jody McCrea, Lionel Hampton, Brud Talbot.

Fear No More

F | Ratio: 1.85-1 | Suspense Drama

Sutton Pictures Corp. | 80 Minutes | Rel. Nov. '61

This Bernard Wiesen-Earl Durham production, with the capable leading names of Jacques Bergerac and Mala Powers spiritedly supported by brisk-moving featured players, has the earmarks of "sleeper" attraction, since it proceeds to entertain an intriguing premise indeed, and without the frills or irrelevancies that lamentably clutter up like calibre suspense stories. It's straightaway concerned with murder and intended murder, as part of a seemingly fantastic, almost fool-proof scheme by John Harding, and manages to convey a degree of realistic tension and tautness from starting sequence at a railroad station to the fadeout and happy ending in a mountain lodge. Miss Powers serves up a most winning delineation of the girl on the run from both authorities and hired killers, while Mr. Bergerac is properly grim-countenanced as the motorist who just happens to come along to aid and abet Miss Powers. Wiesen's direction is thoughtfully probing, never striving for sensationalism, building the hard-core ingredients of Robert Bloomfield's screenplay facet by facet, as evidence points first to Miss Powers' nightmarish encounter with murder and then moves sturdily, steadily to incriminate suave employer Harding and his poker-faced accomplices.

Jacques Bergerac, Mala Powers, John Harding, Helena Nash, John Baer, Ann Carroll.

Everything's Ducky

F | Ratio: 1.85-1 | Comedy

Columbia (610) | 80 Minutes | Rel. Nov. '61

If the writers who concocted this humorless morsel of alleged comedy and Don Taylor, who directed their ridiculous scrivening, were undertaking to establish themselves as ranking magicians, they succeeded admirably—they turned a talking duck into a turkey. And while performing this unwelcome feat of legerdemain they also established that comedians, no matter how adroit they may be at their rib-tickling trade, require material before they can get to first base. Mickey Rooney and Buddy Hackett have proved by countless past performances that they can be funny men. Herein they individually and collectively are hog-tied from scratch by amateurish script situations and dialog. This is especially deplorable in the case of Rooney in view of his riotous contribution to Paramount's current "Breakfast at Tiffany's." But be that as it may, the names of Rooney and Hackett will attract whatever business the feature enjoys when it appears on the nether side of non-consequential dual bills, the only exhibition niche the photoplay can hope to attain. Joanie Sommers, with some TV background, is the femme lead and introduces a pale ray of sunshine in an otherwise dull overcast. Producer Red Doff makes a limited budget cover a multitude of sins.

Mickey Rooney, Buddy Hackett, Jackie Cooper, Joanie Sommers, Roland Winters, Elizabeth MacRae.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

THE STORY: **"Force of Impulse" (Sutton)**

Sensitive 17-year-old Tony Anthony, who delivers groceries for father, J. Carroll Naish, becomes hero of his high school championship football game, to delight of father, friends and Teri Hope, flighty 16-year-old daughter of local, wealthy residents, Robert Alda and Jeff Donnell. Teri asks Anthony to escort her to swank country club dance, where he's not exactly greeted with open arms by snobbish parents, latter openly preferring wealthy collegiate Jody McCrea. After arguing with Anthony, Teri entices Jody to a secluded beach. At his hot-rodders club, Anthony's pals get Jody drunk, permitting Anthony to run off with Teri and make rounds of the night clubs, hastily financed by theft of his father's strongbox. What has begun as an adolescent rendezvous soon builds into passionate explosion; at the football field, Anthony phones Alda to explain the situation. Teri, distraught, flees wildly through the deserted stadium. Naish comes to the situation's rescue with old-world calmness and insight.

EXPLOITIPS:

Play up teenage leading players Tony Anthony and Teri Hope, plus cast presence of hardy character player J. Carroll Naish. Approach guidance counselors on high school level for possible cooperative measures.

CATCHLINES:

Teenagers on a Fast Ride to Trouble! . . . Young Lovers Trapped in an Adult World! . . . See What Happens When Young People Come Up Against the Force of Impulse!

THE STORY: **"Fear No More" (Sutton)**

Entering her compartment of Los Angeles-to-San Francisco bound train, Mala Powers is surprised by a stranger, who menaces her with a gun, taking a sealed manila envelope belonging to employer John Harding. She's hit over the head as she becomes aware of a dead woman staring blankly at her from a chair at the window. Coming to, she's greeted by detective Robert Karnes, who intends to question her at the next station stop. Confused, Mala flees in a wild chase, encountering motorist Jacques Bergerac. She lies about her identity, hitches ride with Bergerac to Los Angeles. In her apartment, she finds chronically tipsy John Baer, whom she's befriended in the past, dead; the stranger from the train moves towards her menacingly. She flees again, blunders into Bergerac, finally disclosing the true happenings and also telling him she had once been a mental patient. After some harrowing experiences Bergerac rescues Mala, learning she had been marked as a perfect scapegoat in a seemingly perfect murder.

EXPLOITIPS:

Jacques Bergerac, a handsome leading man, is the epitome of dress; tie up with men's tailoring establishments and the like for window displays.

CATCHLINES:

Possessed! Obsessed! Pursued! When Fear Takes Hold, You Think No More . . . You Run . . . You Feel Fear on Your Skin and in Your Blood.

THE STORY: **"Everything's Ducky" (Col)**

Seamen Mickey Rooney and Buddy Hackett are stationed at a Navy rocket launching site in the desert. They long for sea duty. When summoned by their commanding officer they think the big moment has arrived, only to find that their assigment is to get rid of a duck that has been used in experiments by a space scientist. They undertake placing the fowl in a pond with other ducks. When they discover that their charge can talk, and what's more, because of his association with a deceased researcher, the duck has a secret to outerspace travel, this leads to a series of romantic, suspenseful and ludicrous situations which end when Rooney and Hackett and their feathered friend are unintentionally launched into orbit.

EXPLOITIPS:

Hire a man to lead a live duck around town on a leash, with a sign giving theatre and picture information. Ask pet shops to ccoperate with stills from picture. Tout Mickey Rooney, Buddy Hackett and Jackie Cooper, and focus attention on TV star Joanie Sommers to entice teenage trade.

CATCHLINES:

Everything's Whacky in This Comedy Starring Funnymen Mickey Rooney and Buddy Hackett . . . A Couple of Gobs and a Gal Create Hilarity and Suspense When They Tangle With a Talking Duck.

THE STORY: **"Pocketful of Miracles" (UA)**

Bette Davis, gin-drinking, bedraggled seller of apples on a Broadway street corner, has Glenn Ford, king of New York's bootleggers, as her best client. He daily buys an apple from Bette because he believes it brings him good luck. For many years Bette has kept in secret a daughter, who is being reared in an exclusive convent in Spain. She is being supported by the money Bette sends her and by contributions from several other panhandlers. Then comes word that daughter and the noble Spanish family in which she is going to marry are coming to New York to visit Bette. This presents an ominous situation until Hope Lange, who operates a flashy Gotham speakeasy and is beloved by Ford, cons him into installing Bette as the grand dame her daughter believes her to be. How Glenn and his underworld friends install Bette as a lady and front for her during the daughter's visit brings forth a series of hilarious and tear-jerking situations.

EXPLOITIPS:

Tout marquee-mighty cast. Ask bookstores to display Runyon's original story on which film is based, "Madame La Gimp," with stills from picture. Have an apple cart in theatre foyer, with woman costumed as Apple Annie handing out apples to opening day and night patrons.

CATCHLINES:

A Gay, Whacky Story Filled With Beloved Damon Runyon Characters . . . The Year's Most Hilarious Picture.

THE STORY: **"Atlantic Adventure" (Schoenfeld)**

Not too long ago, three young men set forth from Canada aboard a 31x17 foot log raft, The Lost One, rigged with a single sail, drift boards and an often ineffective rudder. These handicaps were purposely imposed by the captain, who wanted to prove that winds and currents alone could carry them to their destination—somewhere on the coast of Europe on the other side of the Atlantic. (A first attempt had ended in shipwreck off the rocky cliffs of Newfoundland after 66 days at sea.) It was a daring exploit and a fascinating adventure: Three men alone at sea for almost three months, in constant battle against the elements. Isolation became an added misery when the men, weakened by starvation diet, remained without radio contact for over a month and a half. After 88 days of exposure, privation and hunger, they reached England, becoming the first men in recorded history to achieve a west to east crossing on a primitive raft.

EXPLOITIPS:

Library tieups should stress the comparative merits of The Lost One and Kon-Tiki. Newspaper archives will readily recall the daring adventure, perhaps among the greatest attention-getters in modern times.

CATCHLINES:

True—Beyond Belief! . . . The Actual Voyage of The Lost One . . . Photographed As It Happened . . . The Startling, Stirring Story of Three Men on a Raft That Took 88 Days to Cross the Atlantic!

THE STORY: **"Call Me Genius" (Cont'l)**

Tony Hancock, a bowler-hatted clerk in London, tires of the daily office routine and goes to Paris, where he rooms with Paul Massie, an abstract painter. Tony works on colossal sculptures and infantile paintings, which are praised by the Bohemian set. The discouraged Massie returns to England leaving his paintings behind. George Sanders, an art critic invited by Hancock to see his work, mistakes Massie's paintings for Tony's and sets up an exhibition. Tony is lionized as a true abstract painter and, when the wealthy Gregoire Aslan buys them all, he is invited to do a sculpture of Aslan's wife, Margit Saad. The sculpture of Margit is a monstrous flop so Tony flees to London to get more paintings from Massie to pass off as his own. In London, Massie has changed his style to Tony's infantile school but Sanders is now impressed with him. So, Tony returns to his sculpture with his middle-aged landlady, Irene Handl, as his model.

EXPLOITIPS:

Since George Sanders is the only marquee name, create interest in Tony Hancock by acclaiming him as Britain's newest comedian and use stills or scrawled caricatures of Hancock outside the theatre. Stills of glamorous Margit Saad will attract male patrons.

CATCHLINES:

They Called Him a Genius of the Art World—But Bought Another Artist's Paintings . . . Tony Hancock, England's Most Popular TV Comedian in His First Comedy Film

RATES: 20¢ per word, minimum $2.00, cash with copy. Four consecutive insertions for price of three. CLOSING DATE: Monday noon preceding publication date. Send copy and answers to Box Numbers to BOXOFFICE, 825 Van Brunt Blvd., Kansas City 24, Mo.

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Representative Wanted: To sell advertising in theatre outdoor frame service. Protected territory. Write or wire: Romar-Vide Company, Chetek, Wisconsin.

Drive-in and walk-in theatre managers wanted in Southern California. Exceptional employment opportunities with a large circuit which offers pleasant working conditions and liberal medical, hospitalization and life insurance coverage, plus an excellent retirement plan. Write Jim Barka, Pacific Drive-In Theatres Corp., 141 South Robertson Boulevard, Los Angeles 48, California. All replies will be treated in strict confidence.

Managers Wanted for Cleveland and Ohio Theatres. State experience, background, references, salary required, send photograph in first reply. All answers confidential. Boxoffice 9376.

POSITIONS WANTED

Manager knows theatre operation, exploitation, promotional, instilled aggressive showmanship. Boxoffice 9367.

Projectionist, maintenance, janitor combined. 20 years experience. Wants permanent job. Boxoffice 9375.

Manager: Twenty years experience, mature, sober, reliable, good references. Would like independent connection Pacific Coast Area. O. E. Enloe, 4901 Beverly Blvd., Los Angeles 4, California.

Manager 25 years. Last 12, city manager large circuits, excellent record, references, married, 3 children. Foster Liederbach, 107 East Second St., Peru, Indiana.

BUSINESS STIMULATORS

Bingo, more action! $4.50 M cards. Other games available, on, off screen. Novelty Games Co., 106 Rogers Ave., Brooklyn, N. Y.

Build attendance with real Hawaiian orchids. Few cents each. Write Flowers of Hawaii, 670 S. Lafayette Place, Los Angeles 5, Calif.

Bingo Cards. Die cut 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO, $4.50 per M. Premium Products, 346 West 44th St., New York 36, N. Y.

Sure Fire Boxoffice Attraction! Bring people back to your theatre, with standing room only! We will film a feature length movie in sound & color of your home town. Guaranteed results. Write Sonograph Pictures, 314 Robson St., Columbus, Texas.

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For Rent or Sale: 24 fully equipped Brunswick lanes, well established operating business, choicest location . . . and . . . 50'x120' steel & concrete theatre in Mission, B. C. "LaSalle," 945 Granville Street, Vancouver, B. C.

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We need a good moving picture theatre in our town of 1,700, with drawing area 10 miles surrounding. Businessmen will furnish backing by way of advertising, ticket sales promotion, etc. Horton Lindburg. Mayor, Cambridge, Illinois. Phone 7-3392.

DRIVE-IN THEATRE EQUIPMENT

ARVIN ELECTRIC-IN-CAR HEATERS. Brand new, 8 per ctn. Model T-90-1, 220 volt, 500 watts, 10 ft. cord. Price, $9.75 each. Ontario Equipment Co., Toledo 1, Ohio.

EQUIPMENT WANTED

WANTED: Silent picture photo-players, Seeburg, Wurlitzer, also rolls. Steve Lanick, 625 Excelsior St., Pittsburgh, Pa.

GENERAL EQUIPMENT—NEW

SUN-PROOF, RAINPROOF MASONITE MARQUEE LETTERS, fit all signs, Sample free. Black or red, 4"-40c; 8"-60c; 10"-75c; 12"-$1.00; 14"-$1.50; 16"-$1.75; 17"-$2.00; 24"-$3.00 (10% discount 100 letters, or over $60.00 list). S.O.S., 602 W. 52nd, New York 19.

Replace inefficient bulb rectifiers with Silicon. 5 Ampere type $9.50, 6 Ampere, $9.25; two 2 Ampere, $10.50. Money back guarantee, quantity discount. Brown Electronics, 1717 South St., Allentown, Pa.

LOOK: No more cost for broken films, when broken film alarm is used. Absolutely guaranteed to make the alarm INSTANTLY when the film breaks. Order direct from Broken Film Alarm, P. O. Box 546, Forest City, N. C. or Charlotte Theatre Supply, 227 South Church St., Charlotte, North Carolina. Cost $15.00 per machine plus tax. Patent pending.

GENERAL EQUIPMENT—USED

AUTOMATIC CHANGEOVERS, (less switch), Pair, $24.95; 2,000' Film Cabinets, new Sternmade, per section, $1.95; 3-Speed Nonsync Turntables, $14.95; 16" upper Simplex magazines, $4.95. S.O.S., 602 W. 52nd, New York 19.

Mechanisms, standard-super & E-7 Simplex, also movements, as is or rebuilt. Bargoins. Lou Walters Repair Service, 5140 Hunnicut Rd., Dallas 28, Texas.

For Sale: Complete used theatre equipment. Projection and sound equipment, chairs and lobby equipment. Miracle Blocks Enterprise, 4450 Vista Coronado Drive, Chula Vista, Calif.

THEATRES FOR SALE

West Coast theatres for sale. Write for list. Theatre Exchange Company, 260 Kearny Street, San Francisco 8, California.

For Sale: Mid-Atlantic resort area, 300-seat indoor all masonry, year 'round operation. Completely redecorated recently, modern vending machines, furnished carpeted lobby, long-term attractive (rent 10 per cent of gross) lease. Also 300-car drive-in with present gross of $40,000 for 14 week full-time and weekend spring and fall operation. Completely equipped snack bar, 12 acres in center of county. Finest RCA, Century, Ashcraft equipment. Nearest competition 30 miles. Needs no repairs or paint. Blacktopped grounds, screen just painted. Only two theatres in county. Within an hour's drive of 2 of the largest cities on east coast. Also available, owners redwood rambler, air-conditioned, wall-to-wall carpeting, swimming pool, fireplace. Operator of these two theatres can net 25 to 30 thousand per year. Complete package, $125,000. Price low but firm. Buyer must have some cash. Genuine and rare opportunity. Boxoffice 9371.

For Sale: Indoor and drive-in theatre. Population 100,000 in Michigan. Bargain. Boxoffice 9372.

Theatre: Prosperous Mid-west town, 5,000, good equipment, reasonable rent, will prove $5,000 net, price $7,500. Boxoffice 9373.

For Sale: 250-car drive-in and 300-seat indoor, eastern Wyoming, county seat town. No competition. Just installed Eprad Hot Shot Heaters. Good potential for wide awake showman. Ideal family operation. Boxoffice 9381.

For Sale: Two theatres, 1 indoor, 345 seats; 1 drive-in, 320 speakers, both within five miles. New equipment, no competition. $100,000, half cash. Separate or both for joint consideration. One fully rented business block and A-1 office equipment business. Hunting and fishing at your door. Other immediate interests Gord Broughton, Box 669, Bancroft, Ontario, Canada.

For Sale: Indoor, 585 seats, Oklahoma town. Mel Danner, Waynoka, Oklahoma.

For Sale: 400-seat theatre, small town, fine business. A steal at $12,500. Contact owner, 738 Ralph, Salina, Kansas.

Washington small town theatre. Apartment and two store spaces. Equipment and lease, $10,000, $5,000 down. Theatre Exchange Co., 5724 S. E. Monroe St., Portland 22, Oregon.

THEATRES WANTED

Wanted: To buy or lease drive-in theatres, 500-car capacity or larger. Boxoffice 9238.

Wanted to lease: Drive-in or indoor theatre, with possible option to buy. Year 'round operation, town population 3,000 or more. Family operation. Boxoffice 9357.

Wanted to Buy or Lease: Indoor or drive-in theatre in Rockies, preferably Colorado. Prefer small town with living quarters on premises. Must be grossing at least $30,000 a year with potential for more. Wide awake showman and wife love the west. Boxoffice 9371.

Want to lease theatre, option to buy within year. Town about 5,000, in Texas. Must be priced right. 20 years experience. Reed Whotley, 4115 Dumbonton Road, Houston 25, Texas. MO 7-9964

Wanted: Indoor in So. California. Write J. C. Reynolds, 1752 N. Serrano, Los Angeles 27.

THEATRES FOR LEASE

Modern air-conditioned theatre for lease. 650 seats. Complete equipment. Located in Louisiana. boxoffice 9370.

THEATRES FOR SALE OR LEASE

785-seat theatre in Indianapolis neighborhood area. Pictures available first subsequent run greater Indianapolis. Theatre is a good money maker. Selling because of old age and illness. Boxoffice 9378.

PALACE THEATRE, Marks, Miss., 400 seats, no competition. Population 3,500. Ideal family operation. Write Mrs. J. Henley Smith, 2209 Ada St. Conway, Ark.

For Sale or Lease: Three drive-in theatres in North and South Carolina. Full particulars on request. Contact G. R. Pattillo, Box 368, Tryon, N. C. UL 6-6290.

Theatre, brick and steel; for sale or lease; industrial town 20 miles from Pittsburgh; only theatre; 700 seats; fully equipped. McGillick Company, 306 North Homewood Avenue, Pittsburgh, Pennsylvania

FILMS WANTED

Silent Films Wanted: Highest prices paid. Also Motion Picture News magazines. 611 North Fairfax, Los Angeles 36, Calif.

16mm sound films in A-1 condition. Will purchase large or small lots. Leon Duquette, 97 Snow, Fitchburg, Mass.

MISCELLANEOUS

Wanted: Old-time slides, vaudeville-photoplays. 5923 Jumilla Avenue, Woodland Hills, California.

THEATRE SEATING

Good used late model chairs available, rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs. Sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4519.

Chairs rebuilt in your theatre, re-spacing, sewed covers. Arthur Judge, 2100 E. Newton Avenue, Milwaukee, Wisconsin.

SEAT RENOVATING: Neat, fast, reasonable, anywhere. Sewed combination seat covers. Service Seating Co., 1525 West Edsel Ford, Detroit 8, Michigan. Tyler 5-9401, Texas 4-2738.

Theatre Chairs, International, Bodiform, plywood. Lone Star Seating, Box 1734, Dallas.

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19

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NOVEMBER 20, 1961
In Two Sections—Section One

BOXOFFICE

The Pulse of the Motion Picture Industry



A. MONTAGUE, executive vice-president of Columbia Pictures Corp., president of the Will Rogers Memorial Hospital and Research Laboratories, and a member of the governing triumvirate of the Council of Motion Picture Organizations, is the industry's 1961 Pioneer of the Year. He will be so honored at the annual dinner of Motion Picture Pioneers, Inc., to be held Monday, November 20, at the Waldorf-Astoria Hotel in New York. He began his industry career 52 years ago as an exhibitor in New England, branched out into distribution with his own film-selling organizations, and became associated with Columbia when that company, establishing its own system of exchanges, acquired the Montague-owned Independent Films, Inc., of Boston.

ALLIED TO REMAIN FIRM ON POLICY OF COOPERATION

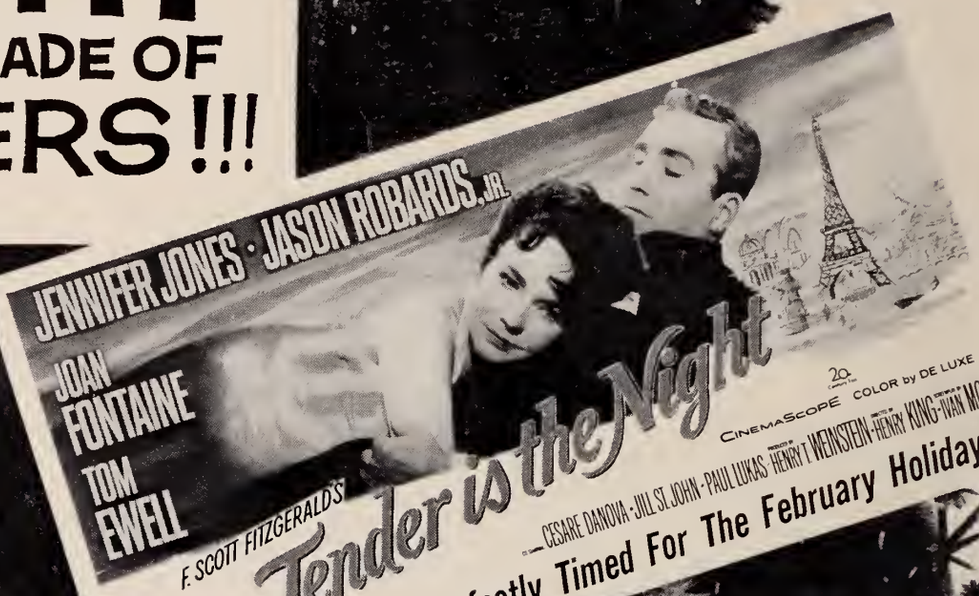
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BOXOFFICE The Pulse of the Motion Picture Industry

THE NATIONAL FILM WEEKLY
Published in Nine Sectional Editions

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OPERATION MAIN STREET

WHILE production groups in Hollywood are weighing the suggestions made by Edward R. Murrow, director of the United States Information Agency, on creating a better image abroad, the rest of the industry must be giving thought on how to improve the industry's image at home.

That need was strongly emphasized by Robert S. Ferguson, director of advertising, publicity and exploitation for Columbia Pictures, in the address he delivered at the recent meeting of the executive committee and board of directors of the Council of Motion Picture Organizations. Mr. Ferguson was rightly concerned with the erroneous, yet hurtful, public impression that the motion picture industry was "a dying business." As an indication of this belief, he cited the disinterest of college graduates in seeking or accepting job offers in this industry.

Of course, there are plenty of evidences that the motion picture business is a vigorous one; that its theatre outlets have not shrunk to the extent that the public has been led to believe; that its film revenue is as big, if not bigger than ever. Mr. Ferguson averred that there was plenty of proof that the industry was very much alive. But, in his view, only the industry's action, not words, will remove the doubts.

That action must be a concerted one in which every segment of the industry must do its part. Production, he said, was ahead of other segments in helping to revive interest in pictures by making better product, but theatremen must carry the message to the ticket-buyers. For this he urged extended use of the COMPO merchandising plan, which he said could be the means of convincing the public of the vitality of this business.

We agree that collective activity of this kind is an effective means of stimulating public interest in going to the movies. It stirs up interest in the pictures so promoted, but not enough pictures are given this treatment. However, if supplemented by stronger individual promotional efforts by exhibitors on pictures that come between these high spots, the momentum created by the cooperative saturation campaigns would be carried forward. This reminds of a succinct and eruditious remark Mr. Ferguson made at the Theatre Owners of America convention in New Orleans, viz:

"Throw out Madison Avenue and put Main Street back in show business."

That brief admonition contains the answer to what needs to be done to bring this business up to where it ought to be. Not with "soft sell" or "hard sell" or "subtle sell" or other such Madison Avenue modus operandi, but by reviving and increasing the use of good, old-fashioned showmanship at the local level—not just in the big cities. Revitalization of showmanship in all of its facets at these points-of-sale will revive the public interest in moviegoing and an improved image of the industry will just naturally follow.

★ ★

Growing on Fifty-One!

Celebration of Universal's fiftieth anniversary, which will begin January 1, 1962, is an occasion in which all in the motion picture industry may take pride. Not only does this milestone attach distinction to the Universal company as the first to reach this venerable age and for its various steps of progress throughout its five decades, but it serves to symbolize the vitality of this business. Neither the industry nor its components are the "invalids" that altogether too many outside it recently have declared.

In its fifty years of existence, Universal has grown in strength and stature. This has been particularly noteworthy in the last decade under the astute guidance of Milton R. Rackmil, Universal's president, who has shown the courage to take time by the forelock and introduce policies that have upgraded the company's product output to fit the times and to meet the public and trade demands. Not only has this resulted favorably for Universal, but it also has been beneficial to its customers.

The Universal history is a most colorful one, stemming from its early-day offerings of single-reel dramas, serials, comedies, novelty subjects and 30-minute features. Its long career has been highlighted by outstanding production achievements, many of which have been milestones marking the industry's, as well as Universal's, advancement. But, heartwarming as may be the nostalgia of the past, Universal executives are pointing with pride and confidence to what is in store for the future. There is assurance in Mr. Rackmil's prediction that, because of the quality of its product, 1962 will be Universal's most successful year.

Ben Shlyen

ALLIED STATES TO REMAIN FIRM ON POLICY OF COOPERATION

Convention Not to Shift Ass'n Stand in Call for More Militant Action

MIAMI BEACH—Allied States Ass'n will remain firm in its current policy to seek solutions of industry trade problems through high-level conferences and negotiations without headlines—and reaffirmation of the stand is expected to be made at the annual convention here December 4-7 in the Eden Roc Hotel.

TO GO BEFORE CONVENTION

This was learned in the wake of a reported declaration that Benjamin Berger, the veteran campaigner for forceful action on trade problems, will be at the convention to champion his proposal that a small theatre owner's "ability to pay" should be taken into consideration by distributors in film rental contracts.

Berger, who helped reactivate the North Central Allied affiliate in the Minnesota-Dakotas area this fall, will be attending his first convention in several years. He expects to take the floor to force action on his proposal. While a convention spokesman said any Allied member or affiliated group has the right to speak out and call for militant action, it is unlikely that the board will be swayed from its unanimously adopted course of cooperation and negotiation as a means of settling exhibitor-distributor differences.

Trade problems will not be neglected at the four-day convention, but the major emphasis will be on merchandising of motion pictures and improvement of theatre operations. It also will be a fun-in-the-sun convention, too. Business sessions will be limited to three mornings—Tuesday, Wednesday and Thursday of convention week. Each session will be followed by a luncheon at which a prominent personality will speak. During the afternoons, there will be complimentary golf at either of two championship courses, swimming at the Eden Roc beach or two Olympic pools, deep-sea fishing and boat trips.

TALK ON CENSORSHIP

Ben Marcus, convention chairman, has announced that Dr. Frederick M. Wirt, nationally recognized authority on censorship, will speak at the Tuesday luncheon on "The Dangers of Censorship."

As part of the merchandising aspect of the convention, each exhibitor attending the meeting will receive an "executive" leather briefcase with the compliments of Henry H. Martin, general sales manager of Universal-International. The case will include daily booking sheets, the 1962 Allied merchandising manual, an employe training manual, another on maintenance and a wealth of information on various aspects of theatre operation, all published on sheets which fit into a three-ring case.

The convention will close December 7 with Allied's Awards Banquet. Marcus announced that Harry Hendel, board chairman of the Western Pennsylvania Allied affiliate, has been chosen Exhibitor of the Year in a national Allied poll. Hendel, for the last year, has been serving as coordinator of the highly successful COMPO merchandising plan worked out in the Pittsburgh area. Hendel offered local Allied facilities to coordinate activities for the 78 participating theatres in Pennsylvania and West Virginia, and provided personal leadership in furthering the program.

At the dinner, Arthur Krim, president of United Artists, will be honored as Industry Man of the Year. Announcement of additional awards are to be made within the next week.

Allied Picks Arthur Krim As Industry Man of the Year



MILWAUKEE—Arthur Krim, president of United Artists, has been selected "overwhelmingly" by members of Allied States Ass'n as Industry Man of the Year, an honor bestowed each year at the annual convention of the association. The announcement was made by Ben Marcus, chairman of the board of Allied. The convention will be held December 4-8 at the Eden Roc Hotel in Miami. The selection of Krim, said Marcus, "is obviously in recognition of his astute guidance of United Artists to a position of prominence in the motion picture industry" and a well-deserved tribute to the fact that his company has become one of the leading suppliers of motion pictures to the nation's theatres." The steady flow of films from UA in a period of critical product shortage was certainly uppermost in exhibitors' minds when they made their choice, Marcus said.

To Seek New Policy On Roadshow Films

NEW YORK—Action by Allied Theatre Owners of New Jersey to induce distributors to change their roadshow policies may become a national issue. The New Jersey unit will seek to convince distributors that they should release their roadshow attractions on regular availability after the initial run so that the smaller theatres can cash in on them while there still is public interest.

At a membership meeting Tuesday (14), it was decided to submit the situation to the national Allied convention in Miami Beach next month for further action on a national basis.

Meanwhile, the New Jersey unit will seek to have "Ben-Hur" released in northern New Jersey on the normal schedule and plans to meet with Robert Mochrie, general sales manager, on the matter. At present, MGM is scheduling a wave of "Ben-Hur" openings in the northern New Jersey area but is selecting the theatres.

A committee was appointed by William Infald, New Jersey Allied president, to call on Mochrie. The group will consist of Infald as chairman, Nat Bluestein, Richard Turteltaub, Sidney Stern and Howard Herman.

Stembler Hopes to Accept Allied Convention Bid

NEW YORK—John Stembler, new president of Theatre Owners of America, told BOXOFFICE here Wednesday (15) that he hoped to be able to accept the invitation of Allied States Ass'n to attend its convention in Miami Beach next month.

Stembler said at present he had a conflicting engagement but that he would try to rearrange his schedule in order to be on hand for the Allied session at least during part of the four-day conclave.



HARRY HENDEL
Exhibitor of the Year

JOHNSTON HOPES FOR GREATER HOLLYWOOD FILM PRODUCTION

Despite U.S. Leadership Means Must Be Found To Up Filmmaking

HOLLYWOOD—While Hollywood remains the leading production center for motion pictures and will continue to be methods and means should be considered to increase the number of pictures being made here, Eric A. Johnston, president of the Motion Picture Ass'n of America, declared here at the close of a series of studio conferences and other industry events in recent days.



Eric A. Johnston

The MPAA, he said, is ready to cooperate in the hearing on runaway production which Congressman John H. Dent has scheduled for December 1.

"We feel if Congress wants to investigate the problems involved in making pictures abroad, that is fine," Johnston said. "We will present the economic problems such as quotas, subsidies, blocked money, which is the reason for making films in some countries, foreign exchange, etc." He added, "We are deeply interested in giving Congress a factual point of view."

Johnston said either Charles Boren, executive vice-president of AMPP, or Griffith Johnson, MPEA vice-president in charge of foreign activities, would represent the major companies at the hearings, with Edward Cooper, Washington representative for MPAA.

Johnston also spoke of the major American companies' participation in foreign film festivals, pointing out the problems involved. He revealed that next month a meeting will be held here to discuss various points to be presented to the International Federation of Film Producers Ass'ns which handles film festivals, and to plan for greater participation by Hollywood in foreign festivals.

Walter Mirisch, president of the Screen Producers Guild, will head the local group, with Wolfe Cohen, president of Warner Bros. International; James Perkins, Paramount international head, and Mo Rothman, Columbia Pictures international chief, comprising the New York group.

Entry rules, appearances of stars and filmmakers, and current emphasis on arty films vs. commercial films will be a few of the problems taken up by the committee for presentation to the International Federation.

Concerning the recent relaxing of the Production Code on such subjects as sexual deviation and narcotics, Johnston admitted that the revision incurred a number of protest letters, but added that no complaints were registered once the pictures were released. He pointed out that neither AMPP nor he had been approached by individual producers to relax the Code but that all amendments were made by Code Administrator Geoffrey Shurlock.

Johnston deplored that "Nudie films in Hollywood are a greater problem than in any other part of the country," but concluded that the motion picture is now a "mature medium of expression" and should not be restricted more than any other media.

Calls for 'Unemotional' Examination By Industry of Runaway Filming

HOLLYWOOD — Motion picture producers were urged to join with the unions and guilds around a conference table in a thorough, "unemotional" examination of the facts of runaway foreign production by American producers, to avert the threatened "catastrophe" of Hollywood film production "sinking into oblivion," by John L. Dales, Screen Actors Guild president, at SAG's 29th annual membership meeting. More than 1,500 stars, character actors and bit players attended.

Dales warned that if management does not join with studio labor and talent in a fight to save the American domestic film production industry from being wiped out, the unions and guilds will "go it alone" in an all-out battle in Congress and before the bar of American public opinion. He cautioned the members that this struggle is not an easy one and that an increased amount of television film production may follow feature production to foreign countries, lured by foreign tax havens, lower costs and subsidies by foreign governments.

Dales said that the Guild will use its entire resources to battle any attempt by advertisers to sell American merchandise to the American public through the use of "cheap, cut-rate, foreign-made television films."

Among several possible solutions to the runaway production problem that Dales urged be explored jointly by the producers and the unions and guilds are federal "small business loans" to encourage domestic feature film production, and government subsidies to be paid out of the 10 per cent theatre boxoffice admission tax. He also declared that "we should not fear that subsidies will bring government control of feature production—the British Eady plan of subsidies, in which runaway American producers share, has not hurt the British motion picture industry." Dales also urged Congressional elimination of foreign tax havens, which draw American film production abroad, "along with another 100 or so tax loopholes—but at the same time, we ask that the Congress help us to woo American motion picture production back to this country by giving every American whose income fluctuates a reasonable tax break by allowing individuals to average or spread their income over a period of years for tax purposes."

Dales said that while many production costs, including those of labor and talent, are lower abroad, in the long run they probably will prove more expensive for the responsible American producer, for in transferring American feature production abroad, the American producer eventually may find himself frozen out by foreign producers "after having taught the foreign industry all of our techniques and skills." He invited the American producers to explore with the unions and guilds what can be done to hold down the costs of domestic production. "I talk only for the Screen Actors Guild, not for the craft unions nor any other organization, but I say to the producers, criticize all of us on the matter of costs, if you have a point to make, and we will criticize you, but let's do it around the table so that jointly we can try to find a solution," Dales stated. He proposed that producers who claim it is necessary to go abroad in order to obtain "authentic locale" could show their good faith by photographing the interior scenes in Hollywood.

1962 Will Be Good Year For Industry: Johnston

Hollywood—The year 1962 will be a good one for the film industry, both here and overseas, Eric Johnston declared at his press conference here this week.

Grosses in 1961 will wind up about the same as in 1960, not varying two per cent one way or the other. As for theatre attendance in the U. S., he said he was leveling off at 45 to 46 million weekly, now that the industry had recovered from the impact of television.

Disney Declares Cash And Stock Dividends

NEW YORK—The board of directors of Walt Disney Productions has declared a quarterly cash dividend of 10 cents per share, plus a three per cent stock dividend, payable Jan. 20, 1962, to stockholders of record Dec. 22, 1961, according to Roy O Disney, president.

Disney said he expects this year's earnings will exceed those of any prior year in the company's history.

Des Moines Theatres Win Self Censorship

DES MOINES—The city council has agreed to allow the local motion picture industry to regulate itself "on a trial basis." By informally accepting the self-regulation plan submitted by theatre owners, the council, in effect, set aside an earlier proposed ordinance to establish a film censor board.

TWO-POINT PLAN IN DETAIL

In accepting the industry's plan, councilman William Leachman warned that "we will be looking down your necks to see if you are successful, and if you are not successful, the council will take other action." The two-point plan was presented formally to the governing body by Sherwin Markman, attorney for the theatre owners. The plan:

"1. No motion picture film shall be exhibited unless said film has been approved by the Production Code Administration of the Motion Picture Association of America, or the Film Estimate Board of National Organizations, or licensed by the state department of education of the state of New York.

"2. No advertising concerning any motion picture film approved by the Production Code Administration . . . shall be used unless said advertising has been approved by the advertising code administration of said association. Sound discretion and moderation shall be practiced concerning advertising pertaining to all other motion picture films."

In answer to questions concerning Point 1, Markham said the films would have to be approved by only one of the three examining boards. He added that no film, American-made or foreign, would be shown in the Des Moines area unless it was approved by one of the three groups.

INDUSTRY IS COMMENDED

"We want to regulate ourselves, and there will be no obscenity," Markman said. "We can do the job, if given a chance." Markman called the plan, which was unanimously agreed upon by all theatre owners in metropolitan Des Moines, "a very happy solution to a very difficult problem."

Two weeks earlier, the attorney appeared before the council and asked that the local industry be allowed to come up with a self-regulation plan. At the time, the city council had asked its legal department to draw up a proposed ordinance which would have established a motion picture inspection board and given the council power to revoke the license of a theatre showing obscene films. In his appearance two weeks ago, the theatre attorney pointed out that the city for many years had had an ordinance prohibiting "obscene, vulgar, or immoral theatrical performances."

Members of the council commended the theatre industry's attempt to regulate itself. Councilman Charles Iles, who is associated with Iowa Film Delivery, said he knew the film operators were deeply concerned with the problem. He praised them for their position, and added that in many cases, the blame is not in the films themselves, as much as in the advertising.

The council chamber was packed for the session, indicating the high degree of interest in the local film situation. Several church groups were represented and asked to be heard. Among them, the Rev. Roland Smith, president of the Evangelical Ministerial Ass'n, commended the local industry and said he agreed "it was far better for the industry to clean its own dirty wash . . . and apparently they are aware it is quite dirty wash."

The Rev. Robert Frederich, pastor of Grace Baptist Church, questioned the self-regulatory advertising plan. He said local newspaper advertising men had told him the movie advertising code was not adequate, and that they already turned down a good deal of film advertising on American-made motion pictures.

Asked if the advertising regulation would apply to screen trailers as well as newspaper, television and radio, Markman assured that it would.

Mason City Seeks a Way To Control Film Showings

Mason City, Iowa—The city council on November 6 passed a resolution voicing concern with showing of "low quality" movies and suggesting city regulatory action "if no improvement is noticed soon."

Councilman Walter Broadbent said petitions were being circulated in church and civic groups urging city action on movies of questionable taste. Broadbent said he saw no reason to wait until the council was presented a petition before taking action. He suggested the possibility that a curfew or early closing hours for theatres might be adequate to bring the theatre people to self-regulation.

"I know we can't censor movies," Broadbent said, but he added that perhaps some city action can be taken. The council instructed the city attorney to obtain copies of ordinances used in other cities to control films.

BV Promotes Greenfield

NEW YORK—Leo Greenfield, assistant eastern division manager of the Walt Disney distribution subsidiary, Buena Vista, since 1956, has been named Buena Vista western division manager by Irving H. Ludwig, president of Buena Vista. Greenfield succeeds Jesse Chinich, who resigned to join NT&T Amusement Corp.

Youngerman Joins Lopert

NEW YORK — Manny Youngerman, formerly sales manager of the United Artists Boston branch, has joined the staff of Lopert Pictures Corp., according to Leon Brandt, Lopert general sales manager. Youngerman will cover the New York, Boston and New Haven territories. He replaces Marvin Friedlander, who resigned.

Atlanta's Censorship Ruling Is Reversed

ATLANTA — On a technicality, the Georgia Supreme Court reversed a lower court decision which had ruled Atlanta's censorship laws were unconstitutional. Last spring Fulton Superior Court Judge Luther Alverson had ruled that "Never on Sunday," Lopert-United Artists film, was not obscene and he ordered an injunction to stop Atlanta's board of censors from interfering in the film's exhibition.

In the latest decision, the higher court said that the issue should have been decided by a *certiorari* and not by a petition for injunction. Local film people have been greatly interested in the case since the distributors of "Never on Sunday" had challenged a ruling by Atlanta's chief censor Mrs. Christine Gilliam. She had banned the film unless certain portions were deleted. After an appeal to the board of censors upheld Mrs. Gilliam, the distributors obtained a court injunction. The favorable ruling by Judge Alverson sparked city attorneys to appeal the case to the State Supreme Court.

No specific comment was made by the high court on the constitutionality of Atlanta's censorship laws, but the ruling was made on the method in which the case had been brought before the tribunal. In the words of Justice Joseph Quillian of the Supreme Court, "A petition for an injunction could not be substituted as a mode of appeal; accordingly the petition must be held not to have alleged a cause for injunctive relief." The court indicated that the issue should have been taken from the board of censors by a superior court judge under a writ of *certiorari* for a review of the case.

Censor Bill Continues To Be Columbus Threat

COLUMBUS—Mrs. Golda May Edmonston, Republican councilwoman who sponsored the twice-defeated film censorship ordinance, said she is adopting a "wait and see" policy before she decides whether to reintroduce the bill in city council. Mrs. Edmonston said she wants to see whether the film review board, to begin inspecting films November 22, will be effective in controlling local showings of "obscene" films.

There was speculation here that the election of three Republicans to the city council, unseating three Democratic members, would encourage Mrs. Edmonston to reintroduce the bill in the new council which convenes January 1.

Republicans Robert Southwick, William Fornof and Tom Moody defeated Democrats Russell Jones, Robert Smith and Robert Van Heyde in the November election. Democratic opposition to the censorship proposal defeated the measure in two votes earlier this fall. Smith is sponsor of the film review board proposal, which Mrs. Edmonston opposed.

Mayor Ralston Westlake is expected to name the 15 members of the film review board within a few days. Members will view films at regular theatre showings and report to police if they find violations of city and state antiobscenity laws. If police fail to act, the board has the right to file affidavits against the exhibitors.

MGM Older Product To Regional Outlets

NEW YORK—Acting on the premise that there is substantial revenue in its older pictures, Metro-Goldwyn-Mayer will turn selected features over to independent distributors for rerelease.

Robert Mochrie, vice-president and general sales manager, told BOXOFFICE that the company's exchanges were "up to their necks" in handling the current product and he did not want them to be burdened with the reissues. For that reason, a group of pictures which MGM considers potential money-makers will be turned over to states-righters, but will have homeoffice supervision. Mochrie said there would be no set number of pictures.

Among the independent distributors appointed were Clem Perry for New York, Philadelphia and Washington; Harry Segal, Boston, Buffalo, Albany and New Haven; Russell Films, Chicago, Des Moines, Milwaukee, Omaha and Minneapolis; Variety Pictures, Atlanta, Jacksonville and Charlotte; Charles Lamantia, Memphis and New Orleans; Sam Schultz, Cleveland, Cincinnati, Detroit, Indianapolis and Pittsburgh; General Film Distributors, Dallas and Oklahoma City, and Herman Gorelick, Kansas City and St. Louis. Seymour Borde will handle 13 western states. Jerome Solway of Astral Films will be the Canadian distributor.

C. A. Schultz Is Dead at 63; Midwest Area Veteran

KANSAS CITY—Clarence A. Schultz, 63, founder and former president of Commonwealth Theatres, Inc., died Sunday (12) in Mason City, Iowa. He had lived in Clear Lake, Iowa several years. He formed the Commonwealth chain in 1930 and was president until 1948.



C. A. Schultz

Schultz entered the motion picture industry in 1912 as operator of a theatre in Lester Prairie, Minn. Later he went to Minneapolis with Republic Distributing Corp. (Select and Selznick organizations merged.) He was a salesman for Pathe in Des Moines and became Vitagraph manager in Minneapolis and Omaha. He was transferred to Kansas City as manager in 1922 and was the first branch manager for Warner Bros. when Vitagraph was sold out. Later he joined Producers Distributing Corp. as manager in Kansas City.

In 1926 Schultz became an associate of Elmer C. Rhoden and L. M. Miller in Midwest Film Distributors, which later was known as Republic Pictures-Midwest Film Distributors, Inc.

In 1950, Schultz formed Consolidated Agencies, Inc., which grew to a circuit of 14 theatres in 1954 when eight theatres were taken over from O. F. Sullivan in Wichita, Kas.

Surviving are his wife, Mrs. Lila Schultz of the home, a daughter in Fort Worth, Tex., and four grandchildren.

NORRIS POINTS TO MORE YOUNG TALENT THAN EVER, BUT

Exhibitors Not Doing Job To Promote 'New Faces'

INDIANAPOLIS — Glenn Norris, 20th Century-Fox general sales manager, this week took exhibitors to task for failing to do their fair share in promoting new talent, at a time when producers and distributors are making heavy investments in the development of young players.



Glenn Norris

Speaking at the convention of Allied Indiana Theatre Owners, the 20th-Fox sales chief declared that "at no time in a combination of three years has the production force of the industry introduced as many so-called new faces as in 1959, 1960 and 1961.

"Yet, I dare say, that too few moviegoers have been made aware of this heartening fact on the local level. There never has been a time in the history of our industry when it has had so many capable talents than the studios of all companies have been methodically bringing along in the past several years," he said.

This star-building program has entailed the investment of millions of dollars, and the new personalities have been nationally promoted, he said. But the potency of the new and talented performers "is retarded because exhibitors, as a whole, have not performed with a local-level support commensurate with the painstaking activities of producers in finding, training and developing these actors and actresses who have proven their histrionic mettle," Norris said.

He told the exhibitors that they have just as great a responsibility in the development of new talent as producers and distributors. Producers and distributors can spend great sums in nationally promoting these new faces, "but their results are hampered if exhibitors do not effect a public awareness of the newcomers in their respective communities," he said.

Thus, he said, theatremen needlessly are retarding an exhibition dividend on huge investments producers and distributors have made in their program.

His company alone, in the last five years, has spent several million dollars on its new talents program, and other studios have been as alert in such an effort. The future of the business now depends on full exploitation of the new personalities not only by key-city first-run operators, but by every other exhibitor, Norris declared. He said he had issued directives to 20th-Fox branch managers, salesmen and bookers to maintain a constant surveillance over exhibition exploitation, on the local level, of his company's "new stars."

Fox has at least 25 new, young performers who have already achieved or will in the year ahead achieve public recognition as new stars, he said. Among them he listed Stuart Whitman, Ina Balin, Cesare Danove, little Pamela Franklin, Julie Newmar, Ann-Margret, Tuesday Weld, Steve Forrest, Lauri Peters, Buddy Hackett, France Nuyen, Valerie Gearon, Diane Baker, Richard Beymer, Terry-Thomas, Gardner McKay, Rod Taylor, Dolores Hart, Barbara Eden and others.

In pin-pointing the advances made by all companies in the development of new personalities, he urged exhibitors to get promotionally behind those players, "if, for no other reason, than their own future security." He listed Troy Donahue, Ingrid Tholin, Luana Patten, Susan Strasberg, Myoshi Umeki, George Peppard, Rita Moreno, Horst Buchholz, Nancy Kwan, Stella Stevens, Sandra Dee, George Hamilton, John Gavin, Connie Stevens, Jim Hutton, Paula Prentiss, teenager Hayley Mills, Pamela Tiffin and many others.

Picker Says UA Will Not Merge Foreign Branches

NEW YORK—Reports that United Artists was preparing to merge its foreign branches with those of another company were denied last week by Arnold M. Picker, executive vice-president. In a brief statement, Picker said that "contrary to rumors and published reports, United Artists has no plans to merge its foreign branches with those of any company."

'Boccaccio '70' to Have Three Intermissions

NEW YORK — The single intermission has become a standard practice for roadshow pictures, but Joseph Levine is going a step further and will inaugurate a policy of two intermissions when he presents "Boccaccio '70" in the United States early next year. Levine announced the plan at a press luncheon in the Hemisphere Club where his guests of honor were Sophia Loren, Carlo Ponti, Vittorio De Sica and Mrs. De Sica. Ponti produced the three-hour film in Eastman Color.

"Boccaccio '70" was filmed in three parts, each directed by a different director. The stories are a modern-day Decameron which, according to Levine, is an insight into contemporary manners and morals. The first episode is "The Raffle," directed by De Sica and starring Miss Loren. "The Job" is the second part, directed by Luchino Visconti and starring Romy Schneider, and the final episode is titled "The Temptations of Doctor Antonia," directed by Federico Fellini and starring Anita Ekberg.

Levine announced at the luncheon that he had budgeted $2,000,000 for the advertising and promotion of "Boccaccio '70." The picture will have its world premiere in Italy in February and the American premiere in New York in mid-April.

Top S. F. Festival Prize Goes to Mexican Film

SAN FRANCISCO—A Mexican entry, "Animas Trujano," won top honors at the fifth San Francisco Film Festival which ended November 12, winning the coveted best-picture award and a special jury prize for Gabriel Figueroa, its photographer. The festival was, by far, the most successful ever held, drawing the largest number of foreign film producers, directors, stars and other cinema craftsmen.

Irving M. Levin, festival director, announced the various awards at a celebration attended by local and international dignitaries, including Ismael Rodrigues, producer of the prize film, and his star, Columbia Dominguez. "Animas Trujano" is the tragi-comic story of a Mexican Indian seeking a degree of human respect.

Although there were no entries by major U. S. film producers, several entries from this country gained recognition. "Of Stars and Men," John Hubley's animated representation of man's place in the universe, was picked as the best documentary; John Korty's "The Language of Faces," a 16mm non-theatrical film made for the American Friends Service Committee, best in the film-as-communication class; 19-year-old Dan Drasin's "Sunday," based on the Greenwich Village folksong riots, second prize as best documentary short; and "Water," a Columbia University film made for the United Nations, and "Exploring Electromagnetic Energy," silver awards for 16mm nontheatrical shorts.

The five-member jury, composed of America's Josef von Sternberg and Arthur Mayer, England's John Halas, Russia's Kira Paramanova and India's Tapan Sinha, divided the remaining prizes for feature films among Russia—Grigori Tchukhrai chosen as best director for his work on "The Clear Sky"; Japan—Hideko Takamine as best actress for her portrayal of a deaf-mute in "Happiness of Us Alone"; Greece—Manos Katrakis, best actor for his performance as Creon in "Antigone"; and two prizes to Italy's "Ghosts of Rome," for best screenplay and best supporting actor.

A number of prizes were also awarded in the short film categories, as follows: Best animated short—"Ersatz"—Yugoslavia; best creative-experimental short—"The House"—The Netherlands; Best documentary short—"Music Makers"—Poland; best fiction short—Chekov's "The Witch"—Russia; special award for a humanitarian document—"Let My People Go" —Great Britain, an indictment of South Africa's "apartheid" policies, and a special award to a short film cameraman—"Kitsimbanyi"—Belgium.

A long list of parties, topped by the glittering Awards Banquet, kept San Francisco in the spirit of the festival for two solid weeks.

'Eddie' Solomon Resigns Embassy Executive Post

NEW YORK—Edward R. "Eddie" Solomon has resigned as executive vice-president of Embassy Pictures, effective December 31, citing reasons of health in making this decision, according to Joseph E. Levine, Embassy president.



Edward R. Solomon

Solomon has been with Embassy since November 1959, when he was named the company's director of advertising, publicity and exploitation. Shortly after, he was promoted to the post of vice-president in charge of advertising, publicity and exploitation and finally to his current position late in 1960. Solomon entered the film industry in 1927 as an usher at Balaban & Katz's Senate Theatre in Chicago.

Later Solomon advanced to exploitation manager for the B&K circuit under the late William K. Hollander. In 1939, when 20th Century-Fox opened "In Old Chicago" in Chicago's Apollo Theatre, Solomon worked with Rodney Bush in promoting the film. He joined Fox the same year and was with the company through 1959, his last post there being exploitation manager.

Solomon stated he would leave the motion picture industry completely and establish residence in Florida. "However," he said, "I shall be watching events within the industry quite closely and I will remain in contact with the many good friends I have made in the last 34 years."

Levine said that he hoped that Solomon's health would improve to the point where he "can rejoin our organization in the near future."

Castro Plans Takeover Of Country's Theatres

HAVANA—All privately owned theatres in Cuba are to be acquired by the Fidel Castro regime. Edith Garcia Buchaca, member of the National Cultural Council, announced that the administration will buy the theatres in order to offer better organization of film distribution as well as furthering cultural activities in the country.

There are approximately 530 theatres in Cuba, of which about 191 are in Havana. Boxoffice receipts at the Havana houses in 1960 totaled $8,000,000. Cuban theatres require about 500 features a year. Whereas, American features once occupied 80 per cent of the playing time, no new product from Hollywood has been shipped into the country since September 1960 when Castro-inspired restrictions forced U. S. film distributing companies to put a halt to Cuban exports.

AA Has Loss for Quarter; Officers, Board Renamed

LOS ANGELES—A company loss of $730,000 was revealed by Allied Artists president Steve Broidy for the first quarter ended September 30, in a report at the annual stockholders meeting.

The company showed a net loss, before a $45,000 federal income tax credit, of $775,000, compared to a net profit of $277,000, after a tax provision of $9,000 for the corresponding period a year ago, Broidy disclosed. Gross income for the quarter was $2,365,000, compared to $4,224,000 a year ago, he stated.

The company's transition from low budget films to more important pictures was given by Broidy as the reason for the loss, with particularly disappointing gross figures on four photoplays. However, Broidy declared that a substantial increase in the gross income of the company should result following the upcoming release of "The George Raft Story," "Billy Budd," "Hitler," "El Cid," "Confessions of an Opium Eater," "Reprieve" and "The Day of the Triffids."

At the meeting the following directors were re-elected for the coming year: S. Broidy, George D. Burrows, Sherrill Corwin, Roger Hurlock, W. Ray Johnston, Edward Morey, Paul Porzelt, Herman Rifkin and Norton V. Ritchey. The stockholders also approved the appointment of Price Waterhouse & Co., as independent auditors for the company for the ensuing year.

Following the stockholders meeting a meeting of the board of directors was held at which session all of the present officers were re-elected. The officers are: S. Broidy, president; George D. Burrows, executive vice-president; W. Ray Johnston, chairman of the board; Norton V. Ritchey, vice-president (foreign); Edward Morey, vice-president; Maurice Goldstein, vice-president; Sam Wolf, secretary; Jack M. Sattinger, assistant vice-president and assistant secretary; Earl Revoir, treasurer; G. N. Blatchford, controller and assistant treasurer; Charles P. Emma, assistant secretary; J. P. Friedhoff, assistant secretary, and Lamar Criss, assistant controller.

AB-PT to Pay Dividend In Stock and Cash

NEW YORK—The board of directors of American Broadcasting-Paramount Theatres has declared an extra dividend of two per cent common stock, in addition to the regular fourth quarterly cash dividend of 25 cents per share, on the outstanding common stock.

The cash dividend is payable December 15 to stockholders of record November 24 while the stock dividend is payable December 28 to common stockholders of record November 24. An extra dividend of two per cent common stock was also paid last year.

Crown Duo Saturation Set

HOLLYWOOD — Crown International Pictures' first double feature combination, "Devil's Hand" and "Bloodlust," has been set for a multiple-run opening in southern California January 10, according to N. P. "Red" Jacobs, president of Crown. Linda Christian and Robert Alda are starred in "Devil's Hand" while "Bloodlust" features Wilton Graff.

Audubon's French Flm

NEW YORK—Audubon Films has acquired the U.S. distribution rights to the French film "I Spit on Your Grave," according to Ava Leighton, national director of sales.

Indiana Allied Tables Action to Join TOA

INDIANAPOLIS—Action to join the Theatre Owners of America was tabled at the annual meeting of Allied Theatre Owners of Indiana at the Marott Hotel here Tuesday (14).

ATOI leaders Richard Lochry and Trueman T. Rembusch, who attended the TOA convention in New Orleans, made favorable reports, but the decision was postponed until ATOI can meet other obligations here. The secretary was instructed to write TOA, asking that the door to membership be kept open. Further action is not likely before spring.

Lochry was re-elected president. Other officers elected are Rex Carr, Indianapolis, treasurer; Arthur Clark, Bloomington, vice-president; Ann Craft, Indianapolis, secretary.

One resolution praised Columbia for 100 per cent cooperation in saturation booking of "Devil at 4 O'Clock" under ATOI's new Hoosier plan of statewide exhibition.

Another resolution opposed the use of objectionable themes, practice of exploiting them under guise of motion picture entertainment, profanity and poor taste. It also called for more family pictures.

COMPO Plan in Pittsburgh Scores on 'Back Street'

PITTSBURGH—In its first wave of 26 theatres in this area, Universal's "Back Street" under the Council of Motion Picture Organization's merchandising plan scored a complete success, according to Harry Hendel, coordinator of the plan. The second wave of 28 key cities has started and will be followed by playdates in 40 theatres.

Hendel said that in addition to sharing 50-50 in the increase in theatre advertising budgets, Universal gave additional support to the engagements. Two of Universal's exploiteers, Bernie Korban and George Bannan, provided additional newspaper advertising, special stills, 130,000 heralds and distributed 50,000 booklets, among other material.

In New York, Charles McCarthy, executive vice-president of COMPO, said that the success of the "Back Street" campaign had special significance since it would be another example to exhibitors and distributors who now were about to initiate the COMPO merchandising plan in the Cincinnati area. He cited it as another example of what this program could accomplish, pointing out that Pittsburgh was one of the most economically depressed areas in the country but that the COMPO plan had demonstrated its usefulness on eight pictures from various companies.

"Surely," he said, "a merchandising operation that increases boxoffice grosses and film rentals should receive the continuing vigorous and enthusiastic support of both distribution and exhibition."

M. P. Service Leases New Space

NEW YORK—Motion Picture Advertising Service Co. has leased office space at 630 Fifth Ave. in Rockefeller Center.

INDUSTRY INTERVIEW

Frank Capra Opposed to Pressure For Government Subsidy of Films

NEW YORK—Producer-director Frank Capra talked of many things when he met with the tradepress here Wednesday. Capra is on a tour of six cities in connection with his "Pocketful of Miracles" which United Artists is releasing.



Frank Capra

Capra commented on his opposition to government subsidy of films, his belief that pay television would have its place in the industry, the need for new methods of promotion and his belief that Americans should not make pictures abroad unless it was geographically necessary to the story.

The producer-director said the pressure by some groups for government subsidy was dangerous. He said he believed the film industry should be free from government influence; otherwise, it could lead to censorship of some kind. And, too, when the government has a financial interest, it can wield other types of influence. Capra compared subsidization of motion pictures to subsidization of a newspaper. If a newspaper had government financing, he said, the news would have the tendency to be slanted in favor of the administration and to be controlled. The same thing could happen if films were subsidized, he said.

As for pay television, Capra said that "historically," it eventually would become a reality and that it might be the answer to many problems. If people won't go out to a theatre, then the theatre must be brought to the people. He said that exhibitors should look into pay TV as a future investment and career, although he, himself, preferred to make pictures for the theatre.

Capra expressed the opinion that patrons should be "transported" to a theatre with the desire to see a particular picture. It is comparatively easy to please the customers after they are in the theatre, but, he said, methods must be created to drive them from their homes. Many of the present methods, he said, were obsolete and a "new bold move" to attract the patrons should be initiated. Capra said pictures today were better than they ever had been, but he admitted that exhibitors were being hurt because of the shortage of product.

Discussing overseas production, Capra said he believed it unnecessary to make pictures abroad because actually there was no saving in money. He said Hollywood had the finest technicians and craftsmen and that practically any type of picture could be made there. He conceded that when a foreign locale was essential to the story, foreign production might be acceptable.

Capra said he had not attended sneak previews of his own pictures in more than 20 years; his nervous system can't take it. He said that it all started when he attended a sneak of his "Lost Horizon" in 1937. The people laughed at the picture in the beginning and he couldn't understand why. With all the work he had put into the picture, both he and Columbia thought they had a great production. After studying the situation, he decided to junk the first two reels and to start off the main title and credits with reel three. That did it. The picture turned out to be a smash hit.

Ever since that time, Capra has been testing audience reaction with a tape recorder which is taken to the theatre by somebody else. From the playbacks, he can tell where and when the laughs come and how the audience is reacting to it. Based on these reactions, he often reedits the film. To show what he meant, Capra played tape recordings of sneak preview audiences of "Pocketful of Miracles" for the tradepress, pointing out where he had cut the film or expanded a scene.

Capra said he had brought the picture in $200,000 under budget and one week under schedule, due to the cooperative spirit of the cast and crew.

Capra said he had no picture in mind for his next effort.

Guilds May Join MPAA On Murrow Proposals

HOLLYWOOD—Top talent guilds in Hollywood may join with the Motion Picture Ass'n of America in establishing an organization to study proposals made last week by Edward Murrow to improve the U. S. image in motion pictures sent overseas. Murrow is director of the United States Information Administration.

At the request of Walter Mirisch, Screen Producers Guild head, a meeting of representatives of SPG, Writers Guild of America, Screen Actors Guild and Directors Guild of America was held with Eric Johnston, MPAA president, and Y. Frank Freeman, chairman of the Association of Motion Picture Producers, to discuss the proposed unit, which would work toward achieving cooperation and unity in the industry.

Mirisch emphasized that the talks were exploratory only at this initial huddle, but said that SPG had been in favor of such a move for some time and Murrow's industry dinner talk of November 5 had given "stimulation and impetus" to the idea.

Another session is planned for further discussion in the near future, said Mirisch, who will again set the time and place.

Attending the first meeting in addition to Mirisch, Johnston and Freeman, were Fred Zinnemann, SPG; Joseph Youngerman, DGA; Michael Franklin, WGA; John L. Dales, Chester Midgen, SAG; George Flaherty, IATSE.

To Discuss Ad Censorship With Publishers Ass'n

NEW YORK—A subcommittee of the advertising and publicity directors committee of the Motion Picture Ass'n of America will meet this week with Sanford Smith and other executives of the American Newspaper Publishers Ass'n to discuss the current problem of advertising censorship.

Several newspapers around the country have refused theatre ads on the premise that they were too sensational but, in some instances, the situation has been resolved following conferences with the publishers. On the other hand, at least two papers have remained adamant in their stands.

The subcommittee is headed by Martin Davis, advertising-publicity director of Paramount Pictures. Serving with him are Charles Levy, advertising-publicity chief of Buena Vista and chairman of the MPAA committee, and Jonas Rosenfield jr., vice-president in charge of advertising and publicity for Columbia Pictures.

The group will meet with ANPA to see what can be done in regard to halting what has been termed as "pre-censorship of advertising." The contention is that every "merchant" has a right to offer his merchandise in the most suitable manner and the rejection of advertising copy of a theatre for a picture comes under the same category.

The subcommittee was appointed by Levy for the purpose of seeking a solution to the problem before it gets out of hand.

U-I Signs Seven Field Men For 'Flower Drum Song'

NEW YORK — Universal-International has assigned seven special field publicity and exploitation representatives to cover 47 cities on the advance promotion of "Flower Drum Song," which is scheduled to open coast-to-coast starting December 22, according to Herman Kass, executive in charge of national exploitation. "Flower Drum Song" had its world premiere at the Radio City Music Hall November 9.

The field representatives will visit amusement and Sunday editors of newspapers in each of the cities, as well as promotion directors of department stores and supermarkets, disc jockeys of local radio stations and representatives of civic organizations to develop special publicity and promotion on "Flower Drum Song."

The seven representatives include Ben Katz, Universal's midwest advertising and publicity representative; Maurice "Bucky" Harris, Duke Hickey, Amike Vogel, George Bannon, David Polland and Bernie Korban. The cities to be covered are Boston, Providence, New Haven, Hartford, Albany, Syracuse, Rochester, Buffalo, San Francisco, Seattle, Portland, Salt Lake City, Denver, Cleveland, Cincinnati, Columbus, Dayton, Toledo, Indianapolis, Detroit, Pittsburgh, Dallas, Fort Worth, Houston, San Antonio, Austin, El Paso, New Orleans, Oklahoma City, Tulsa, Charlotte, Atlanta, Memphis, St. Louis, Des Moines, Omaha, Jacksonville, Miami, Chicago, Milwaukee, Minneapolis, St. Paul, Washington, Baltimore, Philadelphia, Norfolk and Richmond.

Contest for Theatre Design Proposed

NEW YORK—A contest among architects of the U. S. for development of new designs for a Theatre of Tomorrow to be erected as an all-industry project at the New York World's Fair of 1964 was proposed at a meeting of motion picture trade organizations here last week.

The World's Fair Committee of the Motion Picture Ass'n of America received the proposal very favorably. The committee, whose members are Herbert Golden, John O'Connor and Paul Lazarus jr., with Taylor Mills, MPA information director, decided to explore the proposal further and to attempt to get it under way. Emanuel Frisch, president of the American Congress of Exhibitors, and Merlin Lewis, executive secretary of ACE, and Larry Davee and Frank Cahill of the Theatre Equipment & Supply Manufacturers Ass'n also were pleased with the proposal.

The American Institute of Architects, which would conduct the contest, will participate in the plan. It was pointed out at the meeting that new theatre designs would be useful whether or not the industry actually participates in the World's Fair. No formal decision on that has been made yet.

The all-industry group will discuss programs for the theatre with Hollywood organizations, if the idea materializes.

MGM '61 Dividend Rate Is Hiked 25% for Year

NEW YORK — Metro-Goldwyn-Mayer stockholders will receive a quarterly dividend of 50 cents per share, instead of the usual 40 cents, on January 15 thereby boosting the rate to $2 per year, an increase of 25 per cent over the previous $1.60 rate.

Joseph R. Vogel, president, pointed out that this was a second increase in MGM dividend payments in 16 months. The dividend was raised from $1.20 to $1.60 per year in September 1960, with the first payment at that new rate in October of last year.

The board of directors declared the dividend at a meeting in the Culver City studios following two days of looking at new product and making a general survey of studio operations, including television production activities.

Handling British Films

NEW YORK—Victoria Films has been organized as a subsidiary of Times Film to distribute English films in the U. S. The company's first release is "Wild for Kicks," starring David Farrar, Noelle Adam and Christopher Lee, which has set a new record in its first run engagement at the World Theatre, New York.

Exhibitors Lead Fight To Save VHF Channel

ROCKFORD, ILL. — A voluntary campaign by theatre owners in more than 15 communities in the Illinois-Wisconsin area served by station WREX-TV is playing a big role in the station's efforts to avoid a Federal Communications Commission proposal to move the station from VHF channel 13 to a UHF operation.

Theatremen in the area have made wide use of the station's facilities to merchandise their screen product over the years. When Mike Pullen, president of United Theatre Owners of Illinois and operator of the Hub Theatre in Rochelle, Ill., heard of the FCC proposal, he offered his theatre screen and other facilities to Joe Baisch, vice-president and general manager of WREX-TV to inform the public of the pending action. Other exhibitors immediately joined with him.

The theatremen made their own trailers, set up display lobbies and took to the streets to buttonhole businessmen to tell them about the FCC move. They circulated petitions and obtained thousands of signatures from individuals opposing the Commission's intermixture proposal, which, it was contended, would result in the loss of valuable news, weather, agricultural and entertainment features. For exhibitors, too, it would mean a severe limitation on the area covered by the Rockford station.

In recent years, WREX-TV has been instrumental in producing many standing-room-only audiences on saturation playdates in the area, and has participated in innumerable tiein contests and promotions.

Pay Television Franchise Rejected by Galveston

NEW YORK—The city council of Galveston, Tex., has refused to grant a municipal franchise for a cable pay television system in that city, according to Philip F. Harling, chairman of the Joint Committee Against Pay TV.

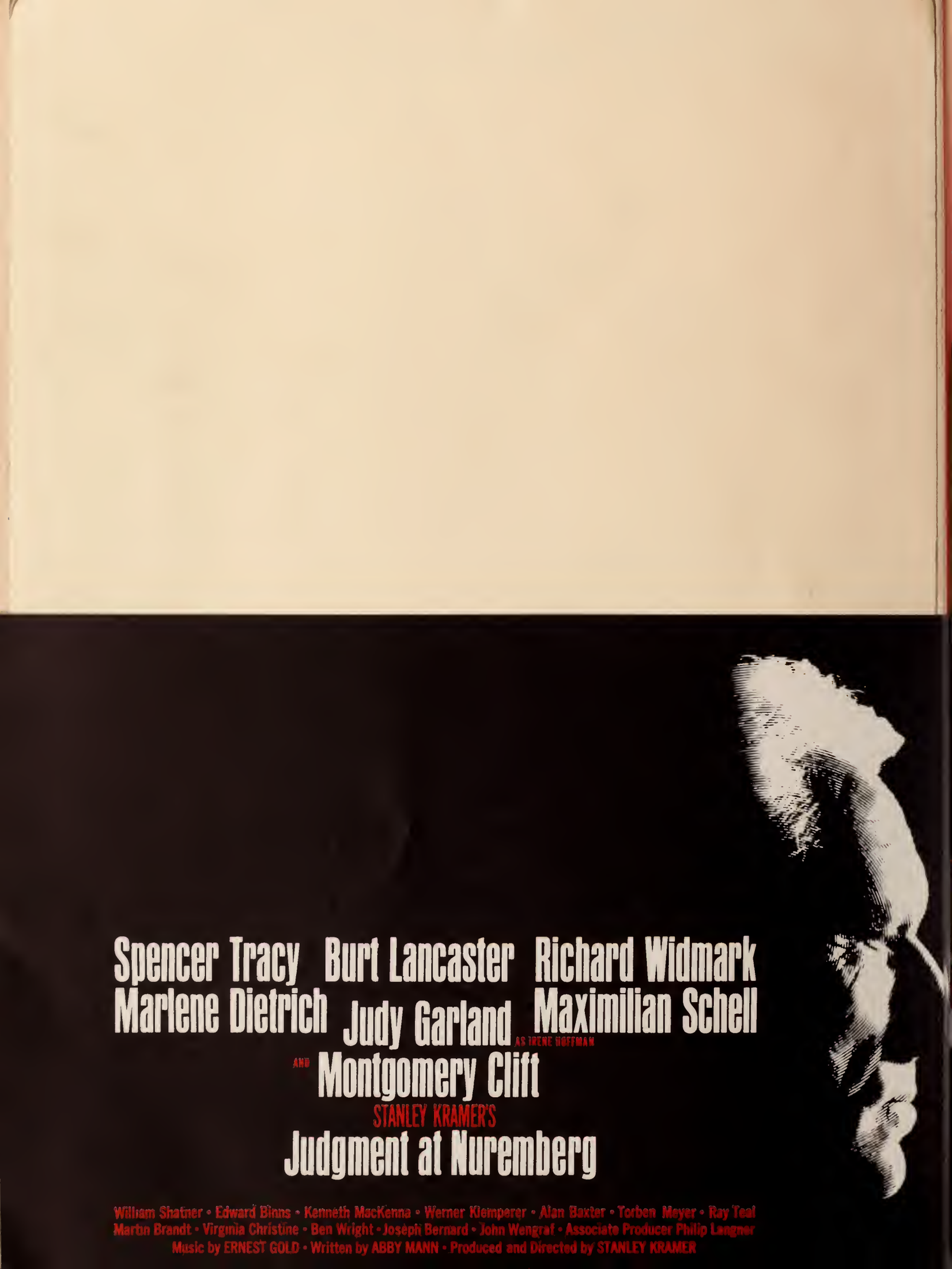
Harling disclosed here Wednesday (15) that after Texas exhibitors had conducted a brief but effective campaign and the Galveston solons had refused a franchise, a group known as Phonoscope abandoned the project. He said that Galveston officials had offered a short term permit to Phonoscope which refused it because it would be revocable. The council had refused the franchise on the grounds that the pay TV operation was not a public utility and therefore did not have the authority to enfranchise it.

Harling said the legal attack by Galveston showmen indicated that exhibitors, properly prepared, with knowledge of legal ramifications, could now effectively combat pay TV at the local level.

The Phonoscope group said it could not operate under a license because it was a "transient and temporary thing and revocable" and offered to accept a ten-year instead of a 50-year franchise. The council refused to grant it.

The city attorney said that Phonoscope was not a public utility and that the Texas legislature had not recognized any closed circuit television operation as a public utility, nor had the courts of the state.

Once in a generation...a motion picture explodes into greatness!


Spencer Tracy Burt Lancaster Richard Widmark
Marlene Dietrich Judy Garland AS IRENE HOFFMAN Maximilian Schell
AND Montgomery Clift
STANLEY KRAMER'S
Judgment at Nuremberg
William Shatner • Edward Binns • Kenneth MacKenna • Werner Klemperer • Alan Baxter • Torben Meyer • Ray Teal
Martin Brandt • Virginia Christine • Ben Wright • Joseph Bernard • John Wengraf • Associate Producer Philip Langner
Music by ERNEST GOLD • Written by ABBY MANN • Produced and Directed by STANLEY KRAMER



an historic screen event!

WORLD PREMIERE

BERLIN / DECEMBER 14 / KONGRESS HALLE

The seven stars of **JUDGMENT AT NUREMBERG** have been assembled by producer Stanley Kramer to attend the World Premiere in the city that is now the focus of world attention. Glamour and news value have never before been achieved in terms of such dramatic showmanship.

Spencer Tracy, Burt Lancaster, Richard Widmark, Marlene Dietrich, Judy Garland, Maximilian Schell and Montgomery Clift — in person — will meet 300 top-accredited international newspapermen flown to Berlin from all over the world to flash-cable this excitement to every corner of the earth.

No other film entertainment has ever been powered by the selling-thrust of such spot-news, summit reporting. United Artists has set up this unprecedented coverage in order to assure immediate world-wide impact of **JUDGMENT AT NUREMBERG.**

ROAD SHOW ENGAGEMENTS FOR *1961*

NEW YORK CITY, PALACE THEATRE – DECEMBER 19th
MIAMI BEACH, LINCOLN THEATRE – DECEMBER 20th
LOS ANGELES, PANTAGES THEATRE – DECEMBER 21st

ROAD SHOW ENGAGEMENTS NOW SET FOR *1962*

BALTIMORE • BOSTON • CHICAGO • CINCINNATI • COLUMBUS
DETROIT • KANSAS CITY, MISSOURI • MILWAUKEE
MINNEAPOLIS • MONTREAL • PHILADELPHIA • PITTSBURGH
PORTLAND, OREGON • SALT LAKE CITY • SAN FRANCISCO
SEATTLE • TORONTO • WASHINGTON, D. C.

INTERNATIONAL ENGAGEMENTS FOR CHRISTMAS OF *1961*

AMSTERDAM • ANTWERP • ATHENS • BERLIN • BOGOTA
BOLOGNA • BRUSSELS • BUENOS AIRES • CARACAS
COLOGNE • COPENHAGEN • DUSSELDORF • FLORENCE • FRANKFURT
GENOA • HAMBURG • HELSINKI • HONG KONG • LIMA • LONDON
MANILA • MEXICO CITY • MILAN • MONTEVIDEO • NAPLES
PANAMA CITY • PARIS • ROME • SAN JUAN • SANTIAGO
STOCKHOLM • STUTTGART • TEL-AVIV • TURIN • VIENNA • ZURICH

POLICY

United Artists and the Stanley Kramer organization have constructed a marketing procedure to turn world attention on **JUDGMENT AT NUREMBERG.**

To derive maximum boxoffice returns for the exhibitor, producer and distributor, a pre-release program has been developed. The American and foreign engagements in December — all backed by total-penetration campaigns of quality, originality and scope — will start the deluxe showcasing of this electrifying entertainment. Additional engagements in specially selected cities throughout the world will follow early in 1962.

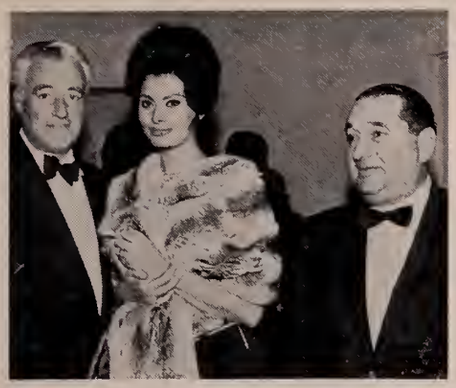
In **JUDGMENT AT NUREMBERG,** Producer Stanley Kramer has recreated one of the most dramatic events of our generation — with star values — with excitement — and with such greatness that United Artists proudly rises to the challenge of making this motion picture one of the most impressive presentations ever offered.



Arnold M. Picker
Executive Vice President
United Artists Corp.

Printed in U. S. A.

Hollywood Report



ATTEND GALA EVENT — Vittorio De Sica, left, Sophia Loren and Joseph E. Levine are seen at the Vogue Theatre premiere of "Two Women," which Levine is distributing in this country. Miss Loren, star of the film, producer Carlo Ponti and De Sica flew here from Rome to attend the star-studded premiere, followed by a lavish supper party.

Robert Rossen Plans Four Films During 1962-63

NEW YORK—Robert Rossen, producer-director of "The Hustler" for 20th Century-Fox release, plans to put four pictures before the cameras during the next 18 months, starting with an original story, "Cocoa Beach," which was inspired by the David Brinkley NBC telecast of October 11, 1961.

"Cocoa Beach," which will be put into production in March 1962, will be made under the aegis of Rossen Enterprises, Inc. Rossen will fly to Washington in mid-November for additional talks with Brinkley. He will announce plans for the three additional story properties for production during 1962-63 later in November. No distribution deals have been set.

Glenn Ford, Hope Lange Tour for 'Pocketful'

NEW YORK—Glenn Ford and Hope Lange, two of the stars of Frank Capra's "Pocketful of Miracles," will tour five key cities to promote the film, starting November 25-28 in New York. Ford and Miss Lange will then visit Cincinnati and Cleveland, November 29, and Detroit, December 1.

Frank Capra, producer-director of the United Artists release, is also on a ten-day tour of cities in the East and Midwest, starting Tuesday (14).

Blumenstock Quits Post

NEW YORK—Sid Blumenstock has resigned as vice-president in charge of the Charles Schlaifer Los Angeles office, effective December 30. Prior to joining the agency in October 1959, Blumenstock was vice-president of Embassy Pictures. He had previously held executive advertising posts with Warner Bros. Theatres, 20th Century-Fox and Paramount.

Ben Joel's Brother Dead

ATLANTA—Funeral services for Lyons Joel, brother of Ben Joel, chief booker for Loew's Theatres in New York, were held here Monday (13).

Embassy Plans Arty Films For Next Year's Lineup

Arty films will be next on the production program for Embassy Pictures, according to president Joseph Levine, who believes spectacle films on the order of "Hercules" and "Attila" have had it. The new approach will be attempted by Embassy upon completion of a projected five-picture program all to be lensed here next year, with the exception of "Capri," slated to roll in Rome in association with Martin Ransohoff.

Initial feature blueprinted is "The City That Lived," with Niven Busch and John Farrow writing the screenplay, followed by "What Ever Happened to Baby Jane," which Robert Aldrich is set to produce and direct. "The Carpetbaggers," based on Harold Robbins' novel, is the third film set, and fourth is Harriet Parsons' production of "I Married a Psychiatrist."

Embassy has set eight new releases and two reissues between now and next April, the latter duo being "Hercules" and "Attila." In November set to go out is "Roses for the Prosecutor"; December, "No Love for Johnnie"; January, "Il Bel Antonio" and "Prison"; February, "The Stranger"; March, "Music in the Dark," and April, "Boccaccio 70."

Mirisch Co. to Make Debut In Animated Film Field

With a coproduction arrangement just concluded between the Mirisch Co. and UPA, the independent filmmaking organization will make its debut in the animated motion picture field via "Gay Purr-ee," a $2,000,000 full-length animated film, featuring the voices of Judy Garland, Robert Goulet, Red Buttons and Hermione Gingold. Release is set through United Artists for Christmas 1962.

A musical story, set in Paris during the 1890s, "Gay Purr-ee" will feature eight songs written by Harold Arlen and E. Y. (Yip) Harburg. An unusual visual aspect of the film will be achieved through presenting various scenes as drawn in the artistic styles of the great painters of the Paris scene during the period, including Toulouse-Lautrec, Matisse, Modigliani, Van Gogh, Gauguin, Picasso and Utrillo.

'Manchurian Candidate' Set For Cameras in January

Coproducer and director John Frankenheimer has revealed that "The Manchurian Candidate" is slated to go before the cameras January 15 under his and George Axelrod's College Productions flag in association with Frank Sinatra's Essex Productions. Axelrod, who will produce with Frankenheimer, also penned the script from Richard Condon's novel. A $2,000,000 budget has been set for the film.

The feature will be shot in Hollywood, aside from a week of locations in Manhattan.

Frankenheimer recently completed "Birdman of Alcatraz" for United Artists and "All Fall Down" for MGM.

Negotiations are on for Ben Gazzara to star in "Natural Child," film version of Calder Willingham's tome, on a coproduction basis between the actor's company and Prometheus Productions, headed by producer-director Jack Garfein and his actress-wife Carroll Baker.

Garfein directed Gazzara in his initial film, "The Strange One," also adapted from a novel by Willingham, "End as a Man." The actor is currently toplining "Reprieve" for Allied Artists.

Sperling to Lens 'Fire Bird' In London and Leningrad

London and Leningrad will provide the backgrounds for Milton Sperling's projected biographical film of Nijinsky, currently titled "Fire Bird" after one of the ballet dancer's most famous routines.

Sperling announced that he had received a tentative okay to lens the photoplay in Leningrad while he attended the Moscow Film Festival last July. Complete approval to shoot in the Russian city is expected when satisfactory distribution rights can be worked out, the producer said. Concerning these rights, Sperling stated that the Russians can have them for free, any deal being useless due to impossibility of getting any money out of the country.

Negotiations also are on for the Kirov-Leningrad Ballet to appear in the picture.

Mort Sahl and Nancy Kwan Among Week's Castings

Here and there in Hollywood: Comedian Mort Sahl was cast by Jerry Wald in "The Bohemians" for 20th-Fox release . . . Nancy Kwan will star in her first non-Oriental role in "Moment of Happiness," to be filmed by Seven Arts next year in Italy . . . David Niven and Leslie Caron will co-star in an untitled film drama based on Francis Clifford's novel, "Act of Mercy," which Warner Bros. and Associated British Picture Corp. will jointly produce. Anthony Asquith will direct the John Mortimer script, slated to roll November 27 . . . Don Taylor resumes his acting career with a co-starring role with Richard Basehart in "The Brutal Land," for Capricorn Productions . . . AIP has inked young star Maggie Pierce for a top role in "Tales of Terror" . . . Orry Kelly has been signed by Warners to create the costumes for Natalie Wood and Rosalind Russell for "Gypsy" . . . Rod Lauren will essay the top role in "Eros," to be filmed by NYCOY Productions in January . . . Christine Kaufmann, who recently played the femme lead in "Town Without Pity," has been signed by Harold Hecht to play opposite Yul Brynner and Tony Curtis in United Artists' "Taras Bulba" . . . George Sidney will direct "Bye, Bye Birdie," which Fred Kohlmar will produce for Columbia . . . Veteran dance director Busby Berkeley returns to MGM after an absence of several years for a special assignment on "Billy Rose's Jumbo" . . . Ron Randell, who costars as Lucius, the Centurion, in MGM's "King of Kings," will star in "Chain of Fear," a war survival drama for his own company.

"FLOWER DRUM SONG" HITS

"FLOWER DRUM SONG" has everything...Loaded with laughs and delightfully funny. —*Daily Mirror*

"FLOWER DRUM SONG" Enchanting musical romance...Rates as outstanding box office entertainment...It has charm, delicacy and beauty...It is a sure box office winner. —*Film Daily*

"FLOWER DRUM SONG" A top colorful, tuneful musical. "Flower Drum Song" takes its place firmly in this year's bumper crop of top attractions. The Ross Hunter production will be one of U.I.'s biggest successes. —*Hollywood Reporter*



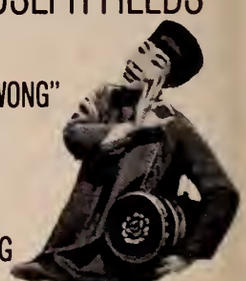


A ROSS HUNTER PRODUCTION IN ASSOCIATION WITH JOSEPH FIELDS

STARRING NANCY KWAN star of "SUZIE WONG"

JAMES SHIGETA

JUANITA HALL · JACK SOO · BENSON FONG



Music by RICHARD RODGERS Lyrics by OSCAR HAMMERSTEIN, 2nd Directed by HENRY KOSTER · Screenplay by JOSEPH FIELDS

THE BOXOFFICE JACKPOT.

—*New York Post*

"FLOWER DRUM SONG" **It's quite a show.**

—*New York Times*

"FLOWER DRUM SONG" **A sumptuous spectacle... A brightly colored extravaganza... It's lush and there's plenty to look at..."Flower Drum Song" is the prettiest musical we have had all year.**

—*World Telegram*

"FLOWER DRUM SONG" **Laugh with joy...A big elaborate spectacle, lush and lovely.** —*Daily News*

"FLOWER DRUM SONG" **The box office potential is unlimited.** —*Motion Picture Daily*

PRESS-TIME FLASH

"FLOWER DRUM SONG" BREAKS ALL-TIME UNIVERSAL RECORD AT RADIO CITY MUSIC HALL—N.Y.

RODGERS & HAMMERSTEIN'S

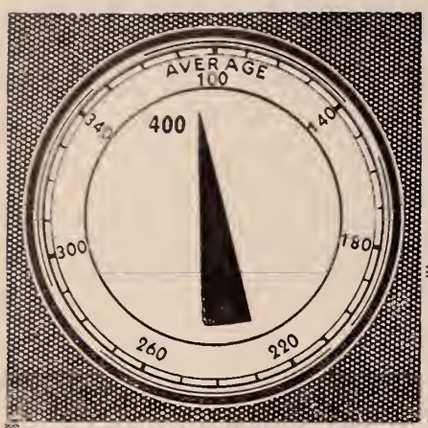
"FLOWER DRUM SONG"

IN COLOR · LENSES BY PANAVISION®

and MIYOSHI UMEKI



Produced by ROSS HUNTER Music Supervised and Conducted by ALFRED NEWMAN · Based on the novel by C. Y. LEE · From the Broadway Success · A Universal-International Picture



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Back Street (U-I)	160	300		225	100	110	125	190	150	250	190	210	140	120		160	125	125	125	85	**161**
Behind the Great Wall (Cont'l)	120			165	75						350					175		115	125		**161**
Breakfast at Tiffany's (Para)	140	600	150	225	260	150	180	145		400	350	200	175	200	90	190		115	200	150	**218**
Bridge, The (AA)					100		150		110				150			200					**142**
Bridge to the Sun (MGM)	100	300	80	200	80	85	85	90	125	150	110	100	65	90	100	125		120	350		**131**
Carry On, Constable (Governor)				170	120	105	200			310		165	240	100							**175**
Devil at 4 O'Clock, The (Col)	130	250	250	200	225	210	160	150	150	180	205	100	150		120	175			200	200	**180**
Explosive Generation, The (UA)					115		150	100		120	65			90			160				**114**
Greyfriars Bobby (BV)	120	200	130	150			275	125	135	235	70	100		110			160	120	90	95	**141**
Hustler, The (20th-Fox)	170	275	130	185	130	200	100	275	175	180	125	150	150	120	110	195	120	150	130	100	**159**
Loss of Innocence (Col)				170	70		90							150					75		**111**
Mr. Sardonicus (Col)		225				65		105	110	135											**128**
Pirates of Tortuga (20th-Fox)						75					70				85		100	100		100	**88**
Pit and the Pendulum, The (AIP)		200	150	225	200		190	145	175	200	135	160	250	400	90	150	250		200		**195**
Question 7 (de Rochemont)	150				90			105		215	155		200	150		175	140	115		100	**145**
Rocco and His Brothers (Astor)		300			100	90		80			220				130	180					**157**
Sat. Night & Sun. Morning (Cont'l)	140	260	200	155	200	120		120	110		220	225	300	225	160	200			300	80	**180**
Seven Women From Hell (20th-Fox)	140	130	135		110	75					70	150		90	85		100	110	90	125	**108**
Spartacus (U-I)	175	200		255	185	150	300	175	175	300	350	400	300	400	130	195	550	150	400		**266**
Splendor in the Grass (WB)	175	250	185	200	150	300	180	110	200	325	265	100	175	225	100	195	130	135	175	100	**184**
Steel Claw, The (WB)					100			100		100	90				95			100	100	70	**94**
Stop Me Before I Kill (Col)	95			100			70	90	100											90	**91**
Sword of Sherwood Forest (Col)				100			100	100		100	100		80		80			100			**95**
Tammy Tell Me True (U-I)	140	175	100	250		90	125			300	95	200	150	110	110	170	120	165	100	175	**151**
Teenage Millionaire (UA)								100		120	65		100	90							**95**
Terror of the Tongs, The (Col)				125			100	100					150		100			100	100		**111**
Thief of Baghdad (MGM)	125	200	95		85	100	100	75	150	130		100	275		90		85	125	140		**125**
Thunder of Drums, A (MGM)	100	125		175		100	125	100	110	100		100		120		125	90	120	150	75	**114**
Town Without Pity (UA)				175			140		125				100	90		175		135			**134**
Trouble in the Sky (U-I)				100			100				100		90		100						**98**
Trunk, The (Col)					100		100	100	90		65						85			100	**91**
Truth, The (Kingsley)	175	300		175	85	300	230	125	135		250	200		175		190					**195**
Twenty Plus Two (AA)		125	95			90		110						100			120				**107**
Two Loves (MGM)	125	115	90	150	90	125	80	100	110	110	50	100	85	190	80	140			100		**108**
Two Women (Embassy)	150	225	105	165	150	500	150			150		100		200	125	195	105				**178**
Two-Way Stretch (Show Corp)	130	175		175	125		175		115		65		135	125		200					**136**
Underworld, U.S.A. (Col)	125			120			100	115		100	100				85					110	**107**
Warrior Empress, The (Col)		125	80				100	100	90						80				100	75	**94**
World by Night (WB)			100		100		130			100	95	150	200	125	100				100		**120**
Young Doctors, The (UA)	140	275	100	125	130	100	150	110	125	180	255	100		110	110	165	130	125	200	120	**145**
Young One, The (Valiant-Vitalite)				100	85	90					70					135					**96**
Young Savages, The (UA)	120	225	100	200	85	200	150	140	100	215	135	125	100	90	90	190			100	80	**136**

TOP HITS — OF — THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. West Side Story (UA)
   Boston 400
2. Truth, The (Kingsley)
   Boston 300
3. Greyfriars Bobby (BV)
   Kansas City.....235
4. Bachelor in Paradise (MGM)
   Chicago 225
5. Mr. Sardonicus (Col)
   Boston 225
6. Question 7 (de Rochemont)
   Kansas City.....215

Milwaukee Rejoices At Business Upturn

MILWAUKEE—"Search for Paradise" was heading into its fourth week at the Palace Theatre, still showing big grosses. Surprise of the week was the public's hearty response to "One Plus One" at the neighborhood Tower Theatre. One of the local papers refused to print the proffered ads for the film, although the other paper did accept them. Business was good throughout the week on all fronts, with the teachers convention to help things along.

(Average Is 100)

Downer—**The Bridge** (AA), 2nd wk. 130
Palace—**Search for Poradise** (Cinerama), 4th wk. 250
Riverside—**Greyfriors Bobby** (BV); **Tomboy and the Champ** (U-I) 175
Strand—**Never on Sunday** (Lopert), return run .. 200
Times—**Dentist in the Chair** (Ajay-SR) 200
Tower—**One Plus One** (Selected) 250
Towne—**Breakfast ot Tiffony's** (Para), 2nd wk. 200
Warner—**The Devil at 4 O'Clock** (Col), 2nd wk. 175
Wisconsin—**Armored Command** (AA); **Twenty Plus Two** (AA) 200

'4 O'Clock' Is Excellent In Minneapolis Mann

MINNEAPOLIS — "The Devil at 4 O'Clock," a new offering at the Mann Theatre, and "1984" at the Gopher, a reissue of the film originally released in July, 1956, did the top business last week, both scoring 200 per cent. "Breakfast at Tiffany's," in its third week at the World Theatre, rated 150 per cent. Most other product was near the average mark.

Academy—**King of Kings** (MGM) 120
Avalon—**Erotica** (Pad-Ram); **The French Line** (IFD), reissue, 7th wk. 125
Century—**South Seas Adventure** (Cineramo) 90
Gopher—**1984** (Col), reissue 200
Lyric—**Mr. Sardonicus** (Col) 120
Monn—**The Devil at 4 O'Clock** (Col) 200
Orpheum—**Splendor in the Gross** (WB), 5th wk... 90
St. Louis Park—**Loss of Innocence** (Col), 2nd wk. 90
State—**Bock Street** (U-I), 2nd wk. 90
Suburban World—**A Weekend With Lulu** (Col) ..100
Westgate—**Don Quixote** (MGM) 125
World—**Breakfast at Tiffony's** (Para), 3rd wk. ..150

'Tiffany's' and 'Devil' Earn Another Week in Omaha

OMAHA—Don Shane, Tri-States city manager, announced holdovers at both the Omaha and Orpheum after good opening weeks on "Breakfast at Tiffany's," at the Omaha and "The Devil at 4 O'Clock" at the Orpheum. All first runs were above average and the Admiral led the pack with a couple of spook shows. "South Seas Adventure" was well above average in its 16th week at the Cooper.

Admiral—**Curse of the Werewolf** (U-I); **Shadow of the Cat** (U-I) 150
Cooper—**South Seas Adventure** (Cineramo), 16th wk. 130
Dundee—**Question 7** (de Rochemont), 6th wk. ..115
Omaha—**Breakfast ot Tiffany's** (Para) 130
Orpheum—**The Devil at 4 O'Clock** (Col) 140
State—**Bridge to the Sun** (MGM) 105

Philip Yordan produces and Steve Sekely directs AA's "Day of the Triffids."

Lee ARTOE DeLUXE RECTIFIER BULBS



15 AMPERE
GUARANTEE: 1200 hours
$2.99 EACH

SOLD ONLY DIRECT FROM CHICAGO
Lee ARTOE
ElectroCarbons
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ANOTHER FOR ED—Ed Linder, manager of the Gopher Theatre in Minneapolis, who has received many exploitation honors, added another one recently when the U. S. Coast Guard presented him a Certificate of Achievement for "notable services rendered on behalf of the Coast Guard in promoting greater knowledge of the service and its activities." Signed by Rear Adm. O. C. Rohnke, commander of the 2nd Coast Guard district, St. Louis, the plaque was presented to Linder for his tieins with such pictures as "Sink the Bismarck" and placing trailers throughout Minnesota to spark recruitment. The nautical theme even extended to signal flags and other pennants on the Gopher marquee, naval and coast guard equipment displays in the lobby and Coast Guard personnel present on advisory duty. In the illustration above, the award is being made to Linder and his wife Bunny by Gerald Nichols, QMC, USCG, of the Minneapolis recruiting station, and Lyle G. Steach, HMI, USCG, with the unit's public information branch.

LD Official Says Morals Cannot Be Legislated

MILWAUKEE — Father Raymond A. Parr, archdiocesan director of the Legion of Decency, speaking November 4 at the fourth annual convention of the Milwaukee archdiocesan Council of Catholic Men at St. Robert Church, said: "A movie that violates morality, violates art." He attacked the opinion that a motion picture can be morally bad but artistically good.

"If a movie portrays good as evil, evil as good, or both good and evil as indifferent, it cannot be artistic because it is unreasonable," he said. "It is the function of the artists to represent reality. Alleged artistic but pornographic films from France and Italy are not shown in those countries, but are produced for the American sucker."

He said it was impractical to attempt to legislate in the area of public morals, because it involved a frame of mind or a disposition, such as prejudice.

"There has been an effort by some to legislate against books and movies, but they can't even agree on a definition of obscenity. We must show resistance to bad books and movies on the retail level. If the public didn't make itself felt, Ford would still be producing model T's," he added.

Four NT Managers Get Showmanship Citation

LOS ANGELES—Four National Theatres theatre managers have been named Showmen of the Year—the circuit's top award—for the 1960-61 fiscal year. The word came from Robert W. Selig, vice-president in charge of theatre operations, who said these showmen will receive trophies and checks: Ray Pankow, Fox, San Bernardino; Bob Apple, Fox, San Francisco; John Tella, Montana at Butte, and J. O. "Speed" Martin, Fox, Salina, Kas.

Minneapolis Variety Selects New Crew

MINNEAPOLIS—New crew members of the Variety Club were chosen by the membership at the election meeting at the Pick-Nicolett Hotel Monday night (13). They are Ralph Green, Don Palmquist, Gil Nathanson, Eddie Schwartz, Don Swartz, Martin Lebedoff, Byron Shapiro, Irv Braverman and Bob Karatz, all of Minneapolis, and Clem Jaunich, Delano. Tom Burke, present chief barker of the club, also becomes a crew member. The crew will choose the new officers at a meeting Monday noon (20) in the Pick-Nicollet clubrooms.

Rock Hudson, Doris Day and Tony Randall are together again in U-I's "Lover Come Back."



OMAHA

George Gaughan, publicity chief for the Cooper Foundation Theatres with headquarters in Lincoln, was in Omaha over the weekend to work with Jack Klingel, city manager for Cooper, on the changes at the Cooper and Dundee theatres which took effect during the week. The Cooper is closing out "South Seas Adventures" after a high-grossing 18-week run. Judging by the success of "Seven Wonders of the World" at the new Cooper in Denver, Klingel said the Omaha Cooper, which will play the same picture, should pack them in here. The Dundee changed from "Question 7," which had done plus business for nearly two months, to "The King and I."

Leo Young, city manager for the Center Drive-In Theatres Corp., sent an IBM electric typewriter to Herman Gould, a partner in the circuit who is getting along well at the Will Rogers Memorial Hospital at Lake Saranac, N. Y. . . . Art Johnson of the Dakota Theatre at Yankton, is back from the Mayo clinic at Rochester where he underwent a facial nerve operation . . . Ken Moore, exhibitor at Logan, Dunlap and Woodbine, Iowa, was reported to be doing well after a recent illness.

Jim Harriman, who operates the Palace Theatre at Alton, Iowa, has announced plans to get married January 13. His father Carl is a veteran Alton exhibitor . . . Carl White and wife of Quality Theatre Supply returned from Maryland, where they attended the funeral of their son John, a doctor.

Henry Saggau, longtime exhibitor at Denison, went to Park Rapids, Minn., on a hunting trip. Many industry men have reported good success in the field as the pheasant season gets rolling in Nebraska. The birds as usual are plentiful in South Dakota . . . John Dugan, United Artists city manager, held a special showing for "Pocketful of Miracles" at the Admiral Theatre . . . Bob Hirz, Warner city manager, arranged a screening for "A Majority of One" at the Military Theatre.

Dorothy Weaver, assistant cashier at 20th-Fox exchange, was presented a merit award for her work in the United Community Chest campaign . . . Frank Larson, 20th-Fox branch manager, was in Chicago for a regional sales meeting . . . May Witthauer, Larson's secretary at 20th-Fox, was taking a vacation . . . Glenn Slipper of the National Theatre Supply at Kansas City was in Omaha, working with Paul Fine of the Omaha office.

Richard Max of the Max Theatre at Sibley, Iowa, has been busy with the corn harvest on his two farms. He put up two cribs for additional storage facilities . . . Arnold Johnson, exhibitor at Onawa, reported his wife was doing satisfactorily after her operation but "progress is slow."

Exhibitors on the Row included Nebraskans Phil, Jack and George March of Wayne and Vermillion; Russell Brehm, Lincoln; Sid Metcalf, Nebraska City; Howard Burrus, Crete; Oscar Johnson, Falls City, and Iowans Frank Good, Red Oak; S. J. Backer, Harlan; Byron Hopkins, Glenwood and Villisca, and Don Smith of the Pioneer circuit at Minneapolis.



DES MOINES

Dick McCauley, manager of the Carlisle Theatre at Carlisle, has announced a new family plan price policy. Under this new setup, an entire family will be admitted for $1. To qualify, it is necessary for at least one parent to accompany the children of the immediate family. Regular admission prices at the theatre are 25 cents for children under 12 and 50c for everyone over 12.

The theatre at Newell is being renovated by that community's Chamber of Commerce. Seats will be replaced, the theatre interior will be redecorated and much of the equipment will be repaired or replaced . . . N. J. Yiannias of the Dubuque Associated Theatres attended the recent showing in Chicago for midwest exhibitors of "Flower Drum Song" and "Lover Come Back."

The Strand Theatre at Ackley will close for a nine-week period beginning December 3, with plans to reopen February 4 . . . Thieves broke into two vending machines and stole a third one at the Carter Lake Drive-In . . . The Swan Theatre at Mediapolis has been sold and the new owners plan to convert it into a bowling alley.

"Santa Claus," San Francisco Film Festival award winner, has been receiving good advance press notices in Iowa cities where it is showing . . . Charles Iles, partner in the Iowa Film Delivery, was elected to his third term on the Des Moines city council in the November 7 elections . . . The West Bend, Iowa, theatre has dropped its Friday and Monday night shows and is operating on a Saturday-Sunday night schedule.

Managers Can Still Smile; Si Seadler Has the Proof

FORT MADISON, IOWA — Local theatremen can still smile and Si Seadler, Metro-Goldwyn-Mayer's eastern advertising manager, has a snapshot to prove it. At least he has picture proof of one smiling theatre manager and claims he could have had a second had it not been too dark to take another snapshot.

While visiting his son, Steve, who lives here, Si took the opportunity to look in on the local theatre situation and found it good. His snapshot is of Kensil D. Elkins, who manages the State Theatre for Dubinsky Bros. of Lincoln, Neb. Elkins has been in exhibition 30 years and is still smiling. The snapshot Si made and prizes proves it.

Down the block from the State, Si visited with H. L. Golladay, manager of the attractive Fox Theatre, a unit in the Fox West Coast circuit. Si reports he also was smiling about current business.

Balcony Renovation Costs $5,000 at Fulton Theatre

FULTON, MO.—Approximately $5,000 has been spent on balcony renovation at the Fulton Theatre this fall by Mr. and Mrs. W. Monroe Glenn, owners and operators of the situation.

"We have a new floor, new floor covering, new seats, new lighting and fresh paint," Mrs. Glenn told BOXOFFICE. "We left out every other row of seats and our patrons really enjoy the comfort and spaciousness of the area."

Tent 16 to Vote on 20th

OMAHA—Variety Tent 16 held a meeting at the Hill Hotel last week after a period of inactivity and planned to reorganize and get rolling again. Another session is scheduled at the Hill Hotel November 20 to elect the crew.

Please send me BOXOFFICE

☐ 2 years for $5 ☐ 1 year for $3 ☐ 3 years for $7
☐ Remittance Enclosed ☐ Send Invoice

THEATRE.....
STREET ADDRESS.....
TOWN..... ZONE..... STATE.....
NAME..... POSITION.....

BOXOFFICE THE NATIONAL FILM WEEKLY 52 issues a year
825 Van Brunt Blvd., Kansas City 24, Mo.

Century PLAN FOR BETTER BUSINESS

By Better Business we mean:

* *Better projection and sound therefore increased patronage*
* *Less equipment trouble and lower maintenance*

It may be costing you more to maintain your present equipment than to own a modern installation. Many exhibitors know that recent technologic advances have been so great as to make their present projection and sound equipment completely obsolete — and this does effect theatre attendance.

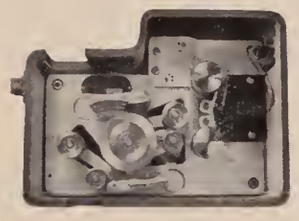
For better business your audience wants and deserves the best.

Your Century theatre supply dealer is prepared to advise you on modernizing your theatre — the latest improvements come to you from Century.



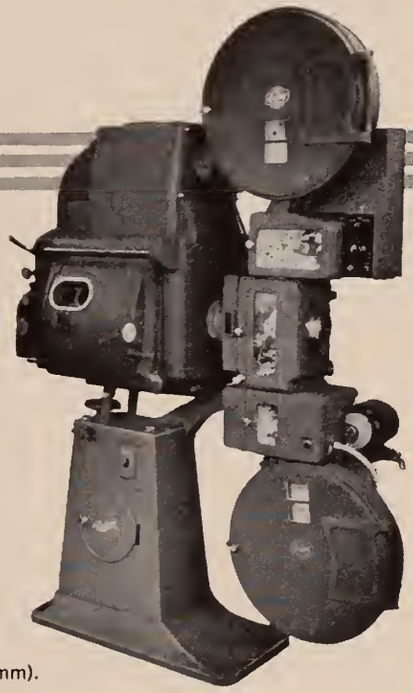
1. CENTURY ALL-TRANSISTOR SOUND SYSTEM

A "miracle of modern science." A complete theatre sound system in a 17" cabinet. No tubes, transformers, relays, complex switches. All switching is electronic.



2. PENTHOUSE REPRODUCER.

Century-Ampex 4-channel magnetic. Century reproducer with exclusive Ampex magnetic cluster. (Clusters available for replacement on all reproducers.)



3. CENTURY 70 MM 35 PROJECTOR (or standard 35 mm).

The only American made projector for 70mm and 35mm films.

See your Century dealer or write . . .

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Des Moines Theatre Supply Co.
1121 High St.
Des Moines 9, Iowa

Minneapolis Theatre Supply Co.
75 Glenwood Ave.
Minneapolis 2, Minnesota

MINNEAPOLIS

A good example of a small-town exhibitor with abounding faith in the future of the industry is Claude Porterville, who reopened the Finley Theatre at Finley, N. D., last month after giving the house a good cleaning. The first five days Porterville was open he did such good business that he decided to close the house and really fix it up. He built a new floor, repainted and redecorated the interior, and installed a new sound system and new projection equipment. The equipment was obtained from Minneapolis Theatre Supply. Porterville reopened the refurbished theatre November 5.

The theatre-TV doubleheader heavyweight boxing program of December 4 will be shown at Convention Center in suburban Bloomington, which has heretofore been concentrating on National Bowling League play. The deal was arranged by promoter Tommy Anderson. The twin match combines the heavyweight title defense of Floyd Patterson and the match between his No. 1 challenger, Sonny Liston, and Al Westphal of Germany. Patterson meets Tom McNeeley in Toronto; the Liston fight is in Philadelphia. Convention Center has about 4,000 seats with tickets to be priced at $6, $5 and $4.

Outstate exhibitors on the Row were Al Smith, Winona; Walter Dillard, Maddock, N. D.; Charles Fiala, Paynesville, and Ken Brandhagen, New Rockford, N. D. . . . Some theatres in the territory have gone from two changes to one change a week . . . Bill Rodman closed his Eagle at Eagle Bend and his Rex at Henning . . . H. Petsinger reopened the Leeds Theatre at Leeds, N. D., November 10.

Arno Tremann of Minneapolis sold his Mabel Theatre at Mabel and the Gem at Harmony to a businessman in Harmony, Robert E. Johnson. Johnson currently is operating the Mabel and is rebuilding, redecorating and re-equipping the Gem. The building which houses the Gem had been converted to a bowling alley and is now being reconverted to a theatre . . . Sim Heller, operator of the theatres at Grand Rapids and Milaca, and his wife attended a meeting at Kiamesha Lake, N. Y., and spent several days in New York City . . . Jack Bradley, operator of Independent Film Service, attended the Minnesota-Iowa football game in Iowa City.

Exchanges closed Friday (10) in observance of Veterans Day, but most of the circuit offices were open including Minnesota Amusement Co. . . . Ben Katz, Universal exploiteer from Chicago, was in town working on "Flower Drum Song," which opens at the Mann Theatre December 22 . . . Back from Beverly Hills were Don Smith, general manager of Pioneer Theatres, and his wife where they visited Dan Field, brother of Harold Field, Pioneer president, and Herman, a cousin. Field, who formerly lived in Clarinda, Iowa, is a stockholder in the circuit.



LINCOLN

Patron response to special Saturday and Sunday matinees at the Varsity Theatre indicate fathers, mothers and kiddies are already beginning to think about Christmas. City Manager Walt Jancke said crowds were very good both afternoons the 93-minute special film, "Santa Claus," was shown. "Everybody in the family came —moms, dads and the boys and girls," he reported. Shorts lengthened the show to an hour and 40 minutes. The price was special, too: 50 cents a person, for "every person is a child to see 'Santa Claus.'" The Varsity's regular feature that weekend was a hit, too, Jancke reports. It was "Splendor in the Grass," succeeded on the 8th by "The Devil at 4 O'Clock."

Ike Hoig, veteran theatreman, had another new experience recently in his current post as Pershing Auditorium manager. His place was filled with animals and all the trappings and people that make a circus—Ringling Bros. Barnum & Bailey. It played a three-day indoor stand.

Earl Closson, afternoon doorman at the Varsity Theatre, took a week's vacation to work. He and Mrs. Closson moved into a new home . . . Bert Cheever, State Theatre manager, has been elected a member of the board of the Lancaster Ass'n for Retarded Children. The State just finished a well-received three-week run of "Greyfriars Bobby." Crowds were good, but not up to other Disney offerings, reported Cheever.

Dan Flanagan, 84th and Outdoor manager, was at Brown's Hospital in Nebraska City. Subbing for Dan at the drive-in, still operating nightly, was owner Russell Brehm of Lincoln . . . Lincoln's Starview Drive-In still was open nightly, with the electric car heaters getting a good workout. The Dubinsky Bros.' other local drive-in, the West O, has closed for the winter, giving Manager Robert Kassebaum time for a month's vacation. President Irwin Dubinsky said the Highway 75 Drive-In at Sioux City and the Riverlane Outdoor Theatre at Rockford, Ill., are among other Dubinsky open air theatres closed for the winter.

Walt Jancke, Nebraska Theatres' Lincoln manager, and wife welcomed home their son Ed, who had been working out in California this fall after taking summer school art courses in Mexico. Walt has been busier than ever with an extracurricular activity publicizing Lincoln as a city in his post as publicity chairman for the Lincoln Chamber of Commerce. In addition to promoting the five-year Lincoln promotion plan to civic groups, Walt's chamber committee now is presenting weekly Thursday orientations on the city of Lincoln to newly arriving Lincoln Air Force base personnel.

Mr. and Mrs. Irwin Dubinsky and their daughter Bonnie traveled to Chicago for a recent weekend. They attended Universal's screenings of "Flower Drum Song" and "Lover, Come Back" and had time to visit with their son Sarge, who is a physics major at the University of Chicago.

Barbette to Help Stage 'Jumbo's' Aerial Acts

HOLLYWOOD—Barbette, famed circus aerial artist, will stage the aerial acts in MGM's musical, "Billy Rose's Jumbo." Barbette, a trapeze artist at the age of 14, appeared with Jimmy Durante in the original "Jumbo" at Broadway's Hippodrome in 1936, and in the upcoming filmization he will teach aerial routines to Durante, Doris Day, Stephen Boyd and Martha Raye. Joe Pasternak produces and Charles Walters directs the film.

MILWAUKEE

Hollywood's Jim Hutton was in town to help promote his latest film, "Bachelor in Paradise," which opened at the Riverside Theatre Thursday (16). He made the rounds of papers, radio and TV stations. He says he seldom gets to those famous Hollywood parties; lives on the beach and sticks pretty close to it. He feels that playing opposite Paula Prentiss, while successful, has practically typed him, and for that reason has a yearning to do the villain in a forthcoming film.

As all Milwaukee area managers know, the Milwaukee Journal is mighty critical and sort of strait-laced regarding the type of ads an exhibitor can "get by with." A recent point in question has to do with Al Camillo, Tower manager, who wound up being unable to get as much as the title of the picture, "One Plus One" in the Journal's Theatre Guide, let alone his big ad. But Arch Oboler, who produced the film, sent his girl Friday, Jerry Kay, to help drum up some interest; she appeared on radio and TV. Camillo followed through with a saturation attack on radio and TV and at going to press time, was packing 'em in! He commented: "The Journal is a mighty good paper, but as far as theatre ads are concerned, they really rule with an iron hand. When I couldn't even get the title of the picture in the paper's Theatre Guide, that explains their policy."

The facilities of the Uptown Theatre were used by Bob Musack and Roland Paul November 2, to present a free "pops" concert featuring Eddie Layton, recording star at the Hammond organ, to celebrate the grand opening of the new Hammond organ studios across the street from the theatre.

- ADLINES & EXPLOITIPS
- ALPHABETICAL INDEX
- EXHIBITOR HAS HIS SAY
- FEATURE RELEASE CHART
- FEATURE REVIEW DIGEST
- SHORTS RELEASE CHART
- SHORT SUBJECT REVIEWS
- REVIEWS OF FEATURES
- SHOWMANDISING IDEAS

BOXOFFICE **Showmandiser**

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Ladies' Choice Matinee Offered Twice a Month

A twice-monthly "Ladies' Choice Matinee Club" has been started at the Evanston (Ill.) Theatre by Manager Lester Stepner, carefully adjusted to patron convenience and tastes. Women who receive membership cards are entitled to a 20 per cent reduction in the admission price. The patrons are invited to make suggestions as to the films, U.S. or foreign, they would like to see, or see again.

Each matinee is about two hours long, starting at 1:15 p.m., letting out in time for the women to meet their youngsters coming home from school, and giving ample time for preparing dinner.

'Greyfriars' Gets Plug At Kids Football Clinic

F. A. "Bud" Wiggins, manager of the Lyric Theatre, Minneapolis, and Don Alexander, manager of the Riviera at St. Paul, tied in with Red Owl Stores, Inc., and its football clinic for Twin Cities youngsters in promoting "Greyfriars Bobby" when it played the two houses. Among the prizes given to youngsters who attended the clinic were two pedigreed silky terrier puppies, the breed of dog that is starred in the film; tickets to the picture and six-month and three-month passes.

The clinic, which was conducted with the cooperation of the Minnesota Vikings, professional football team, was held at Metropolitan Stadium in suburban Bloomington.

French Cafe on Street For 'Paris Blues' Debut

For the Chicago opening of "Paris Blues" at the Roosevelt Theatre, a French cafe was set up in front of the theatre on busy State street, complete with checkered tablecloths, candles, coffee and French pastry served by a quartet of models wearing apache-type costumes. Music was supplied by an accordionist, and there was an artist on hand painting his "masterpiece." Props such as miniature Eiffel towers, flags, etc., were lent by Air France.

Picks Phone Book Names

About once a month, Floyd Naylor of the Gibson Theatre in Laurinburg, N.C., picks 50 names from the telephone book and mails to the man of the house a letter, inviting him to bring his wife out to the movies. A pass is enclosed for Mom. He reports he has a good return on the promotion.

Wealth of Accessories Support 'El Cid'



Many accessories will be available to theatremen executing campaigns for "El Cid," the motion picture built around the great national hero of Spain, Rodrigo de Bivar, better known as El Cid or El Campeador as a result of his vision and exploits devoted to creating a nation from the warring Moslems, Castilians and other groups 900 years ago. Pictured above are some of the printed folders, mailing pieces, color photos, illustrative wall maps, etc., which have been prepared by the Bronston office to be distributed through Allied Artists for use by exhibitors.

The picture, filmed in Spain to assure authenticity of background for the story of the great 11th century knight, will have the benefit of authenticity in promotional accessories, such as pictured in the bottom photo, which includes reproductions of 11th century banners executed in silk and embroidered in gold, and the swords of El Cid, which are made in Toledo steel and chased brass, copied from the originals in famous Prado museum at Madrid. They are in two sizes, 32 and 48 inches. They also have been made up as eight-inch letter-openers.

The heraldic banners, and swords may be used in lobby displays. There also is a large set of stills, custom-tailored and individually hand-printed on mat finish in 11x14 and 8x10 sizes, the latter blowups.

Charles Utley of the Fox Drive-In at Aiken, N.C., occasionally allows a five-cent discount on a purchase at the concession stand to any person presenting his ticket stub.

Ten Steps to Success in Operation of Drive-In Theatre

Secrets of Economical Promotion Included

By Oscar Brotman in His Operation Guide

By OSCAR BROTMAN*

(President of the Greater Chicago Drive-In Theatre Ass'n.)

We have too many candy sellers and not enough theatremen; we have too many hot dog purveyors and not enough exhibitors. If you do not sell that prospective patron a ticket at the boxoffice, how are you going to get him into the snack shop?

Do not misunderstand me. We like the concession income and watch the operation like a hawk, but our main sights . . . and your main sights, your heavy concentration, your merchandising efforts should and must be concerned with the boxoffice. Merchandising a theatre does not consist of using a cute or clever gimmick occasionally and borrowing a warmed over gag from a press sheet.

Merchandising consists of ten facets, each of which is so important, that I say the elimination or omission of any of them will endanger or prevent a successful operation.

1. . . . SCREEN PROGRAM

First of all, I will set the ground rules. We never run a sex show geared to the leather-jacket crowd. Of course, we booked "Butterfield 8" and many other adult themes. If we didn't, we would have no product to run. But we never book a feature with a C-classification or those cheaply made exploitation quickies, the ones which specialize in sensational titles, such as "'Unwed Mothers' . . . See an Actual Birth," etc.

Goodwill consists of the desire or favorable attitude of the public to return again to the place where they have been well treated or where they have received their money's worth. I know of no quicker way of destroying a theatre's goodwill than by insulting a customer's intelligence or antagonizing an awakening American parenthood through the method of reaching for a fast buck by booking semi-pornographic programs.

You can't run "The Violated Virgin" this week with plunging breasts all over your newspaper ads and expect them back next week for "Snow White."

2. . . . LIGHT AND SOUND

Good light and sound do not sell one ticket, but bad light and sound will drive your customers away. Your patrons expect a perfect screen and the brightest light. Your public expects top quality sound. If the patrons pay no attention to the screen and sound then you know they are concentrating on the story. A rusty screen, poor light, or worn-out speakers obviously detract from the story. It is a positive prerequisite. Your equipment must be in top shape every minute you are open to the public.

3. . . . MAINTENANCE

The attraction sign must be well painted, clean, bright and all words spelled right and spaced properly. The boxoffices must be immaculate. The windows must sparkle —and they must be well lit.

Would you believe I visited a drive-in about 45 minutes from our theatre. It was located about half a mile off of a main road; I drove up and down twice looking for the turnoff and finally had to ask a gas station attendant for directions. When I got to the theatre property, I had to study the approaches for a minute and finally drove into the exit and backed out before I spotted the boxoffices to one side.

In driving up, I glanced at the dusty, worn-out, dimly lit attraction sign, and finally made the correct turn toward the boxoffices. Both of them were in need of paint and window washing. And believe it or not, there was not one boxoffice admission price sign. When I asked the car hop, she pointed to a little 3x4 card near the bottom corner of the window and told me the price.

When I drove in, I discovered an entire field covered with weeds, except where tire runs, oil drippings or foot paths appeared. The screen needed a painting and the men's room was seedy.

Ladies and gentlemen, maintenance is as important as your screen program.

4. . . . CLEANLINESS

We maintain a daily five-page, single-spaced Report Chart. One man is assigned to this and works from one end of the theatre to the other from opening to closing, checking every foot of the grounds and buildings and checking the restrooms every hour. He must sign each line at the time indicated. For example, if he signs at 8:30 that the men's room has been checked and found okay and we walk in at 8:40 and find the sinks not sparkling clean, or paper on the floor, or a booth out of tissue, all hell breaks loose. The point is, our American people are thoughtless and we must constantly police the grounds and building.

5. . . . STAFF

Friendliness and service is the key. In a hardtop theatre, a manager standing by the door may greet patrons as they enter and leave. In a large drive-in with two or more boxoffices, it is more difficult. We try to get the manager to visit a few cars each night before the show starts, but this is sometimes not practical.

It is the main staffers who can make or break you. No matter how good are the manager's interests, the desire to exude friendliness and service can only be conveyed to the public via your cashiers, car hops, ramp men and snack shop help. A saluting car hop with a cheery "Good evening," puts the customer in a receptive mood at once. A friendly voice of the cashier on the phone and prompt service is expected. Attentive ramp men eager to help are a big asset to service.

We conducted a courtesy contest during August and gave war bonds to those employes who went out of their way to assist the public. The staff was advised an outside service was used in arriving at the winning names.

6. . . . SNACK SHOP

Earlier I indicated that too much of an exhibitor's thinking is centered on the snack shop. I did not mean to infer that this phase of the business is unimportant. Often it can seriously effect the theatre boxoffice. We supervise ours with "hospital care." First of all, all foods and drinks are tested for taste and temperature several times in a night. If there is the slightest doubt about quality of any item, it is thrown out immediately. We use only the top quality products and buy the most expensive ingredients.

Many a concessionaire or concession-minded exhibitor thinks as follows: If I buy a cheaper grade of coffee, I save 5 cents a pound . . . 20 pounds a week means a $1 a week saved . . . $52 a year. An exhibitor thinks as follows: A five-cent saving over approximately 50 cups is a saving of one-tenth of a cent . . . if I lose just one or two families over a poor cup of coffee, I'll lose more than $52 a year in admissions. The same thinking prevails in our entire food operation. Every employe is told and must memorize this rule: "If



Pictured here are two members of the staff of the Orpheum Theatre in Vancouver all dressed up for the Big Parade of Hits, which the Orpheum along with all Famous Players Canadian theatres in the Dominion started promoting on Labor Day. The girls reflect the quality showmanship of Ivan Ackery, Orpheum manager who has won many promotion contests, both circuit and general.

*Address delivered October 12 at the drive-in forum at the 14th annual convention of the Theatre Owners of America in New Orleans.

you wouldn't eat or drink it yourself, do not serve it."

Again, allow me to make a point clear. If you have the wrong program on the screen, a delicious hamburger and sparkling soft drink will not bring them in, BUT if you and your competition are both running the same program and your snack shop is (1) immaculate, (2) serviced by pleasant, clean, uniformed help, and (3) is bright and modern and serving delicious top quality food at—and this is important—reasonable prices where is John Q. Public going? You know the answer.

7. 8. 9. . . . THE HEART OF IT

And now we arrive at the heart of merchandising—(7) Advertising; (8) Special tools; (9) Giveaways.

I must group them all together because they are inseparable. If you have been waiting for me to say, "Use your press sheets," or "Open your newspaper purse strings," you are in for a surprise.

Let's go over the standard routine—"Must" Advertising. We operate a drive-in in a northwest suburb of Chicago and, of course, use the four metropolitan dailies. With lineage cost at approximately a dollar a line, we use less than an inch daily or a couple of inches on weekends, and it still costs us over $500 a week for newspapers. But newspapers are a must.

Trailers—we use them and I am certain most of you do too.

Posters—in and about the snack shop, boxoffices. I am quite certain this is a prerequisite in your theatre.

Less than 45 per cent of newspaper readers look at the amusement page. If they are not in your theatre, they can't see your trailer or your posters, and if 55 per cent do not read the amusement page, you must do as much promotion as possible off the amusement page and away from the theatre.

In advertising off the amusement page and away from the theatre, we intermittently use radio, airplane banner towing, circulars in shopping centers, window cards on poles and in stores, and direct mail. In addition, we have two dozen poster frames spotted in stores within a radius of ten miles of our theatre. These are changed weekly to feature our current attractions.

SOME THINGS WE DO NOT DO:

(1) We do not cut our price.
(2) We do not paper the house.
(3) We do not run triples or four features.

BUT WE DO:

(1) Run promotions with gas stations, five and ten miles away from the theatre with "Driver Only" passes, good midweek only.
(2) Cooperate with local newspapers in contests.
(3) Encourage patrons to make suggestions.

Now we come to my main point: a successful theatre operator must put in motion a continual series of impressions to the public; he must expose his theatre, its name and its current attraction in as many ways as possible, consistent with reasonable costs. I do not mean to infer that we should eliminate trailers, posters, newspapers. The trouble is, we all know of situations where a picture has been booked; routine trailers, posters and newspapers used, and big business resulted. And so the adage, "There's nothing wrong with this business, that a good picture can't cure." Certainly, put an early run of "Ben-Hur" in any old moss-beaten, ill-kept theatre and chances are it will break all records; but how often does a "Ben-Hur" come along. I've been working in theatres since I was in grade school and I am now a grandfather, and I can count only a handful of "Ben-Hur's."

Four Promotion Tools and How to Use Them . . . They Will Cut Down Expenses

We must punch each week. We must do something every week away from the theatre. Whether it is via circulars, walking stunt men, displays in autos, etc., you must continually put in motion every advertising media at your command to expose your product. To do this economically, you must have tools.

Allow me to let you in on a couple of my secrets.

Jot these down: Rex rotary machine, stereopticon machine, Polaroid camera, tape recorder. These four tools will give you thousands of dollars worth of advertising annually at almost an infinitesimal cost. Does it sound incredible? Just follow me. I have always been sold on heralds, but the prices each year keep going up. Now we make our own—5,000 a week, which takes half an hour at a cost of $1.18 a thousand, about ten for a penny.

Here's how. We paste up a circular by clipping the actual photograph or reproduction of the mat from the presssheet. An electronic stencil is obtained for $1.50; it looks like a mimeo stencil. We put it in our automatic machines, then 30 minutes later we have 5,000 circulars that cost $1.18 a thousand. What do we do with them?

First, do you use trays in your cafeteria? We do. Starting seven days in advance, one circular is placed in the bottom of each tray. Our cost, one-tenth of a cent. We've created another impression. The ones that are left over are sent out to mobile home parks, shopping centers, schools, passing cars.

Did you run "Facts of Life?" We made our own herald, folded. The first side read: "SSH PSST! Personal! Do you want to know the Facts of Life? See next page." Of course, the next page had the pictures of Paramount's "Facts of Life," our theatre name, credits and playdates.

We use this machine for printing all our office forms, theatre reports, cafeteria forms, reports, etc.

We had an anniversary recently. We printed a message four up on a page and cut them to size. The message:

Deor Patran:
Welcame ta the OASIS. Thonk you for caming ta help us celebrate our anniversory.
Present this coupon at aur snock shop and yau will be given free a delicious slice of our onniversory cake and ice cream.
This is our way of soying "thonks far yaur patronoge this post yeor." We hope you enjoy aur program tanight.
OASIS THEATRE MANAGEMENT.

Our cost of printing these little coupons was 40 for a penny. It brings them in the snack shop and we hope they'll buy something else.

Now you know of my tools—No. 1, the Rex rotary machine. You will be making thousands of impressions. Incidentally, I have no stock in this company and there are several makes on the market.

Now the Polaroid camera, stereopticon machine and tape. This is tremendous. Did you ever find yourself in a situation where a trailer did not come out on a feature. It is almost show time and too late to get one. I'll tell you how to make your own. You buy Polaroid transparency film—not the regular kind—but a transparency film—and photograph a 22x28, 11x14, or even a cutout of a press book. Two minutes later you have a regular slide. You make up a one-minute tape, describing the feature and their play dates. The operator puts the slide in the stereopticon machine, the tape recorder is plugged in to the sound system, and you have a made-to-order trailer. Your cost, the tape, which can be used over and over a thousand times. An entire roll of film contains eight pictures—sells for about $2.50.

Most Effective Goodwill Stunt . . . For the Girls!

Now, I will give you the most effective goodwill stunt I have ever dreamed up. You put a trailer on the screen with the following copy, "How would you like to be in the movies? . . . Our photographer takes pictures of our patrons in the snack shop during the evening. Eight of these are shown on the screen later in the evening. If your portrait appears on the screen, you will be given an Academy Award Certificate tonight, your picture and a free pass." That's the trailer copy.

One of our staff takes the pictures and obtains the names and addresses. Incidentally, this adds to our mailing list and is a good indication from where our patrons are coming from.

After the intermission we hold our Academy Award Time. The whole bit takes a minute or so. As each picture is flashed on the screen, the manager does the commentary on the mike, identifying each face with the first name only, making some pleasant or humorous remark. Can you imagine the thrill a young lady receives when she sees her face blown up on the screen to where it is 130x80 feet? When she comes in to the office, we hand her an Academy Award Certificate, with her name on it with the following copy.

ACADEMY AWARD CERTIFICATE
This will certify that MARY DOE appeared on the screen af the OASIS DRIVE-IN Theotre an blonk date ond has been awarded this Academy Award Certificate far her Acting obility.
Far Proof see Picture below.

We then hand her the certificate, picture and a free pass. Our cost, the diplomas with beautiful scroll type . . . a little over a penny each—and the film . . . one roll—eight pictures, about $2.50. We use this promotion every Friday, Saturday and Sunday.

Can you imagine the expression on Miss

Continued on next page

Jewels, Perfume and Free Dinners Add To Aroma of 'Breakfast at Tiffany's'

For "Breakfast at Tiffany's" at the Paramount in Buffalo, Ed Miller arranged a contest with Gamler's jewelry store and WEBR through which a diamond ring, valued at $100, was awarded. Entrants were asked to submit a list of the names of the world's most famous diamonds, their weight and origin. The radio station gave the contest around-the-clock boosting via its various personalities, and the store used an attractive window display.

Entry blanks were distributed by the store and the theatre. In the lobby, there was an eye-catching 40x60 giving credit to store and station as well as copy on the current showing of the picture at the Paramount.

As a promotion for "Breakfast at Tiffany's" at the Esquire Theatre in Chicago, Givenchey perfume was sprayed in the theatre lobby with the compliments of Bonwit Teller, Marshall Field & Co., and Bramson's. At the opening free breakfasts were served to patrons.

For the opening of "Breakfast at Tiffany's" at the Esquire Theatre, Chicago, Manager Stan Leseritz made several effective tieups and got exceptional advance newspaper coverage with the arrival of one of the stars in the film.

Several days prior to opening George Peppard, who stars with Audrey Hepburn in this comedy-romance, made a personal appearance in Chicago where arrangements were made to have him meet the press at a Critics Luncheon. Following interviews with all local critics and movie writers, Peppard made four local radio appearances, on Jack Eigen (NBC), Sig Sakowicz (WTAQ), the Pump Room show (WCFL), and the Brickhouse-Hubbard show (WGN). The star was also instrumental in getting the picture some exceptional column breaks by Irv Kupcinet, Sun-Times and Tom Morrow, Tribune.

One of the highlights of the campaign was a tieup with the B/G restaurant chain, which got up a special "Breakfast at Tiffany's" menu, set up attractive window displays, used table tents and menu clip-ons as well as standees in their ten restaurants throughout the city. In addition, a contest was held in each restaurant whereby a lucky person whose name was picked each day received two tickets to the Esquire to see "Breakfast at Tiffany's" and a free dinner for two at any B/G restaurant.

An attractive girl, an Audrey Hepburn look-alike, was selected, and starting at 7 a.m. she visited all of the local disc jockeys to talk about the picture—she also presented each deejay with a special "Breakfast at Tiffany's" which included champagne in a personalized cup, a doughnut with a diamond stickpin in it, a copy of a Henry Mancini LP, and a copy of the Capote book, all on a black tray. The girl walked in unannounced and got the film considerable free air time at each station.

Special streamers, mentioning picture and theatre, were used on all book delivery trucks playing up the paperback edition. Similar streamers were used in many displays arranged with local bookshops.

A seven-day "Breakfast at Tiffany's" contest tieing in with the west coast premiere of the film was sponsored by Paramount and radio station KBIG in Los Angeles. A write-in contest, winners were picked on aptitude and originality of letters stating why they would like Breakfast at Tiffany's. First prize was a weekend for two with all expenses paid at the Hacienda Hotel in Las Vegas. Second prize was dinner for two to the Aware inn in Sherman Oaks.



This tieup with the local B/G restaurants in Chicago got Manager Stan Leseritz of the Esquire Theatre several effective window displays and a contest for his opening of "Breakfast at Tiffany's." The girl, a look-alike to Audrey Hepburn, visited local deejays and served the special "Breakfast at Tiffany's."

Carrier Party for 'Devil'

A feature of the Buffalo campaign for "The Devil at 4 O'Clock," was a newsboys party, arranged by Manager Charlie Funk of the Century and Columbia exploiteer Ben Weiner, which brought the film a lot of publicity in the Courier-Express. A photo showed Weiner greeting some of the newsboys in front of a lobby display on the film. Over 2,500 newsboys were invited to the party.

One-Day Benefit

A one-day sponsorship of the engagement of "Madame Butterfly" by a hospital auxiliary worked well for R. L. Baker jr., manager of the Webb Theatre in Gastonia, N.C. The women sold tickets in advance, got local merchants to run a full page color ad boosting their benefit, and all concerned were very pleased with the outcome.

Drive-In Success . . .

(Continued from preceding page)

Doe's face as she walks out with her certificate, picture and pass?

We use the camera for making slides for coming features. We use the tape for building up special attractions. I am not trying to run down special trailers. Filmack and National make beautiful special trailers; but for a change of pace, and an effective one, there is nothing like the manager's voice giving his personal touch during the intermission. He tapes it once. The operators run it at every performance. Two hundred words are about a minute or so. The trailer cost about $40; tape, no cost.

Other uses for slides. We run song slides every so often. This is a new generation which has never seen these slides. They are very effective. How do you do it? Simple. Either purchase or type up copy of the old standards—you know—Sweet Sue, Home on the Range, Let Me Call You Sweetheart; add a few of the current songs, intermix with a few corny gag slides, then you make up a tape by recording the chorus from records. You make up a 15 to 20-minute tape accompanying the song slides via a cue sheet. The manager suggests they open their windows and sing . . . loud, but sing. They love it; it's a natural for Halloween and New Year's Eve.

10. . . .GIVEAWAYS

We believe in inexpensive giveaways which lend themselves to building up current attractions. For example, several months ago we were stuck for a feature. We decided to capitalize on the Academy Award publicity given Burt Lancaster. I booked, "His Majesty O'Keefe," and bought 6,000 tiny colored dolls, renamed them "voodoo dolls" and advertised, "Direct from the South Seas Islands, His Majesty O'Keefe Voodoo Dolls to everyone." It was a smash hit. Our cost, a couple of pennies each.

Some theatres clicked with, "One Eyed Jacks," others didn't. I felt it needed a shot in the arm. I purchased jumping beans at 90 cents a gross and advertised as follows, "Direct From Mexico . . . 'One-eyed Jack' Jumping Beans to Everyone." We had to turn away several hundred cars on Saturday night. May I remind you our cost was less than a penny a piece.

GUARANTEE

My last point, Guarantee, can be brought out by my telling you of the copy we used recently on a tape. It ran:

Good Evening Ladies and Gentlemen. This Is Your Manager Speaking. Again Welcome to the Oasis Theatre.

Every once in a while we see some new faces and feel its time once again to talk about our policy for one minute:

This is your theatre. We try to book only the top quality attractions for you and your family. We avoid controversial or pictures in bad taste. We feel it is our job to help you try to relax, have fun and forget your cares for the evening in pleasant immaculate surroundings. If, however, you ever attend the Oasis and find the picture is not one to your liking, or have been disappointed, or have not received your money's worth, please go to the manager's office for a refund. We mean that. We try to book the best film available, but if we do not always succeed, you are entitled to a refund.

And now a word about our snack shop. We operate our own food department. That means if the food is bad, we are responsible. We buy the best of ingredients, but if occasionally an error is made in preparation and your sandwich or drink is not tasty and delicious, please return it for a replacement or a refund. You are entitled to the best at moderate prices.

Thank you for your attention, we hope you are enjoying our program tonight—and now on with the show.

An interpretive analysis of lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓝ Naturama; Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; ◎ calor photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST AND ALPHABETICAL INDEX

ǂ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary ǂ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2550	◎Ada	(108)	© Drama	MGM	8- 7-61	+	+	+	+	+	+	+	7+
2552	After Mein Kampf	(74)	Semidoc'y	Brenner	8-14-61	±	±	−	+				3+3−
2546	◎Alakazam the Great	(84)	Cartoon Feature	AIP	7-17-61	+	ǂ	+	ǂ	+	ǂ		9+
2516	◎All Hands on Deck (98) ©		Farce-Comedy	20th-Fox	4-17-61	±	±	±	+	±	+		6+4−
2514	◎All in a Night's Work	(94)	Comedy	Para	3-27-61	ǂ	+	+	+	+	+	+	8+
2509	Amazing Mr. Callaghan, The (82)		Adventure Melodrama	Atlantis	3-13-61	±							1+1−
2574	Anatomist, The (73)		Dr.	Gordon-SR	10-30-61	±	−		±				2+3−
2562	Anatomy of a Psycho (75)		Dr.	5R	9-18-61	−							1−
2524	Angel Baby (97)		Drama	AA	5-15-61	ǂ		±	ǂ	+	±	+	8+2−
2548	Anna's Sin (86)		Drama										
			English-dubbed	Atlantis	7-24-61	±					±		2+2−
2549	Armored Command (99)		War Dr.	AA	8- 7-61	+			+		+	±	4+1−
2518	◎Atlantis, The Lost Continent	(91)	Science-Fiction	MGM	4-24-61	ǂ	+	±	+	ǂ	+	+	9+1−
2541	◎Atlas (84)		5pec. VitaScope	Filmgroup	7- 3-61	+							1+
	—B—												
2576	◎Bachelor in Paradise	(109)	© Com.	MGM	11- 6-61	ǂ	+	+	ǂ	ǂ	+		9+
2570	◎Back Street (107)		Drama	U-I	10-16-61	ǂ	+	ǂ	+	+	±	ǂ	10+1−
2569	Badjao (100)		Action Dr.	Parallel	10-16-61	±		+	+	+			4+1−
2545	Battle at Bloody Beach, The	(80)	© War Drama	20th-Fox	7-17-61	+	±	±	+	+	±	±	7+4−
2517	Behind the Mask (85)		Dr.	5howcorp	4-24-61	+							1+
2517	Bernadette of Lourdes	(91)	Religious Drama	Janus	4-24-61	±			+				2+1−
2531	Beware of Children (80)		Com.	AIP	6- 5-61	+	+		+		±		4+1−
2526	◎Beyond All Limits (100)		Dr.	0mat	5-15-61	ǂ							2+
2556	◎Big Gamble, The (100)		© Ad. 20-Fox		8-28-61	+	±	+	+	+	+	+	7+1−
2528	◎Big 5how, The (113)		© Dr. 20th-Fox		S-22-61	ǂ	+	±	+	ǂ	+	ǂ	10+1−
2520	◎Bimbo the Great (87)		Circus Dr.	WB	S- 1-61	+	±	±	+	−	±	−	5+5−
2566	Black Pit of Dr. M (71)		Ho.	UPRO	8- 2-61	±							1+1−
2504	Black 5unday (84)		Horror Dr.	AIP	2-20-61	+	+	+	ǂ	ǂ	+	+	9+
2516	Blast of 5ilence (77)		Drama	U-I	4-17-61	+	±	±	ǂ	+	±		7+3−
2560	◎Blood and Roses (74)		Ⓣ Dr.	Para	9-11-61	±	±	±	+	±	±	±	7+6−
2566	Boy Who Caught a Crook (72)		Ac.	UA	10- 2-61	+	−	±	±		−		3+4−
2543	Brainwashed (78)		Dr.	AA	7-10-61	±		ǂ	ǂ	+	+		7+1−
2568	◎Breakfast at Tiffany's (11S)		C'y	Para	10- 9-61	ǂ	+	ǂ	ǂ	ǂ	+	+	11+
2554	Bridge to the 5un (112)		Drama.	MGM	8-21-61	ǂ	+	ǂ	+	ǂ	ǂ	ǂ	11+
2534	◎By Love Possessed (116)		Drama.	UA	6-12-61	+	±	±	ǂ	+	+	+	8+2−
	—C—												
2512	◎Canadians, The (8S)		© Dr.	20th-Fox	3-20-61	±	±	−	+	+	+	±	6+4−
2551	Cat Burglar, The (65)		Ac Dr.	UA	8-14-61	±					+		2+1−
2558	Claudelle Inglish (99)		Dr.	WB	9- 4-61	±	±	+	+	+	+	±	7+4−
2550	Cold Wind in August (80)		Dr.	Aidart	8- 7-61	+	±	+	+	±	±	+	7+3−
2544	◎Come September (112)		© Com.	U-I	7-10-61	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2575	◎Comancheros, The (107)		© Outdoor Drama	20th-Fox	11- 6-61	ǂ		+	ǂ	+	ǂ	+	9+
2549	Creature From the Haunted Sea	(60)	Horror Spoof	Filmgroup	8- 7-61	+							1+
2521	Cry Freedom (90)		Dr.	Parallel	S- 8-61	±	+	+	+				4+1−
2521	◎Curse of the Werewolf, The	(91)	Horror Drama	U-I	5- 8-61	ǂ		ǂ	ǂ		+	+	8+
	—D—												
2528	◎David and Goliath (93)		© Biblical Spectacle	AA	S-22-61	+	±	+	ǂ	+	±	±	8+3−
2559	Day the 5ky Exploded, The	(80)	Science-Fiction	Excelsior	9-11-61	+							1+
2512	Days of Thrills and Laughter (93)		Comedy Compilation	20th-Fox	3-20-61	ǂ	+	+	ǂ	±	ǂ	+	10+1−
2515	◎Dead One, The (70)		Horror	5R	4- 3-61	±							1+1−
2535	◎Deadly Companions, The (90)		Panav'n, Western	Pathe-America	6-12-61	ǂ		+	ǂ	+	+		7+
2547	Dentist in the Chair (84)		Com.	Ajay	7-24-61	ǂ		+		ǂ	±		6+1−
2564	◎Devil at 4 O'Clock, The	(127)	Adv. Dr.	Col	9-25.61	ǂ	+	ǂ	ǂ	ǂ	+	ǂ	12+
2573	Devil's Hand, The (71)		Horror-Terror	Crown-SR	10-30-61	±							1+1−
2508	◎Don Quixote (110)		Classic Dr.	MGM	3- 6-61	ǂ	ǂ		ǂ	−	ǂ	ǂ	10+1−
2527	◎Dr. Blood's Coffin (92)		Ho.	UA	5-22-61	−	±	−	+		±	±	4+5−
	—E—												
2490	◎Exodus (212)		5uper-Panavision 70 Drama	UA	12-26-60	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2562	Explosive Generation, The	(90)	Dr.	UA	9-18-61	+	+		+	ǂ	±		6+1−
	—F—												
2520	Fabulous World of Jules Verne, The	(81)	Novelty Adv.	WB	5- 1-61	ǂ	+	+	+	+	ǂ	ǂ	10+
2542	◎Fanny (133)		Com. Dr.	20th-Fox	7- 3-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2557	Fast Set, The (84)		Comedy	Audubon-5R	9- 4-61	±							1+1−
2526	◎Ferry to Hong Kong (103)		© Adventure Drama	20th-Fox	5-15-61	+	−	+		−	+		3+2−
2516	◎Fiercest Heart, The (91) ©		Outdoor Drama	20th-Fox	4- 3-61	+	±	±	+	±	+	+	7+3−
2531	Five Golden Hours (90)		Comedy	Col	6- 5-61	+	−	±	+	±	±	±	6+5−
2507	Five Guns to Tombstone (71)		W'n	UA	3- 6-61	±	±	±	±	+	±		6+5−
2575	◎Flight of the Lost Balloon	(91)	Ⓢ Adventure	Woolner	11- 6-61	+		−	±				2+2−
2563	Flight That Disappeared, The	(72)	5cience-F'n	UA	9-25-61	+	±	±	±	ǂ		±	7+4−
2538	Follow a Star (102)		Comedy	Zenith	6-19-61	±	−				+	±	3+3−
2548	◎Francis of Assisi (105) ©		Religious Drama	20th-Fox	7-24-61	ǂ	±	+	ǂ	+	+	ǂ	10+1−
2507	Frontier Uprising (68)		W'n	UA	3- 6-61	+	+	±	±	+	±		6+3−
	—G—												
2523	Gambler Wore a Gun, The (67)		W'n.	UA	5-15-61	±	±		±		±		4+4−
2531	Get Outta Town (65)		My.	Sterling W'ld	6- 5-61	±							1+1−
2533	◎Gidget Goes Hawai'an (102)		C/M.	Col	6-12-61	+	−	+	+	ǂ	ǂ	+	8+1−
2542	◎Girl in Room 13, The (79)			Astor	7- 3-61	+							1+
2563	Girls on the Run (64)		Mys.	Astor	9-25-61	±							1+1−
2544	Goodbye Again (120)		Dr.	UA	7-10-61	+	+	ǂ	ǂ	+	±	ǂ	10+1−
2481	Great Impostor, The (112)		Dr.	U-I	11-28-60	ǂ	ǂ	+	ǂ	ǂ	ǂ	+	12+
2560	Great War, The (118)		Drama	Lopert	9-11-61	+	±		ǂ	+		ǂ	7+1−
2540	Green Helmet, The (88)		Ac.	MGM	6-26-61	+	−	+	±	±	+	±	6+4−
2556	◎◎Greyfriars Bobby (91)		Drama	BV	8-28-61	ǂ	+	ǂ	+	ǂ	ǂ	ǂ	12+
2529	Gun Fight (62)		Western	UA	5-29-61	±	±		+	+	−		4+3−
2533	◎Guns of Navarone, The (155)		© War Adventure	Col	6-12-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
	—H—												
2488	Hand in Hand (75)		Dr.	Col	12-19-60	+	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2572	Head, The (95)		Horror	Trans-Lux	10-23-61	+	−	−	+	±	−		3+4−
2513	◎Hippodrome (96)		Action, (English-dubbed)	Cont'l	3-27-61	+	+		+		+		4+
2535	Hitler's Executioners (78)		Documentary	Vitalite	6-12-61	±		ǂ					3+1−
2539	Homicidal (87)		Mys.	Col	6-26-61	+	ǂ	+	+	ǂ	+	+	9+
2546	◎Honeymoon Machine (87)		© Comedy	MGM	7-17-61	ǂ	+	+	ǂ	ǂ	ǂ	+	11+
2506	Hoodlum Priest, The (101)		Dr.	UA	2-27-61	ǂ	ǂ	+	ǂ	ǂ	+		10+
2530	◎House of Fright (80)		C Ho.	AIP	5-29-61	+	±	±	+		±		5+3−
2565	Hustler, The (134)		© Drama.	20th-Fox	10- 2-61	+	+	+	ǂ	ǂ	ǂ	ǂ	11+
	—I—												
2556	Invasion Quartet (87)		Com-Dr.	MGM	8-28-61	±	±	+	+	+	+		6+2−
	—J—												
2574	Judgment at Nuremberg (189)		Dr.	UA	10-30-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ		12+
	—K—												
2536	◎King in 5hadow (78)		Historical Dr.	Exclusive	6-12-61	+							1+
2571	◎King of Kings (161)	Ⓣ	Religious Drama	MGM	10-23-61	ǂ	ǂ	ǂ	ǂ	ǂ	+	ǂ	13+
2540	King of the Roaring 20's	(106)	Cr. Drama	AA	6-26-61	+	+	±	ǂ	+	+	+	8+1−
	—L—												
2533	◎Ladies Man, The (106)		Com.	Para	6-12-61	ǂ	±	+	+	ǂ	+	±	9+2−
2561	◎Last Rebel, The (83)		Adv. Dr.	5terling World	9-18-61	+							1+
2532	◎Last Sunset, The (112)		W'n.	U-I	6- 5-61	ǂ	±	±	ǂ	+	+	+	9+2−
2529	Last Time I Saw Archie, The	(98)	Comedy	UA	5-29-61	+	+	±	ǂ	+	+		7+1−
2563	Lisette (83)		Action	Medallion	9-25-61	−							1−
2513	Look in Any Window (87)		Dr.	AA	3-27-61	+	−	−	±	±	±	−	4+6−
2549	◎Loss of Innocence (99)		Dr.	Col	8- 7-61	ǂ	+	+	ǂ	+	ǂ		9+
2534	◎Love in a Goldfish Bowl (87)		Comedy/Songs	MGM	6-12-61	+	±	±	+	−	±	+	6+4−
	—M—												
2524	Mad Dog Coll (88)		Ac Dr.	Col	5-1S-61	+	+	±	+	+	±	±	7+3−
2552	◎Magic Boy (75)		Cartoon Feature.	MGM	8-14-61	ǂ	+	+	+	ǂ	ǂ		9+
2512	Mailbag Robbery (70)		Ac.	Tudor	3-20-61	+							1+
2541	Man in the Moon (98)		Com.	Trans-Lux	7- 3-61	+	+	+	+		+	ǂ	7+
2562	Man-Trap (93)		Ac Dr.	Para	9-18-61	+	±	−	+	±	±		5+4−
2554	◎Marines, Let's Go (104)		© 5ervice comedy	20th-Fox	8-21-61	±	±	±	+	±		±	6+5−
2573	Mark, The (127)		© Drama	Cont'l	10-30-61	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	12+
2546	Mary Had a Little (83)		Comedy	UA	7-17-61	±	±	−	+	−			3+4−
2576	Mask, The (83)		Depth-dimension Horror Drama	WB	11- 6-61	+	−	−	+	ǂ	±	±	6+4−
2525	◎Master of the World (104)		5cience-Fiction Drama	AIP	5-15-61	ǂ	ǂ	±	ǂ	ǂ	ǂ	+	12+1−
2532	Matter of Morals, A (90)		Drama	UA	6- 5-61	+	+	+	+	+	+	±	7+1−

REVIEW DIGEST

AND ALPHABETICAL INDEX

In the summary ## is rated 2 pluses, = as 2 minuses. ## Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G.	Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Magazine Parents'	New York Daily News	Summary
	2518	Mein Kampf (117)		Documentary	Col	4-24-61	+	##		+	+	##	##	9+
	2523	☺Minotaur, The (92)		© Adv.	UA	5-15-61	+	±	±	+		−	±	5+4−
	2537	☺Misty (92)		© Youth Classic	20th-Fox	6-19-61	##	+	+	##	##	##	##	12+
	2535	☺Morgan the Pirate (93)		© Adv.	MGM	6-12-61	+	+	+	+	±	±	±	7+3−
	2538	Most Dangerous Man Alive (82)		SF	Col	6-19-61	+	−	−		±	−	−	2+5−
	2569	Mr. Sardonicus (90)		Ho.	Col	10-16-61	+	−	+	+		±	±	5+3−
		—N—												
	2543	Naked Edge, The (102)		Susp. Dr.	UA	7-10-61	+/	±	+	##	+	##	##	11+1−
	2545	Naked Road, The (74)		Melo.	Zison Ent	7-17-61	−							1−
	2519	☺Nature Girl and the Slaver												
		(70)		Adv.	UPRO	5- 1-61	±							1+1−
	2553	Never Take Candy From a Stranger												
		(82)		Psychological Dr.	Omat	8-21-61	+							1+
	2536	☺Nikki, Wild Dog of the North												
		(73)		Outdoor Drama	BV	6-12-61	+	+	+	+	##	##	+	9+
	2574	Ninth Bullet, The (90)												
				Adventure Dr.	Audubon-SR	10-30-61	##							2+
		—O—												
	2527	☺On the Double (92)												
				Panavision Comedy	Para	5-22-61	##	±	+	##	##	##	##	12+1−
	2514	☺One-Eyed Jacks (141)		Ⓥ Dr.	Para	3-27-61	##	##	##	##	##	+	##	13+
	2555	One Plus One (114)		Dr.	SR	8-28-61	±	±		+	+	±		5+3−
	2510	Operation Bottleneck (78)		Ac.	UA	3-13-61	+	±		±	+	−		4+3−
	2554	Operation Camel (74)		Serv. Comedy	AIP	8-21-61	±							1+1−
	2509	Operation Eichmann (92)		Drama	AA	3-13-61	##	+	−	##	±	+	+	8+2−
		—P—												
	2523	☺☺Parent Trap, The (124)		Comedy	BV	5-15-61	##	##	+	##	##	##	##	13+
	2566	Paris Blues (98)		Drama/Jazz	UA	10- 2-61	##	+	+		+	+		6+
	2510	☺Parrish (137)		Drama	WB	3-13-61	##	##	±	+	##	+	##	11+1−
	2509	Passport to China (75)		Ac.	Col	3-13-61	+	±		+		±	±	5+3−
	2520	☺Pharaoh's Woman, The (88)												
				© Costume Drama	U-I	5- 1-61	±	±	±	+		−		4+4−
	2559	☺Pirate and the Slave Girl, The												
		(87)		Adv.	Crest-SR	9-11-61	+							1+
	2567	☺Pirates of Tortuga (97)		© Adv	20-Fox	10- 9-61	+		±	+	±	±		5+3−
	2552	☺Pit and the Pendulum, The (85)												
				© Horror Drama	AIP	8-14-61	+	+	+	+	##	+	±	8+1−
	2519	☺☺Pleasure of His Company, The												
		(114)		Comedy	Para	5- 1-61	##	+	+	##	##	##	+	11+
	2501	Police Dog Story (61)			UA	2-13-61	+	±	±	±	±	−	±	6+6−
	2515	Portrait of a Mobster (108)												
				Crime Drama	WB	4- 3-61	##	##	+	##	+	±	+	10+1−
	2522	Portrait of a Sinner (96)		Dr.	AIP	5- 8-61	##		+					3+
	2511	☺Posse From Hell (89)		W'n	U-I	3-20-61	±	+	+	+	##	±		7+2−
	2530	☺Primitive Paradise (66)												
				Documentary	Excelsior	5-29-61	##	+		##		##		7+
	2570	Pure Hell of St. Trinian's,												
		The (94)		Farce	Cont'l	10-16-61	±	−				±	+	3+3−
	2573	☺Purple Hills, The (60)												
				© Western	20th-Fox	10-30-61	+		+		±	+		4+1−
		—Q—												
	2561	Queen of the Pirates (80)												
				Ⓢ Sea Adv. (Eng-dubbed)	Col	9-18-61	+					±	±	3+2−
	2516	Question 7 (110)		Dr.	DeRochemont	4- 3-61	##		±	##	+	##	##	10+1−
		—R—												
	2516	Raisin in the Sun, A (128)		Dr.	Col	4- 3-61	##	##	##	##	##		##	12+
	2551	Rebellion in Cuba (80)		Doc Dr.	IFD	8-14-61	±					+		2+1−
	2564	Respectful Prostitute, The												
		(74)		Dr. (Eng-dubbed)	Times	9-25-61	±		±					2+2−
	2522	☺Return to Peyton Place												
		(122)		© Drama	20th-Fox	5- 8-61	##	+	+	##	##	−	+	9+1−
	2529	☺Revolt of the Slaves (100)												
				© Action Spectacle	UA	5-29-61	+	±		+		±	±	5+3−
	2526	Right Approach, The (92)												
				© Drama/Music	20th-Fox	5-15-61	+	−	±	+	−	±	±	5+5−
	2519	☺Ring of Fire (91)												
				Outdoor Action	MGM	5- 1-61	+	##	+	##	+	±	±	9+2−
	2568	Risk, The (81)		Drama	Kingsley	10- 9-61	+			+		+	+	4+
	2511	Rocket Attack, U.S.A. (66)												
				Melodrama	Exploit-Brenner	3-20-61	±							1+1−
	2524	☺Romanoff and Juliet (112)		Com.	U-I	5-15-61	##	+	+	##	##	+	##	11+
	2557	Rommel's Treasure (85)		Ac.	Medallion	9- 4-61	+							1+
	2564	Ruffians, The (86)												
				Susp. Dr. (Eng-dubbed)	Ellis	9-25-61	+							1+
		—S—												
	2506	Sanctuary (90)		© Drama	20th-Fox	2-27-61	+	+	+	##	+	+	+	8+
	2558	Sand Castle, The (70)												
				True-Life Fantasy	DeRochemont	9- 4-61	##					##	+	5+
	2515	Saturday Night and Sunday												
		Morning (90)		Drama	Cont'l	4-17-61	+	##			##	##	##	9+
	2464	☺Savage Innocents, The (89)												
				Ⓣ Adv. Dr.	Para	9-26-60	##	##	+	##	##	+	±	11+1−
	2551	Scream of Fear (81)		Susp. Dr.	Col	8-14-61	+	+	+	+	+	##	+	8+
	2569	Season of Passion (92)		Dr.	UA	10-16-61	+	±	##	##	±			7+2−
	2567	Secret of Deep Harbor (70)		Dr.	UA	10- 9-61	±		−	±	±		−	3+5−
	2575	☺Second Time Around, The (99)												
				© Farce-Comedy	20th-Fox	11- 6-61	+	+	±		+	##		6+1−
	2550	☺Secret of Monte Cristo, The												
		(80)		© Adv. Dr.	MGM	8- 7-61	+	+	±		±	±		5+3−
	2511	Secret Partner, The (91)		My.	MGM	3-20-61	+	+	±	##	±	##	+	9+2−
	2513	Secret Ways, The (112)		Dr.	U-I	3-27-61	+	+	−	+	+	+	+	6+1−
	2522	☺Serengeti (84)		Jungle										
				Documentary Adventure	AA	5- 8-61	##	##				##		6+
	2561	Sergeant Was a Lady, The												
		(72)		Service Comedy	U-I	9-18-61	+	±		±	±	−		4+4−
	2570	Seven Women From Hell (88)												
				© Action Dr.	20th-Fox	10-16-61	+	±	−	+	+	+		5+2−
	2516	Shadows (87)		Drama	Lion Int'l	4-17-61	+	+	##	+	+	+	##	9+
	2521	Shadow of the Cat, The												
		(79)		Horror Drama	U-I	5- 8-61	+		±	+		+	±	5+2−
	2539	Silent Call, The (63)		C Dr.	20th-Fox	6-26-61	±		+		+	+		4+1−
	2547	☺Sins of Mona Kent, The (75)												
				Drama	Astor	7-24-61	+							1+
	2505	☺Sins of Rachel Cade, The												
		(123)		Drama	WB	2-27-61	##	+	+	##	±	##	+	10+1
	2504	Sins of Youth (82)		Dr.	Janus	2-20-61	±						−	1+2−
	2528	Snake Woman, The (68)		Horror	UA	5-22-61	±	±	−	±	±	−	±	5+7−
	2502	Sniper's Ridge (61)		© Dr.	20th-Fox	2-13-61	−	+	+	±	±	±		5+4−
	2530	☺Snow White and the Three												
		Stooges (107)		© Fant'y	20th-Fox	5-29-61	##	±	−	##	+	+	+	8+2−
	2560	☺Splendor in the Grass (124)		Dr.	WB	9-11-61	##	##	##	##	##	##	##	14+
	2525	☺Steel Claw, The (96)		Ac.	WB	5-15-61	±	+	−	+	±	±	±	6+5−
	2536	Stop Me Before I Kill! (93)												
				Suspense Dr.	Col	6-12-61	+	+	+		±	+	+	6+1−
	2558	☺Sun Lovers Holiday (65)		©										
				Novelty	Astor	9- 4-61	±							1+1−
	2568	☺Susan Slade (116)		Drama	WB	10- 9-61	±	+	±	+	+	±		6+3−
		—T—												
	2539	☺☺Tammy Tell Me True												
		(97)		Com. Dr.	U-I	6-26-61	+	±	+	##	+	##	±	9+2−
	2515	Teacher and the Miracle, The												
		(88)		Religious Drama	President	4-17-61	+			±		±	+	4+2−
	2555	Teenage Millionaire (84)												
				Musical (some color is used)	UA	8-28-61	+	±	±	±	+	−		5+4−
	2514	Terror of the Tongs, The (80)		Ac.	Col	3-27-61	+	±		+		+	±	5+2−
	2543	☺Thief of Baghdad												
		(90)		© Ad. Fantasy	MGM	7-10-61	+	+	±	+	±	+	+	7+2−
	2534	Three Blondes in His Life												
		(73)		Mystery	Cinema Assoc	6-12-61	±		−		±			2+3−
	2559	Three on a Spree (83)		Comedy	UA	9-11-61	+	±		+		−	±	4+3−
	2557	☺Thunder of Drums, A (97)												
				© Outdoor Drama	MGM	9- 4-61	+	+	±	+	+	##	##	9+3−
	2542	Time Bomb (92)		Suspense Dr.	AA	7- 3-61	+					±		2+1−
	2572	Town Without Pity (105)		Dr.	UA	10-23-61	##	+	+	##	±	±	##	10+2−
	2510	☺☺Trapp Family, The (106)												
				Comedy-Drama	20th-Fox	3-13-61	+	+	±	+	±	+	±	7+3−
	2541	Trouble in the Sky (76)		Action-Dr.	U-I	7- 3-61	±					+		2+1−
	2548	Truth, The (Le Verite) (127)												
				Dr., Eng.-dubbed	Kingsley	7-24-61	##	+		##			##	7+
	2544	20,000 Eyes (61)		© Dr.	20th-Fox	7-10-61	+		±	+	+	±		5+2−
	2525	☺Two Loves (100)		© Drama	MGM	5-15-61	##	##	+	##	+	##	+	11+
	2538	☺Two Rode Together (109)		Dr.	Col	6-19-61	##	+	±	##	±	##	+	10+2−
	2565	Two Women (105)		Dr. (Eng dubbed)										
		Also with titles			Embassy	10- 2-61	##	##	##	##		##	##	12+
		—U—												
	2545	☺Upstairs and Downstairs												
		(100)		Comedy	20th-Fox	7-17-61	##	##	+			+	+	7+
	2553	Unstoppable Man, The (68)												
				Suspense Drama	Sutton	8-21-61	+							1+
		—V—												
	2540	☺Voyage to the Bottom of the												
		Sea (105)		© Ad.	20th-Fox	6-26-61	+	+	+	##	+	±	+	8+1−
		—W—												
	2527	☺Warrior Empress, The (87)												
				© Action-Adventure	Col	5-22-61	±	±	±	+	+	±	±	7+5
	2515	Watch Your Stern (88)		Com.	Magna	4- 3-61	+	±	##	##				6+1−
	2567	☺West Side Story (115)												
				Panavision, Musical Dr.	UA	10- 9-61	##	##	##	##	##	##	##	14+
	2532	When the Clock Strikes (72)												
				Mystery	UA	6- 5-61	±	−	±	+	±	−		4+5−
	2537	☺Wild in the Country (114)												
				© Drama/Songs	20th-Fox	6-19-61	+	±	±	+	±	±	+	7+4−
	2565	Wild Youth (73)		Dr.	Cinema Assoc	10- 2-61	−							1−
	2508	☺Wings of Chance (76)		©										
				Outdoor Drama	U-I	3- 6-61	±	−			+	+		3+2−
	2576	☺Wonders of Aladdin, The (93)												
				© Comedy-Fantasy	MGM	11- 6-61	##		±	+	±	+		6+2−
	2553	☺World by Night (103)												
				A survey of world night spots	WB	8-21-61	+	+	±	+	±	+		6+2−
		—XYZ—												
	2547	You Have to Run Fast (73)												
				Suspense Drama	UA	7-24-61	±	±		±	±	−		4+5−
	2555	☺☺Young Doctors, The (102)		Dr.	UA	8-28-61	##	##	##	##	##	##	±	13+1−
	2518	Young Love (80)		Drama	Exclusive	4-24-61	+							1+
	2517	Young Savages, The (103)		Dr.	UA	4-24-61	##	##	+	##	##	+	+	11+

Feature productions by company in order of release. Running time is in parentheses. © is for CinemoScope; Ⓥ Vistavision; Ⓢ Superscope; Ⓝ Noturoma; Ⓡ Regolscope; Ⓣ Techniramo. Symbol ✪ denotes BOXOFFICE Blue Ribbon Award; ✪ color photography. Letters and combinations thereof indicote story type—(Complete key on next page.) For review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS	AMERICAN INT'L	COLUMBIA	M-G-M	PARAMOUNT	
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MARCH	Dondi (80) .....C..6102 David Janssen, Patti Page, David Korey Operation Eichmann (92) D..6103 Werner Klemperer, Ruta Lee, Donald Buka, John Bonner	The Hand (61) .....Ho..601 Derek Bond, Ronald Lee Hunt ✪Konga (90) © .....Ho..603 Michael Gough, Jess Conrad, Margo Johns	✪Cry for Hanny (110) © CD..529 G. Ford, Miiko Taka, D. O'Connor Underworld, U.S.A. (99) Cr..525 Cliff Robertson, Dolores Dorn ✪Pepe (157) © .....C/M..520 Cantinflas, D. Dailey, Shirley Jones	✪Cimarron (147) © ....D..108 Glenn Ford, Maria Schell The Secret Partner (91) ..D..115 Stewart Granger, Haya Hararect		
APRIL	Time Bomb (92) .....D..6104 Curt Jurgens, Mylene Demongeot	Beware of Children (80)..C..606 Leslie Phillips, Geraldine McEwan, Julia Lockwood	A Raisin in the Sun (128)..D..533 Sidney Poitier, Claudia McNeil The Terror of the Tongs (80) .....Ac..530 Geoffrey Toone, Christoper Lee		✪All in a Night's Work (94) .....C..6010 Shirley MacLaine, Dean Martin, Cliff Robertson	
MAY	Angel Baby (97) .....D..6105 Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens ✪David and Goliath (93) © .....Bib D..6106 Orson Welles, Ivo Payer, Pierre Cressoy		Mad Dog Coll (88) .....Cr..534 K. Doubleday, B. Hayward Five Golden Hours (90)....D..539 Ernie Kovacs, Cyd Charisse Stop Me Before I Kill (93) © .....D..535 Claude Dauphine, Diane Cilento Mein Kampf (117) .....Doc..538 ✪Warr or Empress (87) © .....Ad..524 Kerwin Mathews, Tina Louise	✪Atlantis, the Lost Continent (90) .....Ad..113 Joyce Taylor, Anthony Hall ✪Two Loves (100) © ..D..117 Shirley MacLaine, Laurence Harvey, Jack Hawkins	✪One-Eyed Jacks (141) OD..6014 Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer	
JUNE	King of the Roaring 20's (106) .....Cr..6107 David Janssen, Diane Foster, Jack Carson, Diana Dors, Mickey Rooney Brainwashed (78) .....D..6108 Curt Jurgens, Claire Bloom	✪Master of the World (104) .....SF..607 Vincent Price, Charles Bronson, Henry Hull, Mary Webster ✪House of Fright (80) ..Ho..604 Paul Massie, Dawn Addams Operation Camel (70) ....C..605 Nora Hayden, Louise Renard	Homicidal (87) .....Ho..540 Glenn Corbett, Patricia Breslin Most Dangerous Man Alive (82) .....Ac..541 Ron Randell, Debra Paget, Elaine Stewart	✪Ring of Fire (91) © Ac..119 David Janssen, Joyce Taylor, Frank Gorshin The Green Helmet (88) ..Ac..116 Bill Travers, Ed Begley, Nancy Walters	✪Love in a Goldfish Bowl (88) © .....C/M..6018 Tommy Sands, Fabian, Jan Sterling	
JULY	Armored Command (99)..Ac..6109 Howard Keel, Tina Louise	✪Alakazam the Great (84) An..608 Cartoon feature, with voices of Frankie Avalon and others	JULY-AUGUST ✪Gidget Goes Hawaiian (102) © .....D..603 James Darren, Deborah Walley, Michael Callan, Vicki Trickett ✪The Guns of Navarone (155) © .....D..603 Gregory Peck, David Niven ✪Two Rode Together (109) .....OD..602 James Stewart, Richard Widmark, Shirley Jones, Linda Cristal	✪Morgan the Pirate (93) © .....Ad..120 Steve Reeves, Valerie Lagrange ✪The Honeymoon Machine (87) © .....C..122 Steve McQueen, Paula Prentiss, Brigid Bazlen, Jim Hutton ✪Magic Boy (75) .....An..107 Feature-length cartoon ✪The Secret of Monte Cristo (80) © .....Ad..121 Rory Calhoun, Patricia Bredin	JUNE-JULY-AUGUST ✪✪The Pleasure of His Company (115) .....CD..6017 Fred Astaire, Debbie Reynolds ✪The Ladies Man (106)..C..6015 Jerry Lewis, Helen Traubel ✪On the Double (92) Ⓣ C..6016 Danny Kaye, Dana Wynter	
AUGUST		✪The Pit and the Pendulum (85) Panavision .....Ho..609 Vincent Price, John Kerr, Barbara Steele, Luana Anders		✪Ada (108) © .....D..124 Susan Hayward, Dean Martin, Ralph Meeker ✪Thief of Baghdad (90) © Ad..123 Steve Reeves, Georgia Moll		
SEPTEMBER			Scream of Fear (81) .....D..605 Susan Strasberg, Ronald Lewis The Trunk (72) .....D..606 Phil Carey, Julia Arnall	✪A Thunder of Drums (97) © .....OD..201 Richard Boone, George Hamilton, Luana Patten	✪Blood and Roses (74) Ⓣ D..6101 Mel Ferrer, Annette Vadim, Elsa Martinelli Man-Trap (93) .....D..6102 Jeffrey Hunter, Stella Stevens, David Janssen	
OCTOBER	Twenty Plus Two (102)..My..6110 David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead		✪The Devil at 4 O'Clock (127) .....D..607 Spencer Tracy, Frank Sinatra ✪Loss of Innocence (99)..D..608 K. More, D. Darrieux, S. York A Weekend With Lulu (91)..C..609 Leslie Phillips, Rob't Monkhouse	Bridge to the Sun (112) ..D..202 Carroll Baker, James Shigeta Invasion Quartet (87)....CD..203 Bill Travers, Spike Milligan	✪Breakfast at Tiffany's (115) .....CD..6103 Audrey Hepburn, George Peppard	
NOVEMBER	Too Hot to Handle (..) D.. Jayne Mansfield, Leo Genn	✪Guns of the Black Witch (81) © .....Ad..610 Don Megowan, Silvana Pampanini	Mr. Sardonicus (90) ....Ho..611 Oscar Homolka, Guy Rolfe Valley of the Dragons (79) Ad..612 Sean McClory Everything's Ducky (81) ..C..610 Mickey Rooney, Buddy Hackett Queen of the Pirates (80) Ⓢ .....Ad..604 Gianna Maria Canale, M. Serato	✪Colossus of Rhodes (..) Ⓢ .....Ad..204 Rory Calhoun, Lea Massari ✪Bachelor in Paradise (109) © .....C..205 Bob Hope, Lana Turner, Janis Paige, Jim Hutton, Paula Prentiss	✪Blue Hawaii (101) Ⓣ C/M..6105 Elvis Presley Joan Blackman, Angela Lansbury	
DECEMBER	The George Raft Story (..)..D.. Ray Danton, Jayne Mansfield, Julie London, Barrie Chase	✪Journey to the Seventh Planet (80) .....SF..613 John Agar, Greta Thyssen	Cash on Demand (..)....Ac..615 Peter Cushing, Andre Morell ✪Mysterious Island (101) Ad..613 (Super-Dynamation) Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill Sail a Crooked Ship (88)..C..614 Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs (pre-release)	✪The Wonders of Aladdin (93) © .....Ad..206 Donald O'Connor, Vittorio de Sica, Noelle Adam	✪The Errand Boy (..).....C.. Jerry Lewis, Brian Donlevy	

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

MARCH

20TH-FOX

Sanctuary (90) © .....D..115
L. Remick, Y. Montand, B. Dillman

Days of Thrills & Laughter (93) Compilation .....C..114

Ⓒ The Trapp Family (106) D..117
Ruth Leuwerik, Hans Holt

Sniper's Ridge (61).....Ac..116
Jack Ging, Stanley Clements

UNITED ARTISTS

Ⓒ The Alamo (162) Todd-AO .....Hi..6028
John Wayne, Laurence Harvey, Richard Widmark, Richard Boone

The Hoodlum Priest (101) D..6107
Don Murray, Cindi Wood, Larry Gates

Frontier Uprising (68)..W..6103
Jim Davis, Nancy Hadley

UNIVERSAL-INT'L

Ⓒ Wings of Chance (76)..OD..6111
James Brown, Frances Rafferty

WARNER BROS.

Ⓒ The White Warrior (86) Ad..010
Steve Reeves, Georgia Moll

APRIL

20TH-FOX

Ⓒ All Hands on Deck (98) © .....M..112
Pat Boone, Barbara Eden, Buddy Hackett

Ⓒ Ferry to Hong Kong (103) © .....Ad..110
Orson Welles, Curt Jurgens, Sylvia Syms

Ⓒ The Fiercest Heart (91) © .....OD..120
Stuart Whitman, Juliet Prowse

UNITED ARTISTS

Ⓒ The Minotaur (92) ©..Ad..6115
Bob Mathias, Rosanna Schiaffino

A Matter of Morals (90)..D..6108
Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback

UNIVERSAL-INT'L

Ⓒ Tomboy and the Champ (92) .....OD..6110
Candy Moore, Ben Johnson, Rex Allen

The Secret Ways (112) ..D..6109
Richard Widmark, Sonja Ziemann

WARNER BROS.

Ⓒ The Sins of Rachel Cade (123) .....D..003
Angie Dickinson, Peter Finch, Roger Moore

Portrait of a Mobster (108) .....Ac..011
Vic Morrow, Ray Danton

MAY

20TH-FOX

Ⓒ Return to Peyton Place (122) © .....D..126
Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld

The Right Approach (92) © .....D/M..127
Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby

Ⓒ The Big Show (113) © Ad..123
Esther Williams, Cliff Robertson, David Nelson

UNITED ARTISTS

The Young Savages (103)..D..6114
Burt Lancaster, Shelley Winters, Dina Merrill

The Gambler Wore a Gun (67) .....W..6109
Jim Davis, Merry Anders

Gun Fight (62) .....W..6113
James Brown, Joan Staley

UNIVERSAL-INT'L

Ⓒ Posse From Hell (89)..W..6112
Audie Murphy, John Saxon, Zohra Lampert

Ⓒ The Pharaoh's Woman (88) © .....Ad..6113
Linda Cristal, John Drew Barrymore

Ⓒ Ole Rex (40) Featurette..6114
Rex (dog star), Billy Hughes, William Foster

WARNER BROS.

Ⓒ The Steel Claw (96) ....Ac..012
George Montgomery, Charito Luna

JUNE

20TH-FOX

Battle at Bloody Beach (80) © .....Ac..128
A. Murphy, G. Crosby, D. Michaels

Ⓒ Wild in the Country (114) © .....D/M..129
E. Presley, H. Lange, T. Weld

Ⓒ Snow White and the Three Stooges (107) © .....C..130
Carol Heiss, Stooges

UNITED ARTISTS

Snake Woman (68) ....Ho..6112
John McCarthy, Susan Travers

Ⓒ Dr. Blood's Coffin (92) Ho..6111
Kieron Moore, Hazel Court

Ⓒ Revolt of the Slaves (100) © .....Ad..6117
Rhonda Fleming, Lang Jeffries

UNIVERSAL-INT'L

Ⓒ Romanoff and Juliet (112) .....C..6106
P. Ustinov, S. Dee, J. Gavin

Ⓒ Curse of the Werewolf (91) .....Ho..6115
Clifford Evans, Yvonne Romain

The Shadow of the Cat (79) .....Ho..6116
Barbara Shelley, Andre Morell

Ⓒ The Last Sunset (112) OD..6117
Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten

WARNER BROS.

The Fabulous World of Jules Verne (81) ....Ad..013
Ernest Revere, Louis Locke

Ⓒ Bimbo the Great (81) ..Ad..014
Charles Holm, Mary Ann Shields

JULY

20TH-FOX

Ⓒ Misty (92) © .....OD..131
David Ladd, Arthur O'Connell

Ⓒ Voyage to the Bottom of the Sea (105) © ....Ad..133
Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon

The Silent Call (63) .....D..119
Roger Mobley, David McLean, Gail Russell

UNITED ARTISTS

Ⓒ By Love Possessed (116) Panavision .....D..6119
Lana Turner, Efrem Zimbalist jr.

The Last Time I Saw Archie (98) .....C..6118
Robert Mitchum, Jack Webb

When the Clock Strikes (72) .....My..6116
James Brown, Merry Anders

UNIVERSAL-INT'L

Trouble in the Sky (76)..Ac..6118
Michael Craig, Elizabeth Seal

Ⓒ Ⓒ Tammy Tell Me True (97) .....CD..6119
Sandra Dee, John Gavin

WARNER BROS.

Ⓒ Parrish (137) .....D..015
Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens

AUGUST

20TH-FOX

Ⓒ Marines, Let's Go (104) © C..137
David Hedison, Tom Tryon, Linda Hutchins

Ⓒ The Big Gamble (100) © D..134
Stephen Boyd, Juliette Greco, David Wayne

UNITED ARTISTS

The Naked Edge (102) My..6120
Gary Cooper, Deborah Kerr

Goodbye Again (120) ...D..6125
Ingrid Bergman, Yves Montand, Anthony Perkins

The Cat Burglar (65) ..Ac..6121
Gregg Palmer, June Kenney

Teenage Millionaire (84) (partly in color)....C/M..6126
Jimmy Clanton, Zasu Pitts, Rocky Graziano

UNIVERSAL-INT'L

Blast of Silence (77) ..D..6120
Allen Baron, Molly McCarthy

WARNER BROS.

Ⓒ Fanny (133) .....D/M..016
Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz

SEPTEMBER

20TH-FOX

Ⓒ Francis of Assisi (105) © D..132
Bradford Dillman, Dolores Hart, Stuart Whitman

Ⓒ September Storm (90)..Ad..139
Joanne Dru, Mark Stevens (35mm release)

20,00 Eyes (61) ©....Cr..124
G. Nelson, M. Anders, J. Brown

Ⓒ Upstairs and Downstairs (100) .....C..125
Michael Craig, M. Demongeot

UNITED ARTISTS

You Have to Run Fast (73) .....Ac..6122
Craig Hill, Elaine Edwards

Three on a Spree (83)...C..6122
Jack Watling, Carole Lesley

Ⓒ The Young Doctors (102) D..6128
Fredric March, Ben Gazzara, Ina Balin, Dick Clark

Ⓒ Exodus (212) Panav'n 70 .....D..6129
P. Newman, E. M. Saint, S. Mineo

UNIVERSAL-INT'L

Ⓒ Come September (112) © .....C..6121
Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin

WARNER BROS.

Ⓒ World by Night (103) .....Doc...151
A tour of world-famed night spots

Claudelle Inglish (99) ....D..155
Diane McBain, Arthur Kennedy, Will Hutchins, Constance Ford

OCTOBER

20TH-FOX

The Hustler (134) © ....D..136
P. Newman, P. Laurie, J. Gleason

Seven Women From Hell (88) © .....Ac..140
Patricia Owens, Denise Darcel, Cesar Romero, John Kerr

Ⓒ Pirates of Tortuga (97) © .....Ad..135
Ken Scott, Leticia Roman

UNITED ARTISTS

The Flight That Disappeared (72) .....SF..6129

Boy Who Caught a Crook (72) .....D..6127
Craig Hill, Paula Raymond

Town Without Pity (105)..D..6135
Kirk Douglas, Christine Kaufman

Secret of Deep Harbor (70) .....Ac..6130

Explosive Generation (90) D..6134

Season of Passion (92) ..D..6133
A. Baxter, E. Borgnine, J. Mills

UNIVERSAL-INT'L

Ⓒ Back Street (107) ....D..6201
Susan Hayward, John Gavin

WARNER BROS.

Ⓒ Splendor in the Grass (124) .....D..154
Natalie Wood, Warren Beatty, Pat Hingle, Audrey Christie

NOVEMBER

20TH-FOX

Ⓒ The Comancheros (107) © .....OD..141
John Wayne, Stuart Whitman

Ⓒ The Purple Hills (60) © Ac..142
Gene Nelson, Joanna Barnes, Kent Taylor

UNITED ARTISTS

Paris Blues (98) .....D..6131
Paul Newman, Joanne Woodward

Ⓒ X-15 (112) Panavision D..6137
Charles Bronson, Brad Dexter

Dead to the World (89) Ac..
Rudy Talton, Jana Pearce

UNIVERSAL-INT'L

The Sergeant Was a Lady (72) .....C..6202
Martin West, Venetia Stevenson, Bill Williams

WARNER BROS.

Ⓒ Susan Slade (116) .....D..157
Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan

The Mask (83) .....D..156
Depth-Dimension
Paul Stevens, Claudette Nevins

DECEMBER

20TH-FOX

Ⓒ The Two Little Bears (81) © .....F/M..143
Brenda Lee, Eddie Albert, Jane Wyatt, Jimmy Boyd

Ⓒ The Second Time Around (99) © .....C..144
Debbie Reynolds, Steve Forrest, Andy Griffith, Thelma Ritter, Juliet Prowse, Ken Scott

UNITED ARTISTS

Ⓒ Pocketful of Miracles (137) .....CD..
G. Ford, B. Davis, H. Lange

Judgment at Nuremberg (189)..D..
S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland
(pre-release)

UNIVERSAL-INT'L

Ⓒ Flower Drum Song (133) © M..
Nancy Kwan, James Shigeta, Miyoshi Umeki
(pre-release)

WARNER BROS.

Ⓒ The Roman Spring of Mrs. Stone (100) .....D..159
Vivien Leigh, Warren Beatty

COMING

ALLIED ARTISTS

The Big Wave .....Ad..
Sessue Hayakawa

Billy Budd .....D..
Peter Ustinov, Robert Ryan

Ⓒ El Cid Ⓣ .....D..
Charlton Heston, Sophia Loren

Ⓒ Day of the Triffids © ....SF..
Howard Keel, Nicole Maurey

Hitler .....BiD..
Richard Basehart, Maria Emo

AMERICAN-INT'L

Burn, Witch, Burn .....Ho..
Janet Blair, Peter Cushing

Lost Battalion (83).....Ac..611
Leopold Salcedo, Diane Jergens

COLUMBIA

Ⓒ Barabbas Ⓣ .....D..
Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine

Walk on the Wild Side .....D..
Laurence Harvey, Capucine, Anne Baxter, Jane Fonda

13 West Street .....D..
Alan Ladd, Rod Steiger

The Notorious Landlady .....C..
Jack Lemmon, Kim Novak, Fred Astaire

Advise and Consent .....D..
Charles Laughton, Henry Fonda, Walter Pidgeon, Gene Tierney

Ⓒ Best of Enemies .....CD..
David Niven, Alberto Sordi, Michael Wilding

MGM

Ⓒ Four Horsemen of the Apocalypse © .....D..
Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb

Ⓒ Mutiny on the Bounty (Ultra Panavision-70) ....Ad..
Marlon Brando, Trevor Howard, Hugh Griffith, Tarita

A Light in the Piazza.....D..
Rossano Brazzi, Olivia de Havilland, George Hamilton, Yvette Mimieux

Ⓒ King of Kings Ⓣ ....Bib D..
Jeffrey Hunter, Siobhan McKenna

Ⓒ Jumbo .....M..
Doris Day, Stephen Boyd, Jimmy Durante

PARAMOUNT

Ⓒ Escape From Zahrain .....D..
Yul Brynner, Madlyn Rhue

Ⓒ Summer and Smoke (118) Ⓣ .....D..6107
Laurence Harvey, Geraldine Page

Ⓒ Hatari! .....Ad..
John Wayne, Red Buttons

Hell Is for Heroes .....D..
Steve McQueen, Bobby Darin
Fess Parker, Bob Newhart

Ⓒ My Geisha .....C..
Shirley MacLaine, Yves Montand, Rob't Cummings, Edw. G. Robinson

20TH-FOX

Madison Avenue © .....D..
Dana Andrews, Eleanor Parker

Ⓒ It Happened in Athens © ..Ad..
Jayne Mansfield, Nico Minardos

Ⓒ Tender Is the Night ©....D..
Jennifer Jones, Jason Robards jr. Joan Fontaine, Jill St. John

The Innocents © .....D..138
Deborah Kerr, Michael Redgrave

UNITED ARTISTS

Something Wild .....D..
Carroll Baker, Ralph Meeker

The Magic Sword .....
Basil Rathbone, Estelle Winwood

Birdman of Alcatraz .....D..
Burt Lancaster, Karl Malden

The Children's Hour .....D..
Audrey Hepburn, Shirley MacLaine, James Garner

Ⓒ Sergeants 3 (Panavision)..OD..
Frank Sinatra, Dean Martin

Phaedra .....D..
Melina Mercouri, Tony Perkins

UNIVERSAL-INT'L

Ⓒ Cape Fear .....D..
Gregory Peck, Polly Bergen

The Outsider .....D..
Tony Curtis, Jas. Franciscus

Ⓒ Lover Come Back .....C..
Rock Hudson, Doris Day, Tony Randall, Edie Adams

Ⓒ The Spiral Road (Panav'n)..D..
Rock Hudson, Burl Ives, Gena Rowlands

Freud .....BiD..
Montgomery Clift, Susannah York, Susan Kohner

Ⓒ Six Black Horses .....Ac..
Audie Murphy, Joan O'Brien

WARNER BROS.

Ⓒ Merrill's Marauders .....Ac..
Jeff Chandler, Ty Hardin

Ⓒ The Music Man Ⓣ .....M..
Robert Preston, Shirley Jones

Ⓒ A Majority of One .....C..
Rosalind Russell, Alec Guinness

Ⓒ Lad, a Dog .....D..
Peter Breck, Peggy McCay

FEATURE CHART

MISCELLANEOUS

BUENA VISTA
The Absent-Minded Professor (97) .....C..May 61
Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk
©The Parent Trap (123) .....C..Jul 61
Maureen O'Hara, Brian Keith,
©Nikki, Wild Dog of the North (73) .....Ad..Jul 61
Jean Coutu, Nikki (dog star)
©©Greyfriars Bobby (91) D..Oct 61
Donald Crisp, Kay Walsh
©Babes in Toyland (..) © .....M..Dec 61
Ray Bolger, Tommy Sands, Annette, Ed Wynn

CONTINENTAL
©Hippodrome (96) ..Ac..Mar 61
(Eng-dubbed)..Gerhard Reidmann, Margit Nanke
Saturday Night and Sunday Morning (90) .....D..Apr 61
Albert Finney, Shirley Ann Field
The Long and the Short and the Tall (102) .....D..Sep 61
Laurence Harvey, Richard Todd
The Pure Hell of St. Trinian's (94) .....C..Sep 61
Joyce Grenfell, Cecil Parker, George Cole
The Mark (127) © ....D..Oct 61
Rod Steiger, Maria Schell, Stuart Whitman
©Call Me Genius (10S) C..Oct 61
Tony Hancock, George Sanders

CREST FILMS
Code of Silence (75)..Cr..Feb 61
Terry Becker, Elisa Loti
©Pirate and the Slave Girl (87) © .....Ad..Aug 61
Lex Barker, Chelo Alonso

FILMS-AROUND-THE-WORLD
A French Mistress (91)C..Dec 60
Cecil Parker, Jas. H. Justice

FILMGROUP
©Atlas (84) VitaScope Spec. May 61
Michael Forest, Frank Wolf, Barboura Morris
©The Pirate of the Black Hawk (93) Ⓢ ....Ad..Sep 61
Majanou Bardot, Jerrard Eaton
Creature From the Haunted Sea (60) HoC..Sep 61
Antony Carbone, Betsy Jones-Moreland
The Devil's Partner (7S) Ac Sep 61
Ed Nelson, Jean Allison, Edgar Buchanan

GOVERNOR
Carry On, Nurse (89) .....C..
Kenneth Connor, Shirley Eaton
Carry On, Constable (86) C..Feb 61
Ken Connor, Leslie Phillips

KINGSLEY-UNION
The League of Gentlemen (113) .....CD..Feb 61
Jack Hawkins, Nigel Patrick
Risk, The (81) ...D. ..Oct 61
Tony Britton, Peter Cushing

K. GORDON MURRAY
©Santa Claus (94) ...F..Nov 60
Narrated by Ken Smith
©Little Angel (90) ..CD..Jan 61
Maria Gracia, J. M. de Hoyos

LOPERT PICTURES
Never on Sunday (91)..C..Nov 60
Melina Mercouri, Jules Dassin
©Tunes of Glory (106)..D..Jan 61
Alec Guinness, John Mills

LOUIS DE ROCHEMONT
Question 7 (110).....D..Apr 61
Michael Gwynn, Margarete Jahnen
The Sand Castle (70) ..F..Sep 61
Barry and Laurie Cardwell

PATHE-AMERICA
©The Deadly Companions (90) Panavision ....W..Jul 61
Maureen O'Hara, Brian Keith, Steve Cochran, Chill Wills

RCIP
The Devil's Commandment (71) © .....Ho..Jan 61
Gianna Maria Canale, Carlo D'Angelo, Charles Fawcett
Mark of the Devil (73) D..Jan 61
Maria Felix, Crox Alvarado

SHOWCORPORATION
Home Is the Hero (83) D..Feb 61
Arthur Kennedy, Walter Macken
Two-Way Stretch (87) C..Apr 61
Peter Sellers, Wilfrid Hyde White

UNITED PRODUCERS (UPRO)
Black Pit of Dr. M. (72) .....Ho..Mar 61
Ralph Bertrand, Gaston Santos
Siege of Sidney Street (93) .....Ad..Mar 61
Peter Wyngarde, Donald Sinden
©Nature Girl and the Slaver (70) .....Ad..May 61
Marian Michael, Adrian Hoven
Jet Storm (91).....D..
Richard Attenborough, Stanley Baker, Diane Cilento, Mai Zetterling

VALIANT-VITALITE
The Angry Silence (9S)..D..Jan 61
R. Attenborough, Pier Angeli
The Young One (103)..D..Feb 61
Zachary Scott, Bernie Hamilton
Mania (85) .....Ho..Feb 61
Peter Cushing, June Laverick
It Takes a Thief (94)..D..Feb 61
Jayne Mansfield, Anthony Quayle
Hitler's Executioners (78) .....Doc..Jun 61

WOOLNER BROS.
©Flight of the Lost Balloon (91) Ⓢ .....Ad..Oct 61
Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE
Breathless (89) 3- 6-61
Jean-Paul Belmondo, Jean Seberg
Beau Serge (87) 9-2S-61
(UMPO)..Gerard Blain, Jean-Claude Brialy
Frantic (90) 8-28-61
(Times)..Jeanne Moreau, M. Ronet
©Leda (101) 11- 6-61
(Times)..Madeleine Robinson, Jean-Paul Belmondo, Antonella Lualdi
Love Game, The (85) 2-13-61
(F-A-W)..Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury
Modigliani of Montparnasse (110) 3- 6-61
(Cont'l)..Gerard Philipe, Lilli Palmer, Anouk Aimee, L. Padovani
Rules of the Game (104) 4-17-61
(Janus)..Jean Renoir, Pauline Llubost

GERMANY
Glass Tower, The (104)..10- 3-60
(Ellis)..Lilli Palmer
The Girl of the Moors (87) 9- 4-61
(Casino)..Claus Holm, Maria Emo
Three-Penny Opera, The (113) 11-21-60
(Brandon) Lotte Lenya, Rudolph Forster

GREECE
Antigone (93) 9-25-61
(Norma)..Irene Papas
Monssitsa (75) 6- S-61
(Greek Pictures)..A. Vouyouklaki
288 Stournara St. (90) .. 2-27-61
(Atlantic)..Orestis Makris, Sophia Vembo

ITALY
Big Deal on Madonna St., The (91) 1-30-61
(UMPO)..V. Gassman, Toto
Girl With a Suitcase (108) 10-16-61
(Ellis)..Claudia Cardinale
La Dolce Vita (175).... 4-24-61
(Astor)..Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Alain Cuny
L'Avventura (14S) 6- 5-61
(Janus)..Monica Vitti, Gabriele Ferzetti, Lea Massari
Rocco and His Brothers (17S) 7-17-61
(Astor) Alain Delon, Annie Girardot
Two Women (105) 6-19-61
(Embassy)..Sophia Loren, Jean-Paul Belmondo
Wild Love (86) ..... S- 1-61
(Ellis)..Franko Interlenghi

JAPAN
©Rikisha Man, The (105) 5- 8-61
(Cory)..Toshira Mifune
Road to Eternity (181) .. 2-27-61
(Beverly)..Tatsuya Nakadai
Rice (118) 9-18-61
(SR)..Yuko Moshizuki

POLAND
Ashes and Diamonds (105) 9- 4-61
(Janus) Z. Cybulski, E. Krzyzewska
Kanal (96) 11- 6-61
(Kingsley)..T. Izewska, T. Janczar

SWEDEN
Secrets of Women (114).. 9-18-61
(Janus)..Eva Dahlbeck, Gunnar Bjornstrand, Maj-Britt Nilsson
Unmarried Mothers (79) .. 3-13-61
(President)..E. Etiberg, B. Logart
Virgin Spring, The (88)..12-12-60
(Janus)..Max von Sydow, Birgitta Petterson

U.S.S.R.
Ballad of a Soldier (89).. 1-31 61
(Kingsley)..Vladimir Ivashov, Shanna Prokhorenko (also Eng-dubbed)
Fate of a Man (100) .. 8-28-61
(UA)..Sergei Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

COLUMBIA
ASSORTED & COMEDY FAVORITES (Reissues)

Prod. No.		Rel. Date
5425	Should Husbands Marry? (17)	Apr 61
5435	Aim, Fire, Shoot (16)	Mar 61
5426	He Flew the Shrew (16½)	May 61
5436	Man or Mouse (18)	Jun 61
6421	Hot Heir (16½)	Sep 61
6431	Caught on the Bounce (15½)	Oct 61

CANDID MICROPHONE (Reissues)

5554	No. 4, Series 2 (10½)	Feb 61
5555	No. 5, Ser. 2 (11)	Mar 61
5556	No. 6, Ser. 2 (10½)	Jul 61
6551	No. 1, Series 3 (11)	Sep 61

COLOR SPECIALS

5501	Polygamus Polonius (9)	Nov 60
5502	Rooftops of New York (10)	May 61

COLOR FAVORITES (Technicolor Reissues)

5667	Babie Boogie (6)	Jan 61
5608	Pickled Puss (6½)	Jan 61
5609	Christopher Crumpet's Playmate (6½)	Feb 61
5610	Swiss Tease (6)	Mar 61
5611	The Rise of Dutch Lang (6½)	Mar 61
5612	Coo-Coo Bird Dog (6)	Apr 61
5613	The Jaywalker (6½)	May 61
5614	Topsy Turkey (6½)	Jun 61
5615	Punchy de Leon (6½)	Jul 61
6601	Red Riding Hood Rides Again (7)	Sep 61
6602	The Music Fluke (7)	Sep 61
6603	Imagination (6½)	Oct 61

FILM NOVELTIES (Reissues)

5852	Push Back the Edge (10)	Dec 60
5835	Community Sings No. 1, Ser. 13 (10)	Mar 61
5854	Yukon Canada (10)	Apr 61

LOOPY de LOOP (Color Cartoons)

5704	Happy Go Loopy (6½)	Mar 61
5705	Two-Faced Wolf (6½)	Apr 61
5706	This Is My Ducky Day (6½)	May 61
5707	Fee Fie Foes (6½)	Jun 61
5708	Zoo Is Company (6½)	Jul-61
6701	Catch Meow (6½)	Sep 61
6702	Kooky Loopy (7)	Oct 61

MR. MAGOO REISSUES (Technicolor)

5756	Magoo's Canine Mutiny (Both © and standard)	Apr 61
5757	Capt. Outrageous (7)	May 61
5758	Magoo Goes West (6)	Jul 61
6751	Safety Spin (7)	Sep 61
6752	Calling Dr. Magoo (6½)	Oct 61

SPECIAL COLOR FEATURETTES

5442	Splendors of Paris (19)	May 61
5443	Wonderful Greece (19)	Jun-61
6441	Images of Luangua (18)	Oct 61

SERIALS (15 Chapter-Reissues)

4160	King of the Congo	Jun 60
5120	Son of Geronimo	Nov 60
5140	The Great Adventures of Captain Kidd	Mar 61
5160	Cody of the Pony Express	Aug 61

STOOGE COMEDIES (Reissues)

5404	Pals and Gals (16)	Jan 61
5405	Knutsy Knights (17½)	Feb 61
5406	Shot in the Frontier (16)	Apr 61
5407	Scotched in Scotland (15½)	May 61
5408	Fling in the Ring (16)	Jul 61
6401	Quiz Whiz (15½)	Sep 61
6402	Fifi Blows Her Top (16½)	Oct 61

THRILLS OF MUSIC (Reissues)

5952	Shorty Sherlock & His Orchestra (8½)	Dec 60
5953	Skitch Henderson & His Orchestra (10)	Feb 61
5954	Boyd Raeburn & His Orchestra (11)	May 61

WORLD OF SPORTS

5802	Hip Shooters (9½)	Feb 61
5803	Water-Sports Champs (10)	Apr 61
5804	Dogs Afield (10½)	Jun 61
6801	Aqua Ski-Birds (10)	Oct 61

M-G-M
GOLD MEDAL REPRINTS (Technicolor Reissues) All 1.7S-1 Ratio
Tom and Jerrys

W261	Pet Peeve (7)	Sep 60
W262	Mice Follies (7)	Sep 60
W263	Touche Pussy Cat (7)	Sep 60
W26S	Southbound Duckling (7)	Sep 60
W266	Neopolitan Mouse (7)	Sep 60
W267	Pup on a Picnic (7)	Sep 60
W269	Downhearted Duckling (7)	Sep 60
W272	Mouse for Sale (7)	Sep 60
W273	Cat Fishin' (8)	Sep 60
W274	Part Time Pal (8)	Sep 60
W27S	Cat Concerto (7)	Sep 60
W276	Dr. Jekyl and Mr. Mouse (7)	Sep 60

(1961-62)

W361	Switchin' Kitten (9)	Sep 61
W362	Down and Outing (7)	Oct 61
W363	Greek to Me-ow (..)	Dec 61

PARAMOUNT
COLOR SPECIALS (2 Reels)

B20-1	Carnival in Quebec (16)	Sep 60
B20-2	Boats a-Poppin' (18) (Anamorphic)	Sep 60
B20-3	Lifeline to Hong Kong (17) Anamorphic	Apr 61
B21-1	Spring in Scandinavia (..)	Nov 61
B21-2	Fireaway, Story of a Trotter (..)	Nov 61

MODERN MADCAPS (Technicolor)

M20-4	Phantom Moustacher (6)	Jan 61
M20-S	Kid From Mars (6)	Mar 61
M20-6	Mighty Termite (6)	Jun 61
M21-1	Plot Sickens (..)	Oct 61
M21-2	Crumley Cogwheel (..)	Oct 61
M21-3	Popcorn & Politics (..)	Nov 61

NOVELTOON (Technicolor)

P20-3	The Lion's Busy (6)	Mar 61
P20-4	Goodie the Gremlin (6)	Apr 61
P20-S	Alvin's Solo Flight (7)	Apr 61
P20-6	Hound About That)6)	Jun 61
621-1	Munro (9)	Sep 61
P21-2	Turtle Scoup ...)	Sep 61
P21-3	Kozmo Goes to School (..)	Nov 61

POPEYE CHAMPIONS

E21-1	Fireman's Brawl (..)	Sep 61
E21-2	Toreadorable (..)	Sep 61
E21-3	Popeye, the Ace of Space (..)	Sep 61
E21-4	Shaving Muggs (..)	Sep 61
E21-4	Taxi Turvey (..)	Sep 61
E21-6	Floor Flusher (..)	Sep 61

SPORTS ILLUSTRATED (Anamorphic—Color—1 Reel)

D20-4	Ten Pin Tour (9)	Apr 61
D20-5	Speedway (10)	May 61

CARTOON SPECIAL

A-21	Abner the Baseball 2 Reel (12½)	Sep 61

TRAVELRAMA (Anamorphic-Color-1 Reel)

T20-1	Porpoise Posse (10)	Mar 61

20th CENTURY-FOX
MOVIETONE CINEMASCOPES (Color)

7101	Australian Water Sports (9)	Jan 61
7102	Assignment Mexico (10)	Feb 61
7105	Algonquin Holiday (9)	Mar 61
7103	Adventure in Rhythm (9)	Apr 61
7104	Assignment Egypt (9)	May 61
7106	Assignment Singapore & Malaya (10)	Jun 61
7107	Hills of Assisi (10)	Jul 61
7108	Assignment Pakistan (9)	Aug 61
7109	Ski New Horizons (10)	Sep 61
7110	Assignment India (9)	Oct 61
7111	Assignment South Africa (10)	Nov 61
7112	Sound of Arizona (10)	Dec 61

TERRYTOON 2-D's All Ratios—Color

5121	The Mysterious Package (6)	Jan 61
S122	Cat Alarm (6)	Feb 61
S123	Drum Roll (7)	Mar 61
S124	Railroaded to Fame (7)	May 61
S12S	The First Fast Mail (6)	May 61
5126	Sappy New Year (7)	Dec 61

TERRYTOON CINEMASCOPES

5107	Unsung Hero (6)	Jul 61
S108	Banana Binge (6)	Jul 61
5109	Meat, Drink and Be Merry (6)	Aug 61
S110	Really Big Act (6)	Sep 61
5111	Clown Jewels (6)	Oct 61
S112	Tree Spree (6)	Nov 61

TERRYTOONS (Color-CinemaScope)

S101	Night Life in Tokyo (6)	Feb 61
S102	So-Sorry, Pussycat (6)	Mar 61
5103	Son of Hashimoto (7)	Apr 61
S104	Strange Companion (6)	Apr 61
S105	Honorable Cat Story (6)	Jun 61
S106	Crossing the Delaware (6)	Jun 61

UNIVERSAL-INT'L
COLOR PARADE

4171	Valley of the Mekong (9)	Nov 60
4172	The Lion City (9)	Dec 60
4173	Treasure of Istanbul (9)	Jan 61
4174	Down Jamaica Way (9)	Feb 61
S17S	Sidetracked (9) ©	Mar 61
4176	Puerto Rican Playland (8)	Apr 61

WALTER LANTZ CARTUNES (Technicolor..Can be projected in the Aanmorphic process, 2.35-1) (All run between 6 and 7 miin.)

4111	Southern Fried Hospitality (Woody Woodpecker)	Nov 60
4112	Fowled Up Falcon (Woody Woodpecker)	Dec 60
4113	Poop Deck Pirate (Woody Woodpecker)	Jan 61
4114	Rough and Tumble-Weed	Jan 61
4115	Eggnapper	Feb 61
4116	The Bird Who Came to Dinner (W. Woodpecker)	Mar 61
4117	Gabby's Diner (Woody Woodpecker)	Mar 61
4118	Papoose on the Loose	Apr 61
4119	Clash and Carry	Apr 61

WALTER LANTZ REISSUES (Color Cartunes..Can be projected in the Anamorphic process, 2.3S-1)

4131	Helter Shelter (6)	Nov 60
4132	Witch Crafty (6)	Dec 60
4133	Private Eye Pooch (6)	Jan 61
4134	Bedtime Bedlam (6)	Feb 61
413S	Squareshootin' Square (6)	Mar 61
4136	Bronco Busters (6)	Apr 61

SPECIAL

4104	Foothall Highlights of 1960 (10)	Dec 60

2-REEL COLOR SPECIALS

4101	Pacific Paradise (14)	Nov 60

WARNER BROS.
BLUE RIBBON HIT PARADE (Technicolor Reissues—7 min.)

830S	Little Beau Pepe	Dec 60
8306	Tweet Tweet Tweety	Dec 60
8307	Bunny Hugged	Jan 61
8308	Wearing of the Grin	Feb 61
8309	Beep Deep	Mar 61
8310	Rabbit Fire	Apr 61
8311	Feed the Kitty	Apr 61
8312	The Lion's Busy	May 61
8313	Thumb Fun	Jun 61
8314	Corn Plastered	Jul 61
8315	Kiddin' the Kitty	Aug 61
8316	Ballot Box Bunny	Apg 61
9301	A Hound for Trouble	Sep 61
9302	Strife With Father	Sep 61
9303	The Grey Hounded Hare	Oct 61
9304	Leghorn Swaggled	Nov 61

BUGS BUNNY SPECIALS (Technicolor—7 min.)

8722	Lighter Than Hare	Dec 60
8723	The Abominable Snow Rabbit	May 61
8724	Compressed Hare	Jul 61
9721	Prince Violent	Sep 61

MERRIE MELODIES LOONEY TOONS (Technicolor—7 min.)

8704	Doggone People	Nov 60
8705	High Note	Dec 60
8706	Cannery Woe	Jan 61
8707	Zip 'n Snort	Jan 61
8708	Hoppy Daze	Feb 61
8709	Mouse on S7th St.	Feb 61
8710	Strangled Eggs	Mar 61
8711	Birds of a Father	Apr 61
8712	D'Fightin' Ones	Apr 61
8713	Lickety-Splat	Jun 61
8714	A Scent of the Matterhorn	Jun 61
8715	Rebel Without Claws	Jul 61
8716	The Pied Piper of Guadaluna	Aug 61
9701	Daffy's Inn Trouble	Sep 61
9702	What's My Lion?	Oct 61
9703	Beep Prepared	Nov 61

WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Two-Reel)

8002	The Man From New Orleans (20)	Mar 61
8003	Winter Wonders (18)	Jul 61
9001	Where the Trade Winds Play (17)	Oct 61

(One Reel)

8502	Alpine Champions (10)	Feb 61
8403	Kings of the Rockies (10)	Apr 61
8404	Grandad of Races (10)	May 61
850S	Snow Frolics (9)	Jun 61
8506	Hawaiian Sports (9)	Aug 61
9S01	This Sporting World (10)	Nov 61

THE EXHIBITOR HAS HIS SAY ABOUT PICTURES

'Konga' and 'Silent Call' Made Good Double Bill

For a Friday-Saturday program, I double-billed AIP's "Konga" with "Silent Call," a little picture from 20th-Fox about a boy and his dog. The combination did extra business as I was able to pull both colored and white patronage on this bill—and with my town 50 per cent colored, you have to keep that in mind.

FRANK PATTERSON

Mansfield Theatre,
Mansfield, La.

ALLIED ARTISTS

Wild Stallion (AA, reissue)—Ben Johnson, Edgar Buchanan, Martha Hyer. So help me, this 1952 reissue brought in more than "Operation Petticoat" from U-I (which had played just before it). "Stallion" is a very short picture, so I had to build it up with shorts, but it didn't cost much, so I could afford a little extra in short subjects. About 80 per cent of my patronage is made up of students and kids, so I did all right, in fact, surprisingly well.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

BUENA VISTA

One Hundred and One Dalmatians (BV)—Cartoon feature. Just another kid's show. They leave their kids here and then disappear. Didn't have quite the pulling power that "Swiss Family Robinson" did. Disney terms are 'way too high for such late playing time. Played Fri., through Mon.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Ten Who Dared (BV)—Brian Keith, John Beal, Ben Johnson. Played this Disney with "Home From the Hill" (MGM) and made a good program. Has action. Good on your weekend change. The snake scene was thrilling. Played Thurs., Fri., Sat. Weather: Good. Mitchell Kelloff, Spur Theatre, La Veta, Colo. Pop. 600.

COLUMBIA

Hand in Hand (Col)—John Gregson, Loretta Parry, Philip Needs. "Give us a family show" the folks yell, so we do—and who turns out? Just a handful of little folks. Should have used this as a kiddy matinee program for our Saturday afternoon. Weather: Nice.—Carl W. Veseth, Villa Theatre, Malta, Mont. Pop. 2,100.

Homicidal (Col)—Glenn Corbett, Patricia Breslin, Jean Arless. This was a real letdown to us. To go along with the picture, we had the yellow streak and coward's corner and all the jazz that wos supposed to draw them. But we were low-low on customers. It's o good thing no one asked for the "money back guarantee" that was a part of the picture's gimmick. We instructed the coshier to refer those who wished refunds to get their money back direct from William Castle who produced the picture (it was his ideo)—as we needed all the change we could count. Not nearly the suspense as other films of this type.—Al Zarzono, Roy Boriski, Boulevard Theatre, Houston.

Pepe (Col)—Cantinflas, Shirley Jones, Dan Dailey. Fairly good, entertaining picture with too much music. The less music in any picture the better. This one fell down badly at the boxoffice. Again, a useless overdose of credits to start it off. Played Sun., Mon. Weather: Good.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

METRO-GOLDWYN-MAYER

Gone With the Wind (MGM, reissue)—Clark Gable, Vivien Leigh, Leslie Howard. This was the fourth time around for this one here and there seemed to be no business left. Leave it alone. Played Sun., Mon., Tues. Weather: Fair.—Leo A. Backer, Valley Theatre, Browns Valley, Minn. Pop. 1,117.

Gorgo (MGM)—Bill Travers, Vincent Winter. This kind appeals to my patrons. It did better on Saturday night than Disney's "Dalmatians" did the previous Saturday night. This has very sharp color. It did away above average both nights.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Home From the Hill (MGM)—Robert Mitchum, Eleanor Parker, George Peppard, George Hamilton. One of Metro's best. Will go in any town. Well liked here. Played Thurs., Fri., Sat. Weather: Good. —Mitchell Kelloff, Spur Theatre, La Veta, Colo. Pop. 600.

PARAMOUNT

One-Eyed Jacks (Para)—Marlon Brando, Karl Malden, Katy Jurado. I honestly believe the stupid trailer hurt this. Trailers are to "tell and sell" not to glorify one man. A fair south-of-the-border so'-western. Our poorest playdate in the month, only 30 per cent of "Cimarron" here. Played Sun., Mon., Tues. Weather: Rain and cool.—Ken Christianson, Roxy Theatre, Washburn, N.D. Pop. 913.

Rat Race, The (Para)—Tony Curtis, Debbie Reynolds, Jack Oakie. This one was too something-or-other for us. I got tired of watching it. It beats me why they put two good stars into such a rat race story. Acting was very good, but something was lacking. It does have beautiful color and maybe you have enjoyed it already. Business was very slow on this. —Harry Hawkinson, Orpheum Theatre, Marietta, Minn. Pop. 380.

20th CENTURY-FOX

North to Alaska (20th-Fox)—John Wayne, Capucine, Fabian. Comedy, romance, action and fine acting. Nobody could ask for a better picture. Did twice our normal business for the change. A few more of these and we can stay in business. Played Thurs., Fri., Sat. Weather: Nice.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

One Foot in Hell (20th-Fox)—Alan Ladd, Don Murray, Dolores Michaels. Alan Ladd was miscast, so left a bad taste in your mouth. It was good, but because of the disappointment in his role, no one would agree they liked it. Business near average, but a far cry from Alan Ladd business of old. Played Fri., Sat. Weather: Rain and cool.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 913.

Sink the Bismarck! (20th-Fox)—Kenneth More, Dana Wynter, Carl Mohner. Played very late. Listened to the salesman who said it still will do business. He was wrong. Played Thurs., Fri., Sat. Weather: Fair.—Leo A. Backer, Valley Theatre, Browns Valley, Minn. Pop. 1,117.

Voyage to the Bottom of the Sea (20th-Fox)—Walter Pidgeon, Joan Fontaine, Frankie Avalon. Got a bunch of children out on Sunday, but picture died Monday and Tuesday for us. Picture should have done better, as it is in tune with the times and shows what could happen if U. S. and Russia use atomic bombs in a real war.—Frank Patterson, Mansfield Theatre, Mansfield, La. Pop. 6,000.

Wild in the Country (20th-Fox)—Elvis Presley, Hope Lange, Tuesday Weld. One of Elvis's better dramatic roles. Sings four songs. Has beautiful coloring and a good story. Played Sun.-Wed. to better than average crowds each night. Weather: Good.—Kenn Spaulding, assistant manager, Bijou Theatre, Morrisville, Vt. Pop. 3,450.

UNITED ARTISTS

Misfits, The (UA)—Clark Gable, Marilyn Monroe, Montgomery Clift. Too bad this was Gable's last movie. Not so hot—had walkouts—but you should play it anyway so Gable fans can see it. Played Tues., Wed. Weather: Good.—Mitchell Kelloff, Spur Theatre, La Veta, Colo. Pop. 600.

Naked Edge, The (UA)—Gary Cooper, Deborah Kerr, Eric Portman. UA treated us fairly on their asking price for this pic, which we played 'way ahead of the other theatres—but did only average. Picture itself is excellent of its type. Gary Cooper's gone, but his memory still exists. Played Sun., Mon., Tues. Weather: Nice.—Paul Fournier, Acadio Theatre, St. Leonard, N. B. Pop. 2,150.

Some Like It Hot (UA)—Marilyn Monroe, Jack Lemmon, Tony Curtis. I had passed this up ond wos going to let it go by, but I finolly needed a picture ond took a chance—ond I'm glad I did. It was nice to see dear Morilyn again and she did a good job, and Tony Curtis is always good. Altogether the folks got a real kick out of it. Wish it had been in color.—F. L. Murroy, Strand Theotre, Spiritwood, Sask. Pop. 500.

UNIVERSAL-INTERNATIONAL

Tammy Tell Me True (U-I)—Sandra Dee, John Gavin, Charles Drake. This is the type product we can book with little fear. This is a good teen house and this is what they really go for. Good drawing power with Sandra Dee and John Gavin.—Al Zarzana, Ray Boriski, Venus Theatre, Houston, Tex.

To Hell and Back (U-I, reissue)—Audie Murphy, Charles Drake, Marshall Thompson. This is the third time I have played this. It is one of the greatest war movies ever made and is in a class by itself. I wish I could have the opportunity to shake Audie Murphy's hand, as he is truly a great American who served his country well. Played to above average business both nights. Played Tues., Wed. Weather: Warm and rainy.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

WARNER BROS.

Parrish (WB)—Troy Donahue, Claudette Colbert, Karl Malden. Good picture; good color, but gross too low. Nice in big towns, but not for us. Played Sun. through Thurs. Weather: Cool.—Leslie Berg, asst. mgr., Royal Princess Theatre, Elwood, Ind. Pop. 15,000.

Comedy's the Thing!

MGM's "The Honeymoon Machine" was real good fun and a most entertaining and delightful picture. Business was very good. Comments: roars of laughter. Comedy's the thing, man!

PAUL FOURNIER

Acadia Theatre,
St. Leonard, N. B.

Write—

YOUR REPORT OF THE PICTURE YOU HAVE JUST PLAYED FOR THE GUIDANCE OF FELLOW EXHIBITORS

—Right Now

TO:

The Exhibitor Has His Say

BOXOFFICE, 825 Van Brunt Blvd.,
Kansas City 24, Mo.

Title..... Company.....

Comment .....

.....

.....

Days of Week Played.....

Weather .....

Title..... Company.....

Comment .....

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Days of Week Played.....

Weather .....

Title..... Company.....

Comment .....

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Days of Week Played.....

Weather .....

Title..... Company.....

Comment .....

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Days of Week Played.....

Weather .....

Exhibitor .....

Theatre..... Population.....

City..... State.....

A Majority of One

F Ratio: 1.85-1 Comedy-Drama ⊙

Warner Bros. ( ) 153 Minutes Rel. Feb. '62

A strong lesson in racial tolerance, cleverly sugar-coated with human interest and down-to-earth comedy touches, Mervyn LeRoy's picturization of the Dore Schary-Theatre Guild stage hit is top audience fare, sure-fire for women patrons and fine entertainment for all age groups. With Rosalind Russell, padded and playing against type as a middle-aged Jewish widow—and doing it splendidly—and Alec Guinness, at the peak of his acting form as a dignified Japanese industrialist and widower, for strong marquee draw, boxoffice success is assured. LeRoy, who also directed, sticks closely to Leonard Spigelgass' play which stressed the gradual character change in a lovable Brooklyn widow, embittered over the death of her son in Japan in World War II, after she meets a middle-aged Japanese while enroute to the Orient with her daughter and diplomat son-in-law. When a romance develops, it is the supposedly tolerant young couple who displays bigotry—an unexpected switch. The opening scenes in Brooklyn, the shipboard sequences and then life in modern-day Japan, with its insolent, jazz-mad servants, in contrast to Guinness' formal household, are all delightfully done with only a few bits of exaggerated humor.

Rosalind Russell, Alec Guinness, Ray Danton, Madlyn Rhue, Mac Marno, Mae Questel, Alan Mowbray.

X-15

F Ratio: 2.35-1 Drama Panv'n ⊙

United Artists (6137) 112 Minutes Rel. Nov. '61

To forecast a "ready-made" audience for any motion picture is at best a precarious undertaking. But with national interest in space travel at fever pitch, plus current headlines heralding the success of the X-15, America's first space vehicle project, it requires no crystal ball to envision the lines of ticket-buyers that will queue up in front of theatres booking this Essex production. Backgrounded at Edwards Air Force Base, where six years ago research was originated on the X-15 and plans swiftly advanced the project to its goal of traveling 4 000 miles per hour in space at 100 miles or more altitudes, the film is presented authentically and with careful knowledge by producers Henry Sanicola and Tony Lazzarino. From Lazzarino's original story, scripted by himself and James Warner Bellah, director Richard D. Donner has wisely balanced the human and technical elements of the screenplay so that there is general interest for viewers of all ages. Performances are fine and the names of Charles Bronson, Mary Tyler Moore and Patricia Owens will be recognizable. Technical credits are first-rate, with special kudos going to the spectacular aerial photography lensed in brilliant Technicolor. Narration by actor James Stewart adds to the overall production.

David McLean, Charles Bronson, James Gregory, Mary Tyler Moore, Patricia Owens, Ralph Taegar, Brad Dexter.

Flower Drum Song

F Ratio: 2.35-1 Musical Panv'n ⊙

Univ.-Int'l. ( ) 133 Minutes Rel. ————

Here is one of those rare photoplays that has been fashioned with the exquisiteness of a delicate cameo without jeopardizing its commercial potentialities, and it only remains to be said that if ticket-buyers fail to line up in SRO numbers before boxoffices of any theatre booking the film, Hollywood might as well decide that the public has no appreciation of screen entertainment at its ultimate best. There are innumerable facets to assure the picture's financial success—a screenplay replete with laughs and heart-tugs, memorable songs by Rodgers and Hammerstein, original set decorations, photography in color and Panavision, top choreography and costuming, opulent and impeccable mountings by producer Ross Hunter, and deft direction by Henry Koster whose artistry and dexterity are reflected throughout this production. The feature abounds in breathtaking production numbers, notably the New Year's parade in Chinatown and two dream sequences danced by star Nancy Kwan. Performances, from top to bottom, are superb, with an implied conflict for acting honors between Miss Kwan and Miyoshi Umeki, plus expert delineations from Juanita Hall, James Shigeta and Benson Fong.

Nancy Kwan, Miyoshi Umeki, James Shigeta, Benson Fong, Juanita Hall, Jack Soo, Reiko Sato, Patrick Adiarte.

Gina

A Ratio: 1.85-1 Adventure Drama ⊙

Omat 92 Minutes Rel. Nov. '61

International thespian Simone Signoret, an Academy Award winner of note for her poignant portrayal of the tragedy-stricken Older Woman in "Room at the Top," herein delineates another firmly paced role, that of a prostitute in a revolt-hit South American country who finds herself inadvertently caught up in the political turmoil and intrigue, triggered by ruggedly handsome, hate-filled adventurer Georges Marchal (film marks his introduction to American audiences, incidentally). In handsome Eastman Color, the Oscar Dancigers production has been most ably directed by Luis Bunuel, from a screenplay credited to the latter and Raymond Queneaw and Luis Alcoriza, working from an original adventure yarn by Jose Andre Lacour. Miss Signoret, of course, is the best-known player here, but acting accolades should be sounded for Marchal, who can be built to star stature on the strength of roles similar to the one here. He conveys a reckless air of soldier-of-fortune, fitting foil for the avarice-minded Miss Signoret. Charles Vanel has some memorable moments as an elderly, sex-starved mining prospector. It contains all of the requirements for extended playing time in the downtown first-runs. This is listed as a Lester Braunstein and Howard J. Beck presentation.

Simone Signoret, Georges Marchal, Charles Vanel, Michael Piccoli, Michele Giradou, Tito Junce.

Purple Noon

A Ratio: 1.85-1 Murder Drama ⊙

Times Film 115 Minutes Rel. Nov. '61

A fascinating and brilliantly acted and directed murder tale, this Robert and Raymond Hakim production is strong art house fare in its original French-language version and, in its English-dubbed version, will attract adults and the mature teenagers because of the handsome Alain Delon, publicized as the "James Dean of France," who is currently attracting attention in "Rocco and His Brothers." However, because of its extremely frank bedroom scenes and its detailed murder and forgery plot, it's not for the kiddies or family audiences. Based on an English novel, "The Amazing Mr. Ripley," by Patricia Highsmith, the picture was directed by Rene Clement (of "Gervaise" and "Forbidden Games" fame), who also did the adaptation with Paul Gegauff. It was titled "Plein Soleil" in France. Although Delon and Maurice Ronet scarcely suggest the American playboys they are called upon to play, they give remarkably convincing portrayals of dissolute youths with Delon being particularly effective as the perpetrator of the murder of his benefactor, whom he later impersonates. Marie LaForet is attractive and sympathetic as the girl who bewitches both playboys. Henri Decae turns his color camera on magnificent Italian sea and resort backgrounds.

Alain Delon, Maurice Ronet, Marie LaForet, Erno Crisa, Frank Latimore, Elvire Popesco, Bill Kearns, Ave Ninchi.

Bloodlust

A Ratio: 1.85-1 Horror

Crown Int'l—States Rights 68 Minutes Rel. Oct. '61

Going out as companion feature with Crown International's "The Devil's Hand," this seems to let emotion-mad humans go all-out on a killing binge, and while the adventure-action audiences will find what's happened relatively engrossing, the discriminating won't be able to contain their bored feelings. Little, if anything, is left to the individual viewer's imagination—a killer doctor addicted to human taxidermy on an island remoteness takes it upon himself to set people free and then give chase with ancient weapons. He maintains a gruesome underground cave for further experimentation, and when his wife and another inhabitant decide to check out of this far-from-happy paradise, he kills them, too. So it takes one of the mad doctor's own aides to bring him to a dastardly death. Wilton Graff, who's had character roles in both major and minor screen efforts over the years, doesn't bring much conviction to the killer doctor part, and the four young people (Robert Reed, June Kenny, Gene Perrson and Joan Lora) who happen upon the Graff reign of terror inadvertently emerge as one-dimension actors. Ralph Brooke must take credit for triple-threat creative stints— he's producer, director and writer. This is a Cinegraf production, and best booked as supporting fare alone.

Wilton Graff, Lylyan Chauvin, Robert Reed, June Kenny, Gene Perrson, Joan Lora, Walter Brooke.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

THE STORY: **"X-15" (UA)**

The problems, both mental and physical, faced in the rigors of the X-15 research work carried on at Edwards Air Force Base, Calif., are faced not only by the test pilots, David McLean, Charles Bronson and Ralph Taegar, but their wives, Mary Tyler Moore, Patricia Owens and Lisabeth Hush. It is the women's duty to lessen the strain on the men by keeping them mentally relaxed and happy, but it proves a difficult job for all of them. Mary leaves David when she believes she can no longer live under the strain of losing him, but is forced by her love to return to him and accept the dangerous work he has chosen as part of their life together. Lisabeth fears to tell Ralph that she is expecting a child because he will worry about her health. Ultimately, Charles is killed on a test flight while saving David's life. But the X-15 is safe and information has been gained that will insure its success.

EXPLOITIPS:

Decorate lobby and windows with newspaper and magazine articles about the X-15. Give toy airplanes to first ten youngsters buying tickets. Invite Army and Air Force personnel to special screenings.

CATCHLINES:

A World Speed Record Set! . . . The True Story of the Men Who Faced Death Daily . . . See the X-15 in Flight!

THE STORY: **"A Majority of One" (WB)**

Mrs. Jacoby (Rosalind Russell), a Brooklyn widow whose son was killed in Japan in World War II and whose daughter, Madlyn Rhue, is married to Ray Danton, a U.S. diplomat, reluctantly agrees to accompany them to his new post in Japan, where he is to negotiate a trade agreement. Enroute by ship, Rosalind Russell meets Alec Guinness, a dignified Japanese widower, and after she explains her resentment against the Japs and he tells her about his own war tragedies, they become friendly. Danton, fearful that Guinness is using Rosalind for political gain, asks her to turn down his friendship. Later, in Japan, Guinness breaks off the trade conferences because of Danton. Rosalind goes to Guinness' home where she is treated royally and he asks if he can take her out. Danton and his wife are aghast and tell Rosalind to decline. Back in Brooklyn, Rosalind is reunited with Guinness, now a delegate to the U.N.

EXPLOITIPS:

Play up the change of pace for Rosalind Russell by using contrasting photos of her as the middle-aged Jewish matron and the glamorous Auntie Mame, her most recent screen role. Alec Guinness and Ray Danton are top names.

CATCHLINES:

The Glamorous Rosalind Russell and the Inimitable Alec Guinness in Their Most Fascinating Screen Characterizations . . . The Delightful Broadway Stage Hit—Now Greater Than Ever on the Screen.

THE STORY: **"Gina" (Omat)**

The mining prospectors' revolt against a South American government's stern edict that all diamonds belong to it has lessened. Hate-filled adventurer Georges Marchal, seeking rest and sleep, boldly enters a strange house and goes to bed. Awakened, he finds he is sharing the bed of prostitute Simone Signoret, who shares her love with him, learns he has much money and then turns him over to the police as a rebel. Eluding his pursuers, Marchal sets off a massive explosion. Village priest Michael Piccoli, Marchal, Simone, elderly, sex-starved prospector Charles Vanel and his deaf-mute daughter, Michele Giradou, are thrown together through a chain of circumstances, fleeing into the jungle. Marchal finds the wreck of a long-forgotten crashed airliner. Later he emerges freshly shaven and dressed in clean clothes, carrying a bag of provisions. Vanel goes mad, killing Simone and the priest, but is then stalked by Marchal, who takes the daughter in a rubber raft salvaged from the aircraft wreck. They move down the river, away from the country of the revolt.

EXPLOITIPS:

The characters get themselves hopelessly lost in a thick South American jungle. This suggests an intelligence test contest in which theatre patrons try to find their way.

CATCHLINES:

Torrid! . . . Tantalizing! . . . Tempestuous! . . . The Gesture That Marked Her Profession From the Beginning of Time!

THE STORY: **"Flower Drum Song" (U-I)**

Following old Oriental custom, Miyoshi Umeki has been chosen by the mother of Jack Soo to be his bride, but when she arrives in San Francisco from Hong Kong she finds that Jack is in love with Nancy Kwan, an exotic dancer at his nightclub. Jack interests another Chinese family in Miyoshi as a wife for their son, James Shigeta, but James, too, thinks he's in love with Nancy who schemes to marry him for his money. James sees Miyoshi, whom he doesn't know as the girl his family wants him to wed, and feels drawn to her. But before he can pursue this new emotion, Nancy's brother publicly announces his engagement to the dancer. The jealous Soo reveals Nancy's profession to Shigeta's conservative family and they break the engagement. Shigeta is then free to marry Miyoshi, and Nancy and Soo also tie the nuptial knot.

EXPLOITIPS:

Tout Nancy Kwan (star of "Suzie Wong"), Miyoshi Umeki (Oscar winner for "Sayonara") and James Shigeta ("Bridge to the Sun"). Play Decca sound track album over loudspeaker for street ballyhoo. Decorate lobby and foyer with Chinese streamers, paper dragons and other Chinatown lore, and costume employes in Oriental garb.

CATCHLINES:

Love Finds Glamour and Excitement in San Francisco's Exotic Chinatown! . . . A Success on Broadway—a Sensation on the Screen!

THE STORY: **"Bloodlust" (Crown)**

Robert Reed, June Kenny, Gene Perrson and Joan Lora, vacationing on a group of small, uninhabited tropical islands, go ashore on an island. Dr. Wilton Graff and two hulking attendants soon appear, escorting them to the doctor's island hideaway, where the four young adventurers learn of his strange maniacal desire to hunt vicious wild animals he has stocked on the island. Dr. Graff's wife, Lylyan Chauvin, and a house resident, Walter Brooke, warn the four visitors they are in mortal danger and must escape. Perrson and Joan find an underground laboratory, where they see a Graff aide performing taxidermy on human bodies. Graff murders his wife and Brooke, and tells the four young people they will be set free on the island, while he stalks them with a crossbow. About to kill the four, Graff is crushed to death by a crazed aide.

EXPLOITIPS:

To tie in with different weapons used by the mad doctor, arrange through a museum to set up a lobby display of ancient killing devices, such as crossbows, spears, blow darts, et al. Get locally based explorers, scientists and others who roamed across the world for press stories.

CATCHLINES:

He Hunted Humans for the Sheer Sport of Killing . . . And Made His Island Paradise Into a Hell on Earth! . . . Two Beautiful Young Girls—Defenseless Against the Deadly Ancient Crossbow.

THE STORY: **"Purple Noon" (Times)**

Alain Delon, a handsome, pleasure-seeking opportunist, is promised $5,000 by the rich American father of his playboy friend, Maurice Ronet, if he can persuade the latter to leave Italy and return to America. Ronet agrees to return home but, instead he takes Marie LaForet, his French fiancee, and Alain on a pleasure cruise on his yacht. When Alain realizes he will lose the $5,000, he cleverly plots to murder Maurice and then disposes of the body and assumes the dead man's identity. Alain returns to Rome, painstakingly learns to forge Maurice's signature and then looks up Marie, whom he has telephoned and used Maurice's voice to say the latter no longer loves her. When one of Maurice's friends discovers Alain's masquerade, he, too, is murdered. It is only after Alain woos and wins Marie that he is unmasked and brought to justice.

EXPLOITIPS:

Alain Delon, the handsome young Frenchman, is currently scoring as Rocco in "Rocco and His Brothers." He also starred in "Three Murderesses" for 20th Century-Fox and will be starred in Columbia's forthcoming "Lawrence of Arabia."

CATCHLINES:

A Handsome Rogue With Two Main Talents—Mimicry and Forgery . . . Alain Delon, France's James Dean, As the Penniless Youth Who Longed to Be a Playboy . . . The Star of "Rocco and His Brothers" in a Startling Story of Love and Death.

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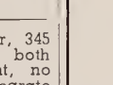
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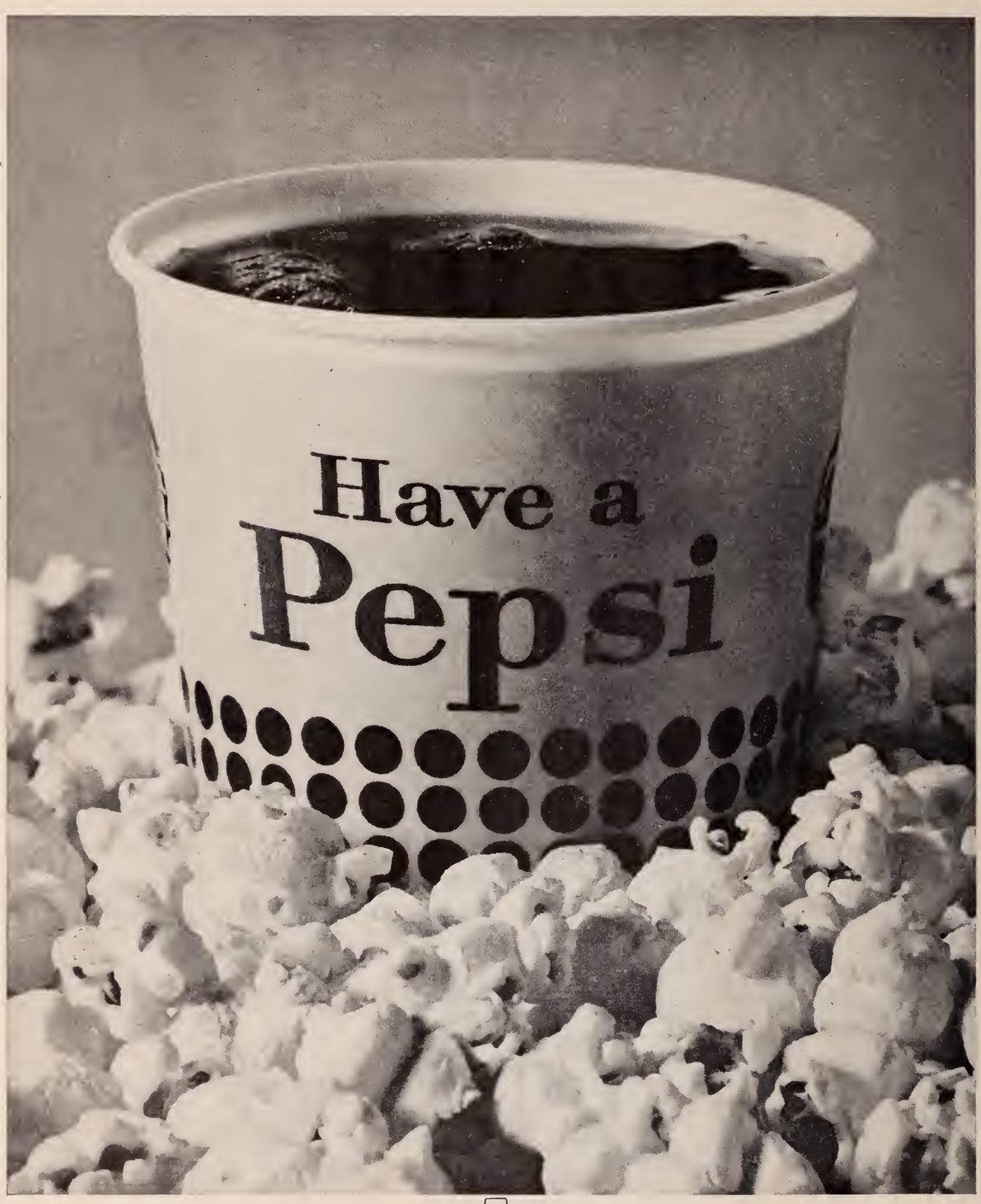
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I. L. THATCHER, Managing Editor

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SPECIFIC FEATURES:

Decreased Heat in the Elements, and a Longer Life Filament;

A Semi-Transparent Getter Depasit Giving Greater Heat Radiation, Hence Adding to the Bulb Life;

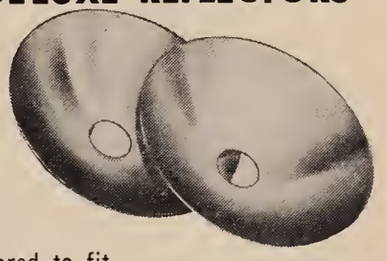
Praviding an Impraved Carbon Target, ar Anade, ta Withstand a far Greater Electranic Farce;

Increased Vacuum in the Bulb, Eliminating all Oxidatian af the Elements;

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LEE ARTOE DELUXE REFLECTORS

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To Reflect as much or more Light than any other type or make Reflector now sold for Theatres.



11 3/8"	Diameter—Engineered to fit Simplex High and Strong Utility Lamphouses	$22.00
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Especially made of highest quality flint glass with special silvered backing for highest reflectivity.

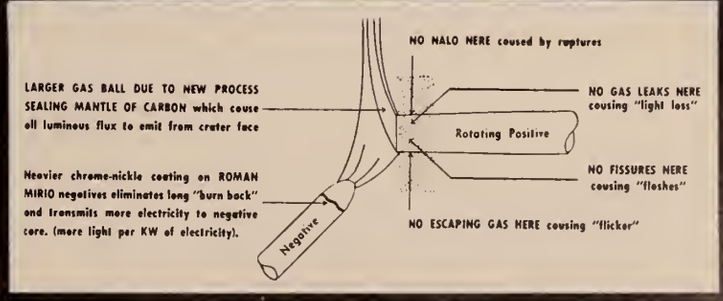
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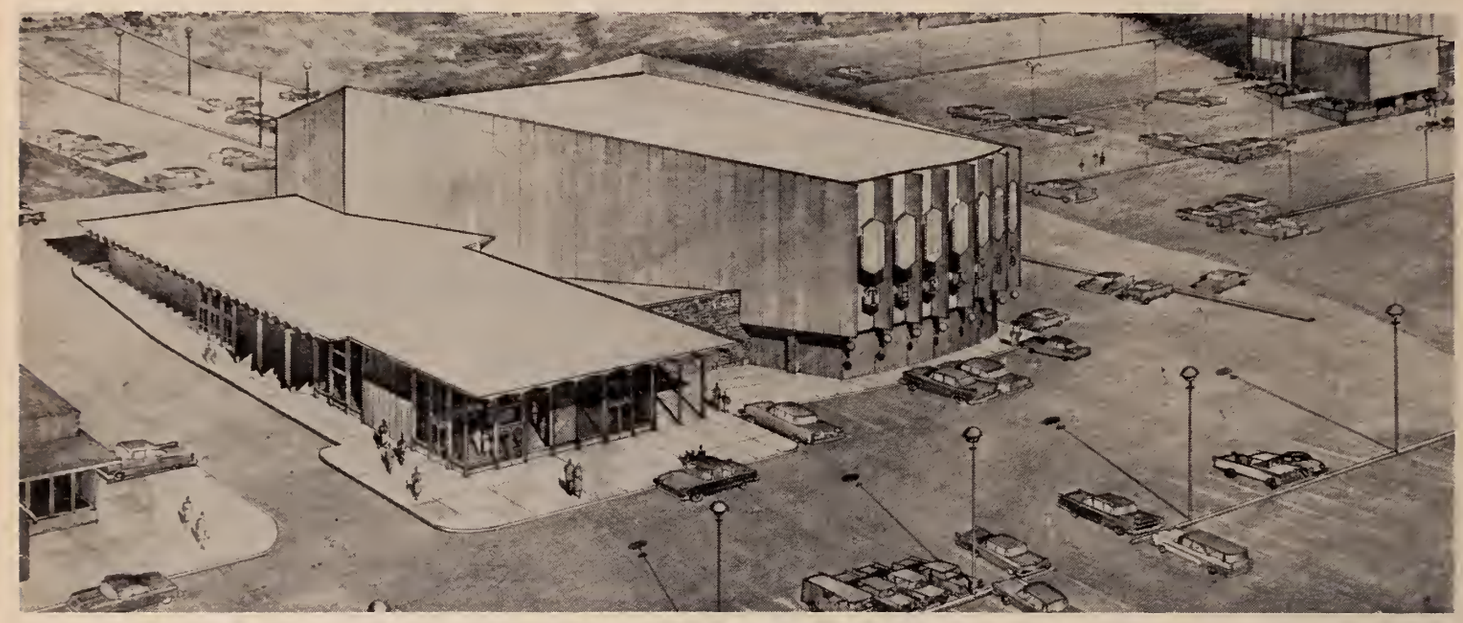
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a boom in new indoor theatres



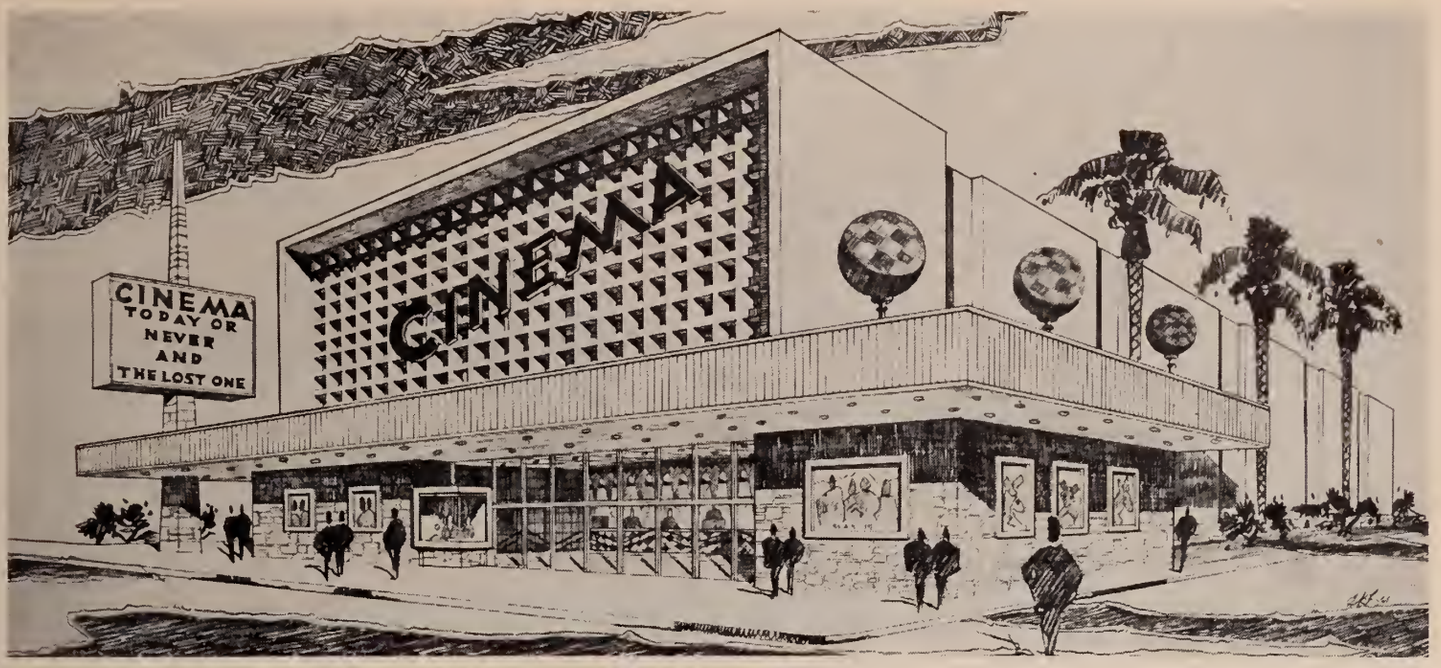
BELLEVUE, WASH.: Scheduled for completion this month is a new theatre in the Bellevue section of Greater Seattle by the Sterling Theatre Co.—a 1,500-seat luxury showcase. The theatre is the fifth de luxe neighborhood house to be constructed by the circuit, and completes the company's long-range plans for serving the entire Greater Seattle area. The theatre is adjacent to the Sterling-owned Belle Lanes Bowl. The theatre, among other facilities, provides glassed-in family rooms and a television lounge. It will have a nautical decor, in keeping with the area's waterfront locale. And, like other Sterling theatres, it will provide the ultimate in patron comfort. ARCHITECT: *John Rushmore and Associates, with J. Marcus Pritica as an associate.*



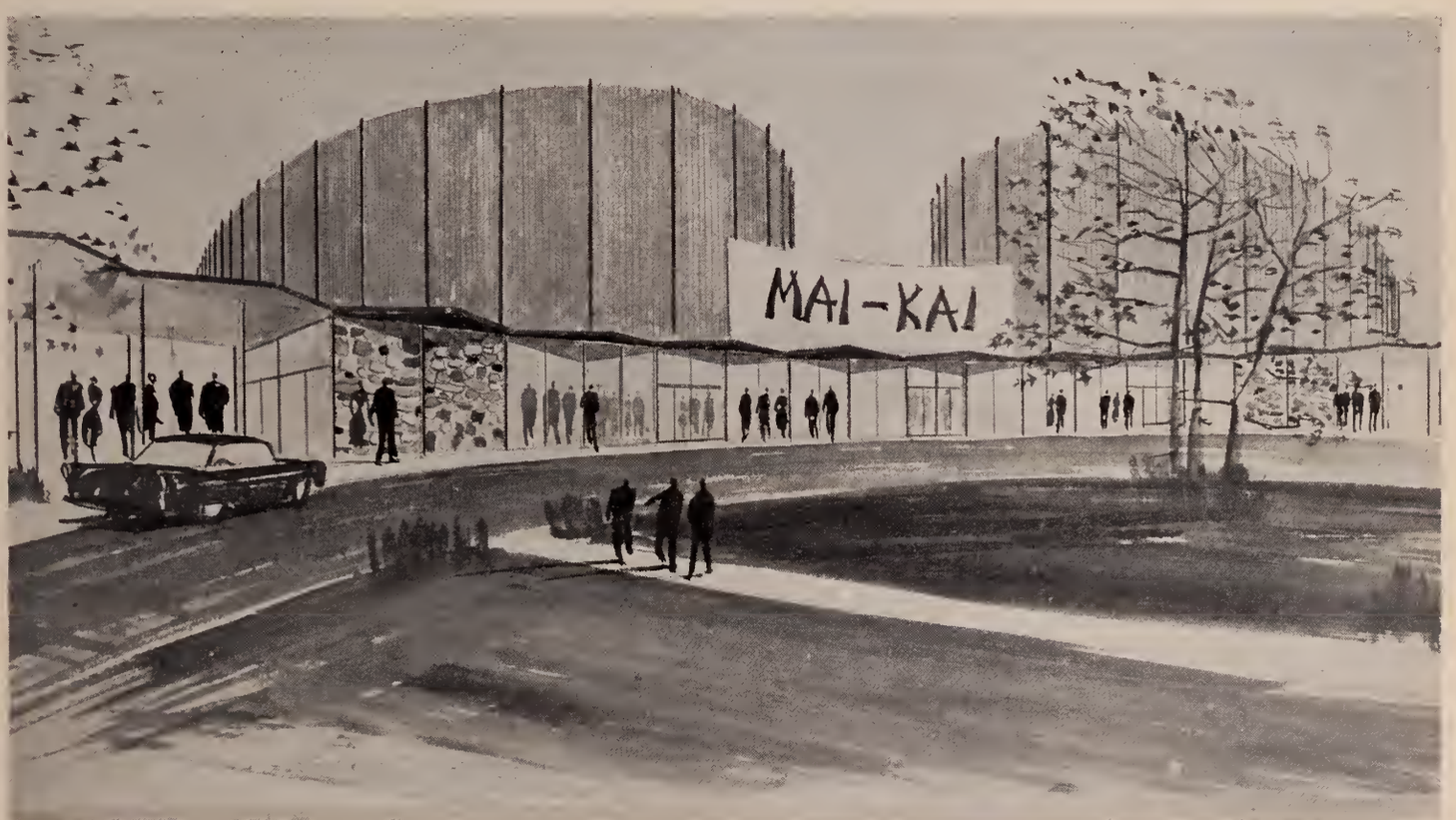
NILES, ILL.: Opening this month is the Golf-Mill Theatre in suburban Chicago. Constructed by Morton Fink Enterprises, it serves as the centerpiece of a 70-acre development which includes a shopping center and garden apartment buildings. The theatre, seating 1,500, represents an investment of $1,000,000. The auditorium is large enough for 1,800 chairs, but 300 fewer were installed for greater patron seating comfort. The marquee-sidewalk canopy is heated. ARCHITECT: *Melco Engineering Co.*

90 Theatres Announced First 10 Months of '61 At Cost of $51,550,000

Exhibitors and non-industry builders, in the first ten months of 1961, announced the construction of 90 indoor theatres. Estimated cost: $51,550,000. This is the most impressive report for the ten-month period in the last decade. It tops the full 1960 mark by 50 theatres. Almost all of the projects are in the luxury class, and the majority of them are in or near shopping centers, or in suburban developments. Sixty-six of the theatres have been opened, are now under construction or are due to get under way soon. The remaining 24 are in over-all building programs, to be carried out over the next two or three years. These include 15 Cinerama theatres to cost $20,000,000, and nine to be erected by National Theatres at an estimated cost of $4,500,000. California and New York, with 17 theatres each, led the states. The 90 projects will add an estimated 84,000 seats to the capacity of U.S. indoor theatres. They include many innovations—an underground theatre, first in this country; buildings designed exclusively for films produced in the Cinerama process; a 3,000-seat, twin auditorium theatre; theatres designed as key attractions in amusement centers, and suburbans with showcase styling.



PHOENIX, ARIZ.: Just announced for construction in the Chris-Town area of Phoenix is a 1,218-seat theatre for the Forman-Nace Enterprises. The building which will cost $650,000 is the second to be constructed by the circuit in the last year in the Phoenix area, and only the second new indoor house to be erected in the Valley in 14 years. The building will have a frontage of 111 feet and a depth of 195. The theatre, scheduled for a February opening, will be equipped for 70mm projection and six-channel sound, but the eventual plan is to install Cinerama equipment. The 1,218 seats will include 425 rocking chairs, and the rows will be staggered so that no chair is behind one in the next row. The screen will be 30 by 60 feet, largest in Arizona. Forman-Nace is a partnership of William R. Forman, president of Pacific Drive-In Theatres, a major operator of outdoor theatres in the west, and Harry L. Nace, largest independent theatre owner in Arizona, operating 16 indoor houses, 11 drive-ins in 13 towns. ARCHITECT: *Elmo K. Lathrop.*

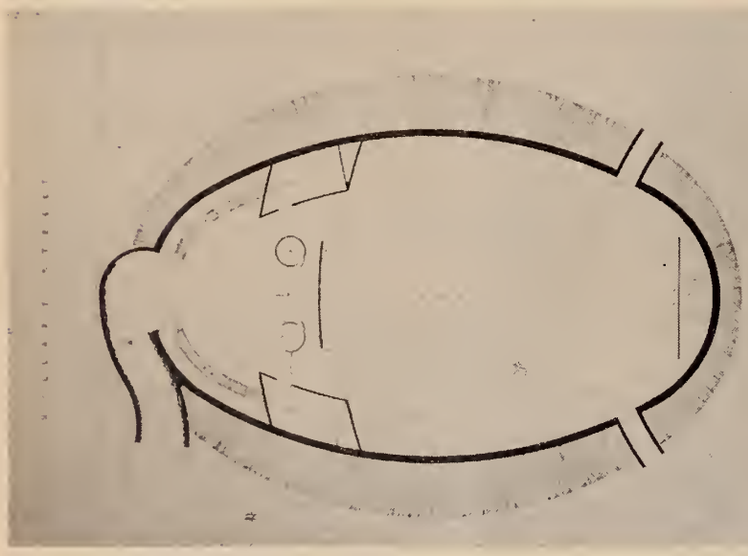


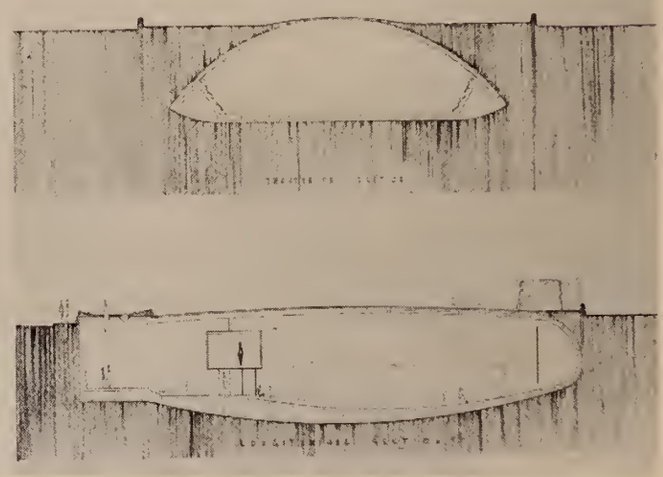
LIVONIA, MICH.; This suburb of Detroit will get its first theatre in the spring of 1962, a two-auditorium, 3,000-seater, which will be the primary structure on a 22-acre site which eventually will be a $5,000,000 amusement center. Nicholas George is the builder and he will celebrate his 20th year as an exhibitor when the theatre is opened in the spring. The name Mai Kai is Polynesian and means "the finest," and this theme of a South Pacific atmosphere will be followed throughout the center. There will be a central projection room for the two auditoriums and an air purification system for filtering germ-free and pollen-free air into the house. This will give maximum relief to patrons suffering from hay fever and/or sinus ailments. There will be a decentralized parking area, with eventual space for 5,000 cars and covered walkways to the theatre and other center areas. Both auditoriums will provide facilities for Todd-AO and other widescreen systems, and George hopes to be able to present two first-run pictures at the theatre simultaneously, giving patrons the choice of attending one or the other of the auditoriums. Negotiations are now under way with a leading restaurateur to operate a Polynesian lounge-restaurant. More projects are contemplated. ARCHITECT: *Bennett Straight.*

a boom in new indoor theatres

A Luxury Art House to Go Underground







NEW ORLEANS, LA.: The first underground theatre to be built in the United States has been announced for the Tulane-Loyola universities area by a group of investors identified as The University Cinema, Inc. It is the first new indoor theatre for New Orleans in ten years, and the first in the city to be built especially for the showing of art-house films. By sinking the theatre below the ground, the entire lot surface will be free for parking. Robert Rowen, president of University Cinema, said the entrance foyer will be some ten feet below street level, to be reached by a curving entrance ramp. From the foyer, an auditorium of a modified egg-shape design will descend to a depth of 24 feet below street level at the lowest point. A double wall of pre-stressed concrete, plus waterproofing and pumps will compensate for the New Orleans water table. The auditorium will provide 400 chairs in a scientifically designed curving interior, to give patrons maximum comfort and best possible reproduction of artificial light and sound. Only the dramatic entranceway and a faint outline of the domed auditorium will project above the ground, Rowen said. This is illustrated in the street-level drawing above. The lower left drawing shows the layout of the theatre, with entrance ramp, lounge, ladies' and men's rooms and concessions bar at left and auditorium at right. Center photo, right, shows a transverse section of the house; lower right, a longitudinal section both indicating the ingenious methods used. Rowen and associates spent 18 months studying the undertaking. ARCHITECT: *E. E. McNaughton, E. M. Stahl & Richard Hunter. Bill Mouton, consulting engineer.*



CHICAGO, ILL.: Oscar A. Brotman, exhibitor, and Leonard H. Sherman, realtor and builder, who last year gave Chicagoland one of the most unusual drive-in theatres in the country, the Oasis, have collaborated again, this time on an indoor house. Whereas, for the Oasis, designers called on the Byzantine art of the Near East, the architectural styling for the new theatre, now under construction in the suburban Hillside Shopping Center, will be U.S. 1961. The 1,600-seat building is being erected adjacent to the impressive Carson Pirie Scott department store, at a cost of $600,000. The theatre is to be equipped with Todd-AO projection as well as other wide-screen processes, and will operate on a single-feature policy. There will be two party rooms, principally for children, an art gallery, spacious lounge areas and coffee bar—offering free coffee at all times. Brotman said he also hopes to be able to provide 20-to-40-minute stage shows, which will serve as satires on the feature, using amateur talent. ARCHITECT: *Liebenberg & Kaplan.*

17 New Indoor Theatres Announced in California

WEST COVINA, CALIF.: Of 17 new indoor theatres announced in California, two are in the West Covina community, a 30,000 population town directly east of Los Angeles. At the right is the Capri Theatre, now under construction for the fast-growing Fred Stein Enterprises in southern California. The Capri is one of three 1,000-seat houses to be erected by the circuit in the L.A. area. The other two are to be built in El Monte and near Canoga Park. All three will be similar in design and appointments to the Capri. They will be equipped with loge-type luxury chairs and will have projection for 70mm attractions, as well as other processes. Stein expects to run them on an L.A. first-run basis.





CANOGA PARK, CALIF.: Now under construction and scheduled for a December opening is the Holiday Theatre in northwest Los Angeles county, at Topanga and Roscoe boulevards. Jack Grossman, operator of the Magnolia Theatre in Burbank, and associates are building the new theatre. The 920-seat house is located in a five-acre shopping area. Parking for 400 cars is being provided. The theatre marquee and entranceway as well as the auditorium itself will form the centerpiece for a string of retail establishments which dot the center. ARCHITECT: *Wm. Bonham.*



WEST COVINA, CALIF.: Sanborn Theatres, headed by A. L. Sanborn, a veteran of 53 years in exhibition, is constructing a 1,000-seat theatre, the Eastland, in the Eastland Shopping Center in West Covina. This is one Los Angeles suburb bursting under stress of the population explosion, with the Eastland one of two de luxe houses under way. The Sanborns, senior and junior, presided at the ground-breaking ceremony. The theatre is being erected at a cost of $500,000, of steel and concrete construction. Parking for 500 cars is being made available. Loge chairs will be installed throughout the house, a seating luxury which apparently is met with great favor by theatre patrons in the Los Angeles area. The Eastland Shopping Center involves an expenditure of approximately $30,000,000, which makes it one of the most imposing of its kind in southern California. Sanborn sr. built and operated the Rivoli and La Salle in Los Angeles and several other area theatres. ARCHITECT: *Smith & Williams.*

a boom in new indoor theatres $20,000,000 in New Cinerama Theatres

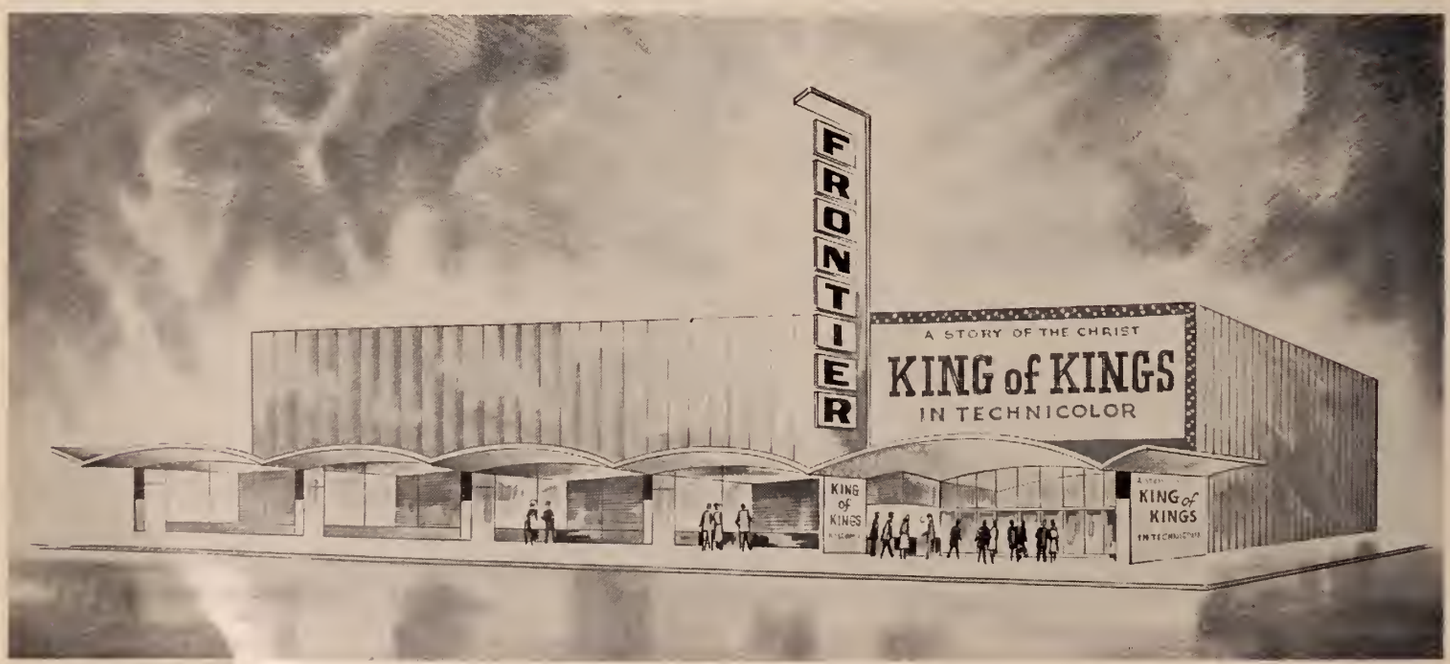


ST. LOUIS PARK, MINN.: The second of two theatres designed especially for Cinerama attractions, to be built by Cooper Foundation Theatres, is under construction in St. Louis Park, Minn., a suburb of Minneapolis. It will be a 900-seat million-dollar structure, with the same plush appointments which make the Cinerama theatre in Denver one of the most luxurious in the U.S. As the Denver theatre, it will be circular in design, which provides a feeling of spaciousness coupled with an intimacy frequently lost in the large conventional auditorium. The theatre will include five lounging areas, a large patio and expansive lobby-lounge. It is located in the center of a 32-acre complex containing motel and recreational facilities. The theatre site will provide 400 parking spaces. The circuit also operates Cinerama theatres in Omaha and Oklahoma City, and, showing its confidence in the future, has plans for new theatres in Omaha, Colorado Springs. ST. LOUIS PARK DESIGNER: *Mel Glatz.*

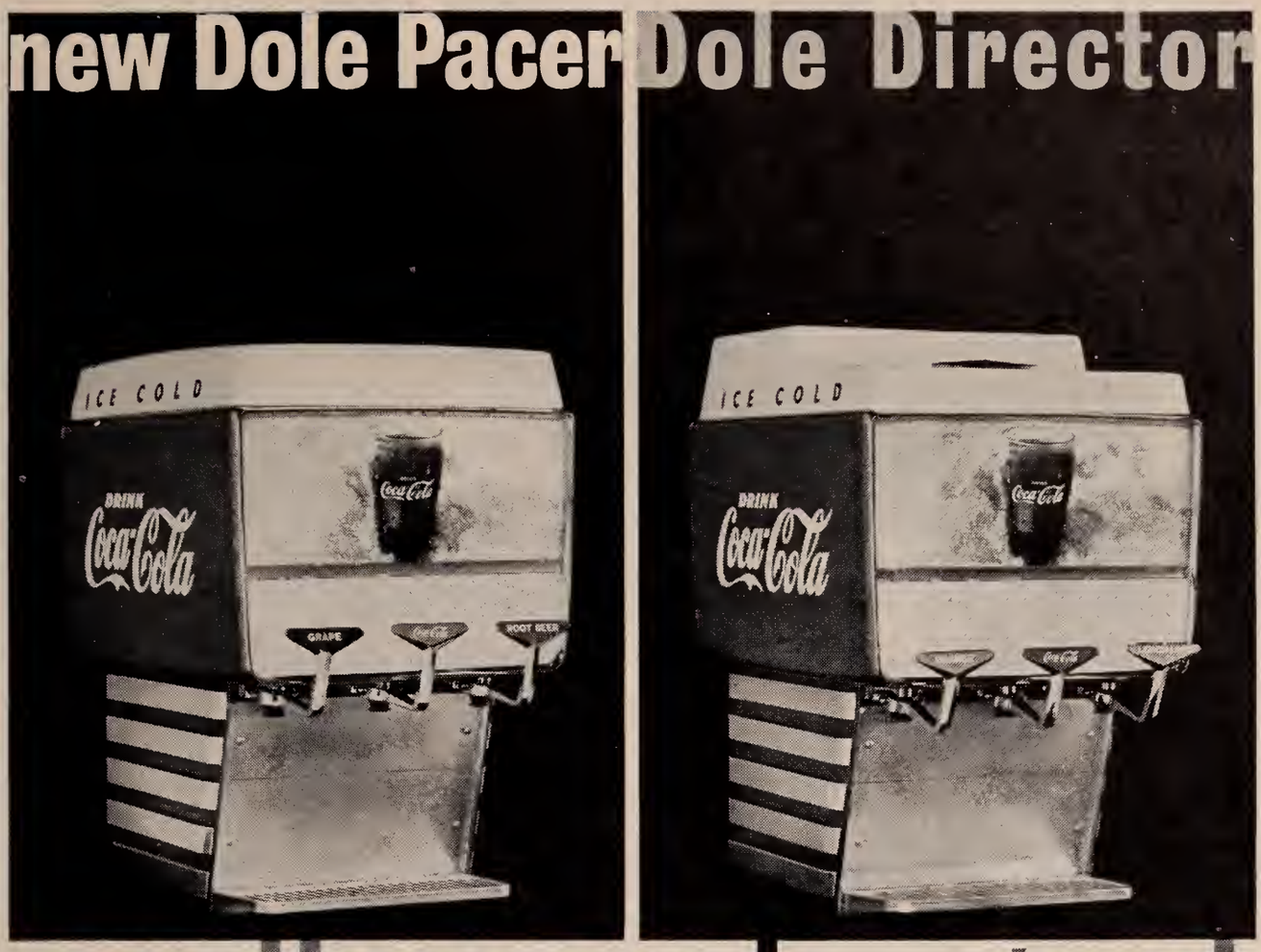
CINERAMA THEATRES: One of the major expenditures for indoor theatres in the next two to three years will be in the area of structures designed and built for Cinerama attractions. With the first two feature pictures in this process containing a story line now in production, the accelerated pace of filmmaking is spurring Cinerama, Inc. into establishing a network of theatres created for its three-projector, deep-curved screen system. The program calls for 15 theatres to cost an estimated $20,000,000, to be built by the Wolf Corp., a New York construction company, and leased back to Cinerama, Inc.

The theatres, according to Nicolas Reisini, president of Cinerama, Inc., will be built, among other cities, in New York, Boston, St. Louis, San Francisco, New Orleans, Phoenix, Miami and Seattle. Each of the theatres will seat about 1,000 patrons. Although details of planning and construction have not been announced, it is anticipated that the design will be in the cylindrical scheme of Cinerama projection, with luxury styling throughout.

In addition to the Wolf-constructed theatres, Cinerama will go into dozens of theatres in other cities, where present properties will be converted for the system. Remodeling, re-equipping with the three-projector mechanisms and screen and general updating of theatres will result in the expenditure of many additional millions of dollars. The most recent theatre announced for a re-do job to accommodate Cinerama is the Carolina, a Wilby-Kincey Corp. theatre in Charlotte, N.C. The theatre is to be remodeled at a cost of more than $100,000 to bring Cinerama into the Carolinas for the first time. Seating is to be cut from 1,400 to 1,200 and the front and lobby area will be redone. Sixteen other theatres have been remodeled for the process during the year.



ALBUQUERQUE, N.M.: Still another shopping center theatre is the Frontier to be constructed by Frontier Theatres, a major circuit operating in the southwest with headquarters in Dallas. The theatre to cost approximately $500,000 will be part of a 70-acre center. The circuit recently acquired a two-acre site on which to construct the house. Construction of the 1,000-seat theatre will begin shortly with an opening set for early spring, according to Louis C. Higdon, Frontier vice-president. The circuit has six theatres in Albuquerque, of approximately 85 it operates. Twenty-three drive-ins are included in the southwest circuit.



now there are two great 3-drink dispensers.

(one of them is just right for you!)

The new Dole Pacer looks like the famous Dole Director. But there's a difference:

The Pacer is an ice-cooled dispenser, designed for use where there is a ready source of ice and pre-cooled carbonated water.

The Director utilizes mechanical refrigeration and is available with a built-in carbonator, if desired.

One of them is exactly right for you! Either of them can help you increase total refreshment sales . . . and give you more profits per square foot. Look at these outstanding merchandising features:

■ *Speeds service – Serves three drinks from one dispenser.* ■ *Illuminated End Panels with brilliant transparency inserts.* ■ *Built-in Dole Valves assure accurate quality control.* ■ *New Deeper Base accommodates all size drinks.* ■ *Three 1⅛-gallon syrup tanks give big capacity.* ■ *Rugged Construction – durable Implex plastic cabinet.*

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A SMART NEW THEATRE FOR LEVITTOWN, N. J.

OWNER ● Melvin J. Fox

ARCHITECT ● Supowitz & Demchik, Berger & Griffith, Associates



Stone, brick, glass and tile have been artfully blended to create the wholly modern appearance of the new Fox Theatre in Levittown, N.J. The sodded and planted areas in front of and at the sides of the theatre add to the overall pleasing effect. The side-mounted marquee is of steel and glass, neon-lighted.

By AL ZURAWSKI

THEATRE CHAIN owner Melvin J. Fox lives in one of the older sections of Levittown, N.J.—the fastest growing township in the entire country.

He recalls the days when a local resident wanting to go to a movie had to travel some 20 miles into another state. He helped to remedy this problem when ten years ago he erected his Fox Theatre in Riverside.

A few years later the famous builder William J. Levitt bought up a gigantic tract of land that consisted of the better part of three towns. He started building his new Levittown.

That was at the beginning of one of the biggest population explosions in the country.

When Fox saw the influx of new residents to his area, he remarked one day: "These people deserve the best."

He then visualized a new Fox Theatre, and practically right in his own back yard. Since Fox started thinking about his plan early, he was ready to put it into operation when Levitt began building an ultra-modern shopping center to serve his new community which will have a population up to 60,000 in a year or so.



The 1,200-seat house is the only theatre between Philadelphia and New York City with 70mm projection equipment and screen and complete stereophonic sound. It can present all mediums from optical films to four-track stereo prints and on up to six-track, 70mm pictures. The screen is 25 by 54 feet.

Fox negotiated for space in the center and because of the magnitude of his plan, Levitt and his designers gave Fox what now is the focal point of the vast complex of shops, stores and park area.

The Fox Theatre in Levittown today is the newest and most modern in south Jersey. Constructed at a cost of over a half-million dollars and outfitted at an additional outlay of over $150,000, the Fox seats 1,200 patrons.

It is the only house between Philadelphia and New York City equipped with 70mm projection equipment and screen and full stereophonic sound.

Fox, who has a particular interest in providing the finest sound in his theatres, has equipped the Levittown house with facilities to handle everything from optical films to four-track stereo prints to the six-track 70mm attractions. The auditorium is equipped with 14 side wall speakers and five backstage speakers.

Fox calls this the strongest link in his chain of 24 theatres that stretches into Pennsylvania and New Jersey.

The new Fox is located off Route 130, a main highway linking over a dozen towns nearby. Fox says that in addition to drawing patrons from Levittown, theatregoers from the nearby communities and even as far away as Philadelphia and Trenton come in daily.

The Fox Theatre building is constructed of stone, brick, glass and tile. The lobby, bright and colorfully decorated, is situated so that theatre-bound traffic moves smoothly along without interfering with

Continued on page 14

CREDITS: Carpeting: Mogee ● Changeable letters: Bevelite ● Film cabinets and automatic film splicer: Neumade ● Lamps: Ashcroft ● Motor generator: Hertner ● Lenses: 70mm, Isco Kiptogom; Kollmorgen Super Snaplite F17; Bousch & Lomb anamorphic ● Projectors: Century ● Automatic rewinds: Goldberg Bros. ● Seating: Griggs ● Screen: Hurley ● Sound: RCA ● Ticket Register: Generol Register Co.

New Weatherproof Golden HOT-SHOT Electric In-Car HEATER



heats quicker . . . circulates more heat faster than any other drive-in heater available

In comparison, the Golden Hot-Shot makes other drive-in heaters seem like hand-warmers (instead of body-warmers). The Hot-Shot heats quicker and then circulates this heat all around the car faster. That's the secret to customer comfort and attendance . . . "instant", well-circulated heat.

Hot-Shot's design makes the difference. Although all heaters of equivalent wattage produce the same number of B.T.U.s, the difference in heating ability results from the efficiency of the heating element and the way this heat is used and circulated. Compare the Hot-Shot with any other heater and feel the big difference yourself.

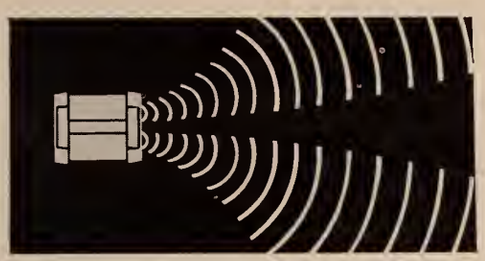
The Golden Hot-Shot has these important features:

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King-size Chromalox sealed Incoloy element (similar to electric ranges) provides safe heat in less than 60 seconds.

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Special fan-shroud-motor design circulates from 2.5 to 5 times as much hot air as other brand heaters.

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Completely weatherproofed. Heavy duty construction. Metal parts either aluminum or stainless steel. Sealed motor bearings. Encased, sealed thermostat.

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Compact size 4½" x 7" x 7½". Cord wraps around handle. Designed for easy stacking (no special storage racks needed).



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Post Hanger Brackets and Pigtails Available for Heater Installation.

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★ FINANCING AVAILABLE TO COVER BOTH HEATERS AND COMPLETE INSTALLATION COST. Low down payment, long term financing.

TESTS PROVE HOT-SHOT MOVES 2.5 TO 5 TIMES AS MUCH HOT AIR

Comparative anemometer tests between the new Hot-Shot and other brand heaters (same wattage and voltage) showed these results in cubic feet per minute:

Hot-Shot.....81.9
Brand A.....32.4
Brand B.....15.9

MODELS TO FIT YOUR NEEDS

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Voltages — 120, 208, 240

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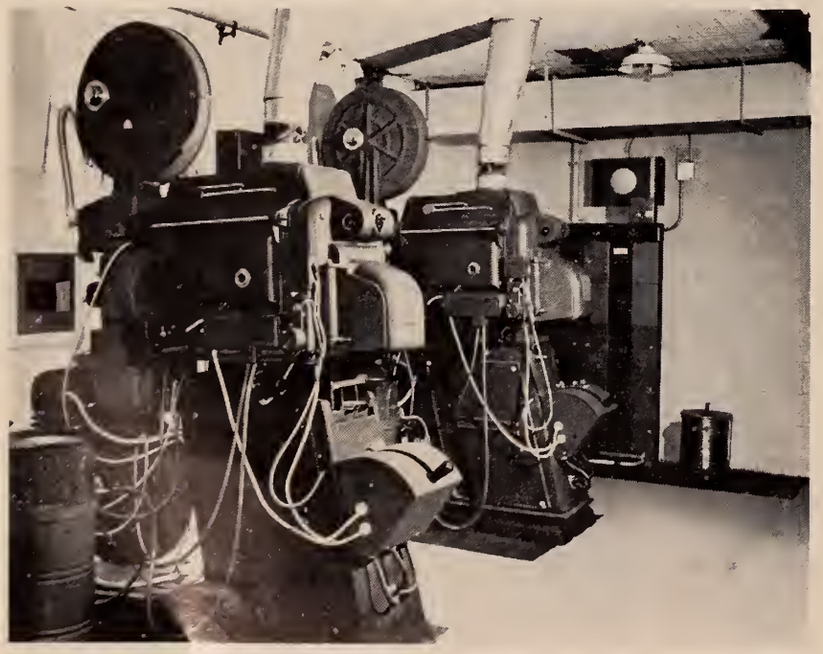
FOX THEATRE • Levittown, N. J.



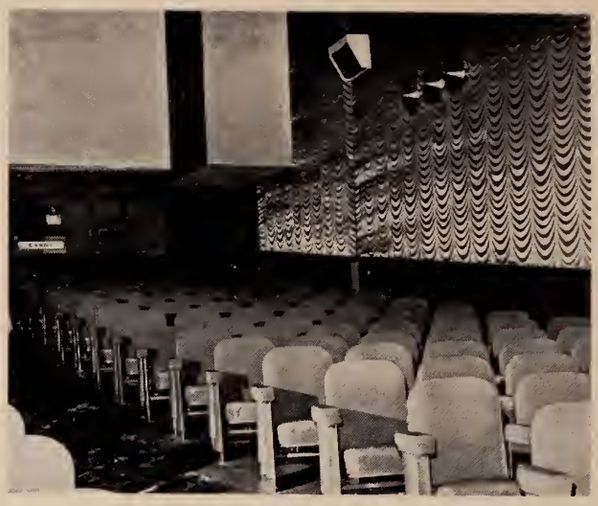
Luxury theatre chairs are an wide, wide centers ta provide plenty af legroom for patrons' camfort, ana make it easy for patrons to pass in front of thcse who are seated. Chairs are Push-Backs with faam rubber arms and padded backs and seats. They are upholstered with a high-grade nylon. The seating is an example of Fox's desire to give patrons the best.



A part of the parking area is seen here through the glass doors af the lobby. Total parking capacity of the shopping center is for 1,000 cars, available to Fox patrans because of its central location in the center. The parking lot is located in front af the theatre.



The desirably large and well-equipped projection room in the Fax is ane any boothman wauld enjoy warking in. Arrangement, lighting and ventilatian are of the best.



An unusual waterfall drapery effect brightens the sidewalls of the Fox. The bullet-like fixtures an the wall are shields for auditorium lighting. One af the 14 surround speakers is shown.



Colorful tile decorates the base of the massive boxoffice and the column to the left of the entrance doors, on which is mounted an illuminated attractions display case. A stone planter and an open brickwark column add other decarative touches to this area.

Continued from page 12

those heading for an exit. It curves gently toward the main auditorium.

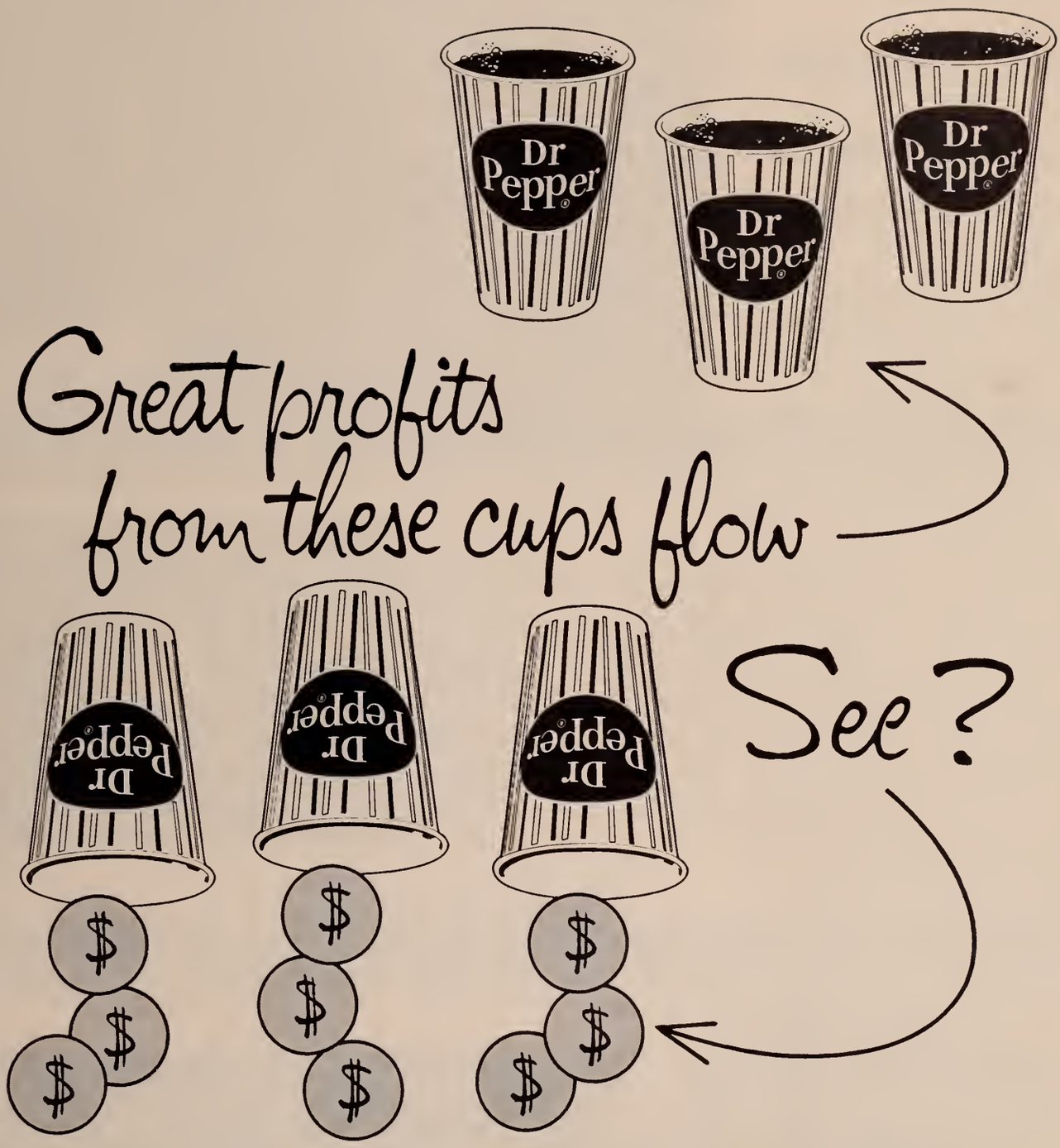
While stone, tile and glass add interesting touches to the styling of the exterior, it is the brick, painted a glistening white, which dominates the building. The white accentuates the simplicity of design and creates a perfect setting for the stone planters and tiled box-office entrance area. This area basically is enclosed by glass, extending from floor to roof.

Inside the theatre, pastel colors predominate. The lobby-foyer walls are covered with lavender Vicrtex and the ceiling's acoustical tiles are of the same hue. The women's powder room is done in canary yellow and the washroom is in pink and blue tile, while the men's washroom is decorated in browns and beige.

The architects for the theatre were Supowitz and Demchick, Berger and Griffith, Associates. David E. Brodsky handled the decorations, and Blumberg Bros. supplied and equipped the house.

Because of its convenient location in the center of the shopping area, some 1,000 parking spaces are available to Fox patrons right out front of the theatre.

This roominess extends into the auditorium where extra wide and generously spaced seating is arranged. The entire house is air conditioned.



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"It's Different . . . I like it!" is more than an advertising theme.

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Upstairs at La Canadien

Second-Floor Auditorium Popular in Montreal

WHILE THE boxoffice and lobby of the Canadien Theatre in Montreal, Canada, are on the ground floor, the lounge and auditorium are one floor above, an arrangement that had already proved successful at the Plaza Theatre, another Montreal house owned by Michel Costom and also designed by Architect Arthur Mogilesky.

The lobby is bright, gay and sparkling. From the street, it is an eye-stopper. The colors are white, bright red, and gray. There is a large cluster of luminous plastic globes hanging from the ceiling, and one entire wall is covered with smoked mirror.

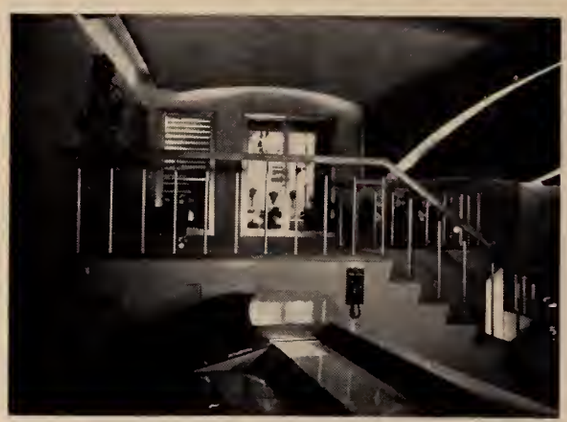
From here, a flight of white marble steps rises to a floating white marble bridge which spans the lobby. Then another half flight of steps leads to the lounge.

The lounge is rich and elegant with quieter, more dramatic lighting. The colors are gold with rich red accents against dark gray and white. The ceiling is composed of curved, textured plaster vaults in charcoal gray. Cold cathode lighting around the edges of the vaults gives the ceiling a floating effect. Set into the vaults are baffle downlights which throw pools of light on the gold carpet. Special panels of white marble pebbles, imported from Italy, have been set against the light gray walls.

Up a few more stairs from the lounge is the auditorium; patrons enter at its mid-point. The house is of quiet simplicity. The finishes are subdued and unobstrusive. The screen, in contrast, is a very strong element, almost the only focal element. There is no proscenium arch, and the screen extends almost the full width of the theatre. This brings the spectator almost into the picture.

Off the Canadien's lounge is a modern beauty salon, while the entrance to the theatre offices is also off the lounge, and up another short flight of stairs.





Above is a view of the lobby of the new Canadien Theatre in Montreol, taken from the floating marble bridge which spans the lobby. Another half flight of steps leads up to the lounge and auditorium level. The hanging light bulbs are plastic and the floor is brown and white Italian tile. One entire wall is smoked mirror. At right is a view from the snack bar in the lounge showing entrance to general office and a beauty salon. Costom, in first planning, said "to bring peaple back to the movie theatres, we must recreate the elegance and excitement of the old film houses—in modern terms," as was done in the Canadien.



The Canadien by day shows three-foot-high, bright red letters against a white focade. A glazed brick pier in the center is the same bright red. The three-foot-high plastic globes spelling out the theatre name are balls of light extending out over the sidewalk and can be seen from quite a distance.



The Canadien lounge is chorming with its ceiling vaults of textured chorcoal plaster pierced with downlights. Carpet is gold ond the seating is in rich red. The textured white wall panels are made of hand-set Italian marble. The six-foot sofas were custom-made for the theatre. The snack bor moy be seen in the rear center of the picture. Stairway leads to office.

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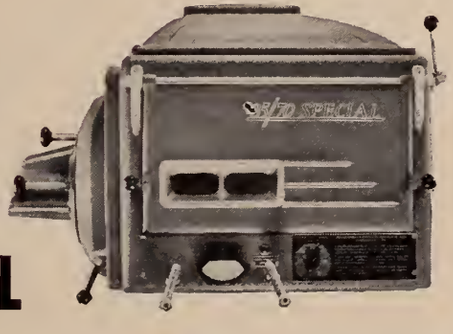
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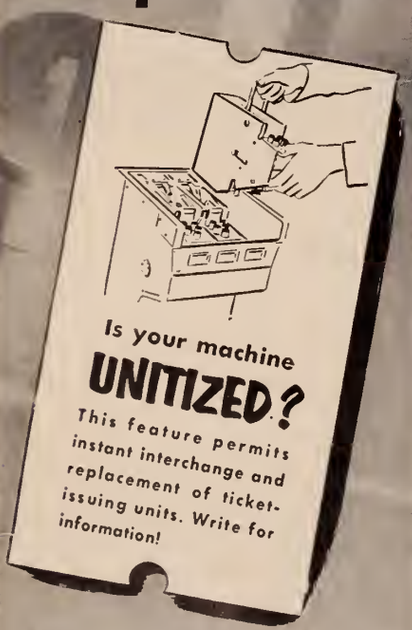
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What Every Exhibitor Should Know About His

LAST WILL AND TESTAMENT

Leaving a Substantial Estate Is Not a Satisfactory Substitute for a Carefully Drawn Document

By HAROLD J. ASHE

UNLIKELY AS it may seem to a reasonably prudent person, a surprisingly large number of people die intestate; that is, they do not leave a will disposing of their possessions. In fact, many otherwise prudent persons are among those who fail to make a will. In a poll of alumni of Columbia University's professional schools, nearly half of the 45,000 answering the questionnaire admitted having no will. Twenty-five per cent of attorneys polled pleaded guilty on this count.

Obvious fact overlooked by those failing to make a will is this: Each person's leasehold on life is of uncertain duration. A young theatre owner may die in his 30s without a will just as an older exhibitor may do so in his 60s. As a matter of fact, failing ever to quite get around to making a will is likely to become a lifelong expression of procrastination. The exhibitor who neglects this need in his younger years is not likely to remedy the oversight with advancing age.

HASTY WILLS UNSATISFACTORY

Probably a good many exhibitors kid themselves with the promise they'll make a will when their "time comes." Fact overlooked: The manner of a person's death may not include either time, opportunity or physical or mental condition for last-minute will-making. Moreover, hastily constructed wills, made with little reflection, may fail of their objective, if not prove to be defective.

Leaving a substantial estate is not a satisfactory substitute for a will. In fact, a smaller estate, backstopped by a will, may accomplish more for those persons an exhibitor wants to provide for than a larger estate without a will. Without a will, there may be great hardship and personal tragedy for survivors. Needless wrangling and ill will could have been allayed, at least in large measure, by a will. There may be considerable shrinkage in estate values precisely because of this oversight.

It is true the respective states have laws governing the distribution of property of a person who dies intestate. This misleads some people to assume, erroneously, that the state in stepping in will assure an equitable distribution of the estate, and that this will suffice as well as a will. Occasionally it works out that way. However, an exhibitor is foolish to count upon such a happy outcome if he has any regard whatsoever for those nearest and dearest to him who survive his death, and particularly if some or all of those whom he cherishes do not appear in the proper order of descent in relationship to him.

LAW OF DESCENT. Estate distribution may fail to fulfill an exhibitor's wishes even though his desires have been expressed many times—but not in a will. Each state spells out, in an arbitrary order of relationship, who may inherit in the absence of a will. The result may be that certain persons will be favored and others be eliminated, even though in life this did not reflect those favored by the deceased. Not infrequently, part or all of the estate winds up in the possession of the one person above all others whom the deceased did not wish to benefit by his death. In the absence of a will the relationship is determining.

WHO BENEFITS? By drawing up a will an exhibitor expressly sets forth which persons, related to him or not, he wishes to share his estate and to what extent. At the same time he may mention certain persons to whom he leaves nothing. Failing to do this may open the way for a lawsuit, such as in the case of offspring. Fighting such a suit may be exceedingly expensive and at the same time delay the timely distribution of the estate. This can result in needless hardship for legatees. It can also result in estate shrinkage.

PERIODIC GIFTS

In this connection, a will may specifically mention certain survivors who, prior to testator's demise, have been provided for otherwise. Many people, mindful of estate taxes, make periodic gifts, to their offspring particularly, instead of lump sum conveyance after death.

PERIODIC REVIEW. Even if an exhibitor has prepared a will he should not assume it will suffice over the years. He may need to re-examine his will as his fortunes change for better or worse. A will which, at time of signing, reflects a testator's wishes may fail to do so with the passage of time. He may acquire additional children, by birth or adoption, to whom he wishes to make bequests. His children may marry and acquire families, and he may wish to remember grandchildren in his will, even if only with token bequests. Marriages, deaths or divorces occurring among those mentioned in the will should result in prompt revision of a will. The sale, loss or gift of property set forth in the will may make rewriting the will imperative. A replacement should be provided if a trustee or executor dies with the will naming him in force.

DESCRIBE ITEM TO BE DISTRIBUTED. Where specific items of property are being devised

Continued on page 44

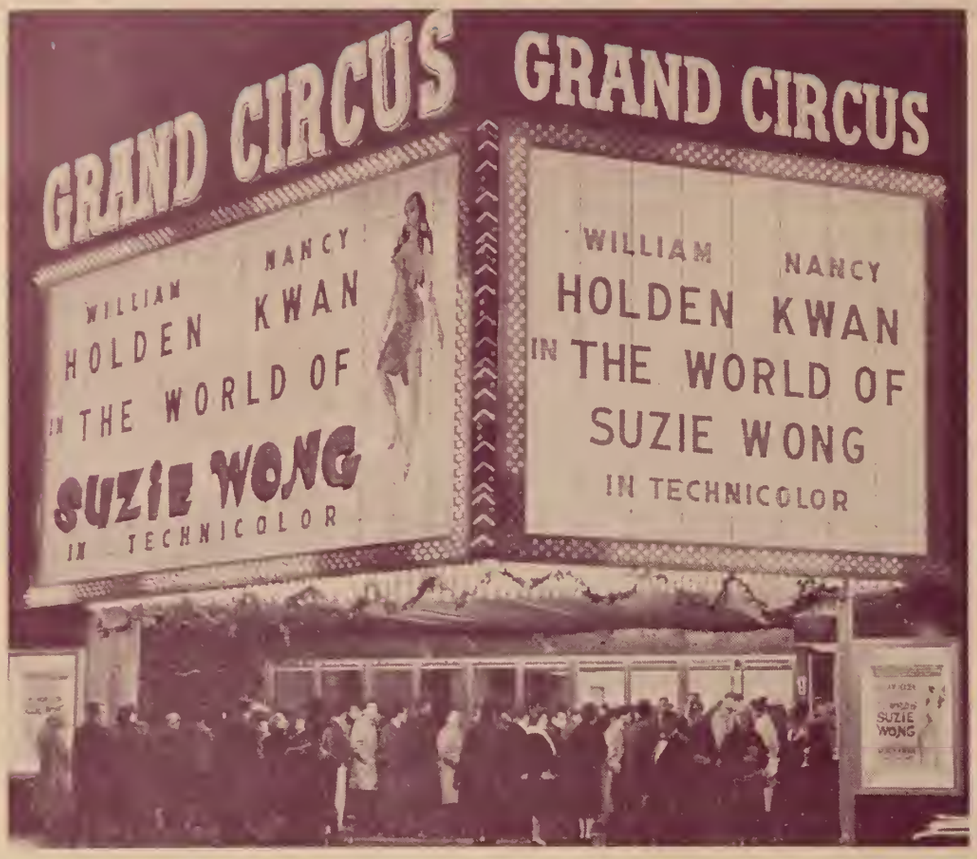
A Portfolio of Theatre Planning Ideas



AUDITORIUM, COOPER CINERAMA THEATRE, DENVER, WITH REFRESHMENT LOUNGE AT NIGHT

OWNER: *Cooper Foundation Theatres* • DESIGNER: *Melvin Glatz* • ARCHITECT: *Richard L. Crowther & Associates*

A PAIR OF



The old Broadway-Capitol in Detroit is now the Grand Circus, and in the transformation United Detroit Theatres, the owner, provided a thorough facelifting job. From stem to stern, the theatre was modernized, with the new marquee the most spectacular of the changes. The front is 32½ feet long, 16 feet 3 inches wide. The sides are each 19 feet long. The attraction board allows for 11 lines of copy, and uses three sizes of letters. The name of the theatre rises 42 inches along the front of theatre, 28 at the sides.



A TRADITIONAL THEATRE TURNS INTO



FINE OLD SHOWCASES GETS A 1961 FACIAL

This is the theatre styling in the grand manner, at Fabian's Palace in Albany, N.Y. With the decision to provide the theatre with a face-lifting, the circuit decided to retain the fine architectural features of the foyer, but to modernize through the use of attractive, light colors and stripping away gingerbread moldings and side brackets. The wood-paneled walls were treated to a coat of ivory paint, the ceiling to a light blue, while the floor was carpeted in solid royal blue. Alcove drapes are gold metallic cloth.





A UNIQUE ART HOUSE IN LAS VEGAS, NEV.



In this informal setting Guild patrons enjoy a cup of expresso, or a dish of spumoni, tortino, or imported candies. The arched mirrors, in the style of the ceiling arches, reflect art exhibit.

The Guild in Las Vegas, Nev., was a conventional theatre, with the conventional run of pictures, until the owners decided that the time had come for the town to have an art theatre. Unless they had razed the entire structure and started from scratch, the Nevada Theatre Corp. owner could not have done a more thorough job of creating a new theatre. Everything was changed, from a new decorative sidewalk with potted trees, to the screen. An unusual technique was used in creating the design for the front of the theatre. Sgraffito, a scratch design, an old Italian art, was employed. The designs were scratched into the cement facing before it hardened, then painted in bright colors when the cement hardened. In the auditorium, large panels of geometric designs in bold colors were introduced. The old refreshment stand was replaced by an expresso bar, with ice cream parlor tables and chairs added to provide an informal spot where patrons could sip coffee and enjoy other refreshments. An art gallery is nearby.



A TOUCH OF ELEGANCE IN THE FOYER



Both an air of elegance and one of intimacy were achieved in transforming the Empire Theatre, Kansas City, into a showcase for long-run, hard-ticket presentations. Now a theatre with a maximum 2,100 seating capacity, the 40-year-old building at one time was a 3,200-seat motion picture and vaudeville house, with all the garish tauches of the old movie palaces. Rich and royal colors of blue, gold and cream are employed throughout the house. Owner: Durwood circuit.



In the smart Old Orchard Shopping Center in suburban Chicago, the motion picture industry has gained an elegant showplace, the $1,500,000 plush Old Orchard Theatre. Shown here is the circular lobby-foyer, with its sunken patio lounge, which overlooks an outside planter area. The living foliage motif is carried throughout the theatre. The statues at the head of the lounge steps were imported from England. Built by Raymond Marks and Martin Rosenfield.

PUTTING SELL ON THE FACADE



Utilizing a great section of the facade as the theatre marquee and attraction board has become o popular practice of exhibitors these recent years. In the photo at the left, the attraction board is the facade at the Theatre Conadien in Montreal, a Michael Costom theatre. The theotre is unusual, too, in that only the ticket office and the lobby are on the street level. The auditorium and lounge are on the second floor. The upstairs auditorium idea is popular with Montreal patrons, management says.



At the new Cine Coliseo, 3,400-seat theatre in Ciudad Juarez, Chihuahua, Mexico, dramatic use of the entire face is employed for the name of the theatre. Black marble pillors, blue stucco and a rock wall flanking the glass doors add to the luxury touch. Although admission prices in Mexico are low, by government edict, circuits continue to erect huge luxury theatres because of the high attendance. Cine Coliseo was built by Operadora de Teatros, S.A. of which Manuel Espinosa Iglesias is the president.



In pylon style, the attraction board is built into the upper face of the new Kachina Theatre in Scottsdale, Ariz., Phoenix suburb. The letters are set against a panel of clear plastic. The exterior of the theatre is faced with white stucco. The theatre, first built in the area in 17 years, is a showcase link in the Harry L. Nace circuit. The theatre was built at a cost fo $800,000.

LOOKING IN ON THE NEW AUDITORIUMS



Intimate Touch Added To Old Movie Palace; Acoustical Materials, Steel Girders Are Used In Decorative Schemes

This is the auditorium of the remodeled Empire Theatre in Kansas City, Mo. When the first motion picture was projected on its screen in 1921—it was then known as the Mainstreet—the theatre had a seating capacity of more than 3,200. Today, the auditorium may be used as a one-floor operation with 804 luxury chairs; a 1,252-seat house by adding 488 loge chairs in the lower balcony, or a 2,100-seat showcase by drawing the curtain behind the loge and adding the chairs in the upper balcony. Panels along the walls have been curtained, to add a further touch of intimacy, with the Empire crest carried on each of the panels. The theatre is part of the Durwood circuit in Kansas and Missouri.



In the auditorium of the new Kachina Theatre, Scottsdale, Ariz., a new type of decorative acoustical tile fashioned out of glass wool is used to provide a design for the side and rear walls. It creates a highly effective decorative touch. The auditorium features luxurious seating, with 504 Encore chairs and 381 Rocking Chairs. The latter, located in the loge, are equipped with ashtrays for those who wish to smoke. In the loge, the chairs are located on 44-inch centers, and in the rest of the auditorium on 36-inch centers. The theatre, built by the Harry L. Nace circuit, cost $800,000.



In the auditorium of the Pequa Theatre, Massapequa, N.Y., a Long Island community, long-span steel beams were left exposed across the entire length of the area. The beams were painted to tie in with the general color scheme of the theatre. The walls are of prefab, pre-finished aluminum panels with acoustical rockwool backing over acoustical formboard and poured gypsum. The 600 theatre chairs are spaced on 26 and 40-inch centers, and there is a railed-in smoking loge in which the chairs are alternately covered in gold and green velour. The Pequa is a unit in the Prudential Theatres circuit.



REDWOOD THEATRE • SALT LAKE CITY

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OASIS DRIVE-IN • OAK GROVE, ILL.

OWNERS: Oscar Brotman, Leonard and Ben Sherman

IMAGINATION IN DRIVE-IN DESIGN

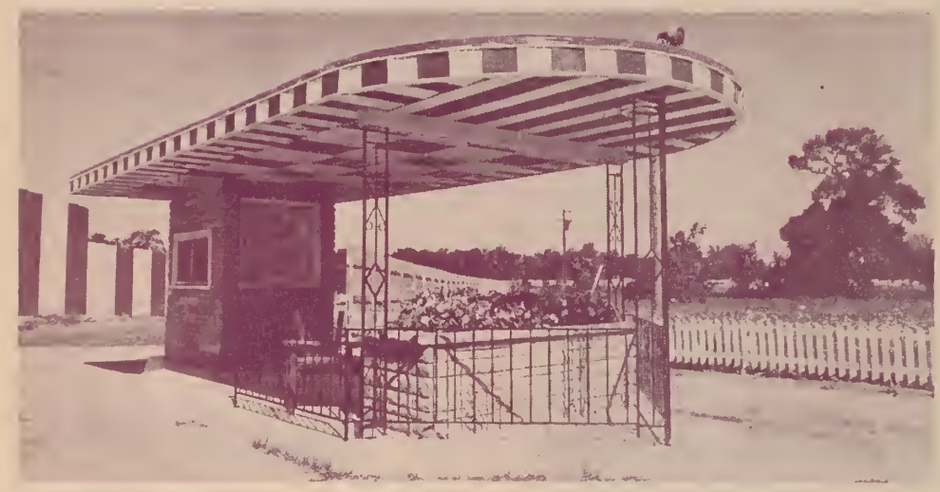
A Swiss chalet in Salt Lake City and a Baghdad on the Prairie were created by imaginative showmen in the last year, as they drew on the architectural stylings of foreign countries to introduce new and unique drive-in theatres for U.S. moviegoers. The Swiss chalet styling for the screentower of the Redwood Drive-In Theatre in Salt Lake City was a natural, as the outdoor theatre has a background setting of snow-capped mountains. The tower was built as part of a $200,000 remodeling project which included a new snackbar and restrooms and playground. The Baghdad on the Prairie motif brought the Oasis Drive-In, in suburban Chicago, into existance as the most unusual outdoor theatre of the year. Built at a cost of $550,000, it has a striking boxoffice area, done in the style of an Arabian mosque, with spirals and minarets—truly a setting out of the Near East. Approaches to the area are lined with plastic-coated palm trees and concrete camels at the side of pseudo waterfalls. Generous use of strong spotlights give an effect of moonlight.

THE DECORATOR TOUCH IN THEATRE STYLING





When the old Palace Theatre in Las Vegas, Nev., was transformed into an art house and renamed the Guild, many interesting decorative touches were added. One of the most startling changes came when the old solid-panel balustrade was replaced with one foshioned from wrought iron ond polished brass chains. It gave an open look to a previously closed-in area. Smart looking!



Drive-in theatre owners are trying out many novel ideas, in an effort to add o touch of individuality to the styling of their operations. At the North Flint Drive-In, Flint, Mich., a gaily conopied fieldstone boxoffice was created, fronted by a stone planter ond supported by attractive wrought iron grillwork. An interesting departure is the presence of a small patio and several chairs.







SOPHISTICATED CHARM AT THE NEW COOPER CINERAMA THEATRE IN DENVER

An attractive metal, acoustical panel sets off an intimate seating area in this passageway to the orchestra, at right. Tree planter is unusual.

Below a floating stairway is an attractive planter of black brick. Each stair tread is carpeted —top, sides and bottom. Note smart chandelier.

Long, black brick wall in foyer is decoroted with built-in planters, each providing down-spot lighting for contemporary-style settees.

WHAT MAKES THE PROJECTION AND SOUND SYSTEM TICK?

The Never-Ceasing Maintenance Of All Parts of the Equipment

By WESLEY TROUT



Wesley Trout

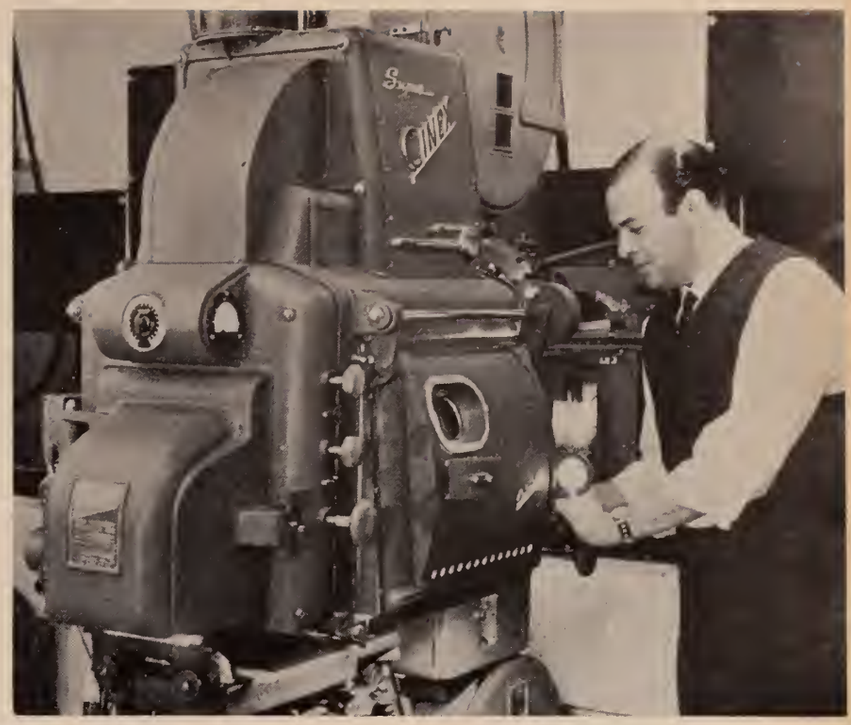
OVER THE PAST TEN years we have endeavored to dispense helpful maintenance data on all makes of sound and projection equipment in this department. Exhibitors and projectionists are entitled to every bit of instruction it is possible to give them, including detailed instruction on how to replace various parts and make proper adjustments on projectors and soundheads. Any detailed instructions on maintenance will, we are sure, enable them to project a better picture, plus higher quality sound reproduction, which will add to the pleasure of all the millions of people who attend the movies. It will mean increased revenue at the boxoffice.

SOMETIMES AT A LOSS

In the very nature of things, small-town exhibitors cannot always employ competent projectionists, and often have very little knowledge of mechanics themselves. Therefore, when a projector or sound unit breaks down, they are often at a loss as to the method of procedure necessary to replace or repair a defective unit or part; also, they are unable to make necessary adjustments of various parts of the projector properly.

It is also a matter of fact, that even competent, experienced projectionists are ofttimes at their wit's end, and often commit very serious blunders because they are not always familiar with all the important adjustments and need instructions on the proper procedure.

We, therefore, have no apology, and no one has asked us to make one, for presenting detailed instructions on how to make replacements and correctly adjust sound and projection equipment in order to obtain tip-top operation. To omit them would not only be unfair to the industry as a whole, but also to the audiences who patronize movie theatres, and, moreover, to the projectionist himself. We are sure that more trouble-free operation may be obtained if the projectionist and exhibitor have followed our instructions in the past, and will now, and in the future.



The projectionist is the key to gaod screen presentation, given first-class projectian and sound equipment, because it is his interest in giving the very best, day-to-day care to the operation of all units of the system that results in giving real patron enjoyment. Andrew Marglin, chief projectionist at the new Town Theatre in Glen Cove, Long Island, New York, takes pleasure in accurately threading the Century 70mm projector in preparation for a show. The lamps are Ashcraft Super Cinex. Marglin is president of I. A. Local 644.

Modern makes of projectors are unit-constructed, thereby making removal for replacement of parts or adjustment a very easy matter, even for the inexperienced projectionist or exhibitor. To provide for accurate replacement of any unit or units, dowel pins are provided and the part has to go back into the right place and be in perfect alignment, thereby assuring perfect fit of units and avoiding any binds or misfit which might cause trouble.

Most all the leading manufacturers provide illustrated maintenance books which clearly show how to remove and replace each part and unit. An instruction book may be obtained from the manufacturer upon request. Of course, many tips on general maintenance and adjustments, not usually found in a simple instruction book, have been published in this department and in the writer's service handbook.

All gears must be in perfect alignment for quiet, trouble-free operation, and the film must travel in a straight line through the projector. This can only be accomplished when all the parts are in perfect alignment.

PERIODIC PARTS CLEANING

May we point out here the absolute necessity of periodically taking the units out and cleaning with a good solvent (put in small amount of projector oil) or kerosene; we strongly favor the kerosene bath as this will not make the parts too dry. Be sure to wipe all surplus fluid off and use clean oil when re-oiling units, etc. The parts should be scrubbed with a stiff-bristle brush, rinsed in clean fluid and wiped clean with a lintless cloth.

Projectors equipped with ball bearings should not be cleaned with either solvent or kerosene. Clean bearings with clear oil. Gears and brackets should be cleaned with kerosene and wiped thoroughly clean.

If there is no glass in the lens and observation ports, it is a good idea to close these every night after the show so that dust (when the auditorium is cleaned) will not come through and get all over the equipment.

NEED SUPPLY OF SPARE PARTS

One should keep a close check on spare parts so that in case of a breakdown there will be essential parts on hand to make emergency repairs. Two sets of sprockets for the projectors and soundheads should always be kept on hand. Tension shoes, gate shoes, pad rollers, immediate gears and main drive gear and set of gears for the soundhead should always be kept in stock; a complete set of vacuum tubes for the main amplifier and pre-amplifier is very important because these are not always available, many tubes used in some makes of sound systems are not available at local radio shops, such as 807 and 809, etc. Lateral guide rollers should also be kept on hand for the soundhead and pad rollers. By the way, keep a check on the pad rollers and see that they turn freely and do not develop any flat spots.

The photo-electric cell plays a very important part in sound, sound system and good quality sound reproduction, and sufficient volume depends upon this tube, so replace this cell at least every six to eight months. Always keep two on hand and

Continued on following page

WHAT MAKES THE SYSTEM TICK?

Continued from preceding page

see that the cell is rigid in its base and makes good electrical contact.

It is hard to keep carbon soot out of equipment unless you have a good ventilation system, even then some soot will seep in. Therefore, one should clean the photo-cell at least once a week, also the exciter lamps and see that they are correctly focused. Keep spare exciter lamps on hand and replace immediately if they show any blackening or filament sag. Low volume, poor quality sound reproduction, can often be traced to dirty exciter lamp or badly sagged filament. The correct voltage and amperage should always be maintained for the exciter lamps and photo-cells, because this will keep your volume output up to the correct level.

USE WELL-KNOWN BRANDS

It pays to buy only well-known brands of vacuum tubes rather than buy "so-called bargains." The quality of sound reproductions will be improved and the life of better quality tubes will be much more satisfactory. This holds true when purchasing photo-electric cells and other electronic replacement parts.

We want to emphasize the importance of vacuum tubes fitting snugly in their sockets; the prongs should be burnished with very fine sandpaper (#00) or crocus cloth so that they will make good electrical contact. If they don't make good contact or are loose in the sockets, noise will result and may affect the operation of the amplifier. Be sure to remove tubes at least once a month and clean prongs and sockets with a stiff-bristle brush. We always use an orange stick and check over each connection for tightness every two to three months. To the eye the connection may look good but when you pry with an insulated stick, if the connection is not electrically firm, it will come loose with the prying. This does not mean you should try to loosen it, but only make sure it is soldered tightly.

It is of the utmost importance that field speed be maintained at 90 feet per minute, with an allowable variation of not more than 10 per cent either way—slower or faster. The pitch or frequency of the reproduced sound depends upon the rate at which the sound track varies the intensity of the steady beam of light from the exciter lamp; it, therefore, is evident that the film motion at the point where this beam passes through the sound track must be as nearly uniform as possible if the reproduced sound is to be exactly like the original.

GOOD MAINTENANCE ESSENTIAL

In order to keep the speed of the projector and soundhead, the drive gears or chain, whichever the case may be, must be kept in tip-top condition. The motor, too, must be kept in good repair and properly lubricated. By keeping this important unit and parts in tip-top condition you can be pretty sure of a smooth running mechanism and soundhead and practically trouble-free operation. *Good maintenance assures good operation.*

While it is possible to obtain fairly satisfactory sound reproduction with units of different makes, it is best to have matched units from the same manufacturer. Only with perfectly matched units can one obtain good performance and high quality sound reproduction. All components should be designed and manufactured so that they will work together properly. Equally important is the speaker system, particularly in the respect of being able to handle the full power output of the amplifiers without excessive distortion and possibility of damage to the loudspeaker units. It must also be capable of properly distributing the sound energy evenly over the entire seating area.

We want to point out that soundheads equipped with rotary stabilizer should receive special care. The drum is affixed to a freely rotating shaft and is driven by the film past the scanning beam from the exciter lamp. This drum must be kept clean, and the padded roller with its lateral guide rollers must hold the film firmly on the drum and guide the film past the scanning beam, thereby keeping the sound track in the correct position and keeping the sprocket holes from getting into the light beam. This auxiliary roller is also driven by the film.

On the other end of the shaft on which the drum is connected is the flywheel, hollow inside, filled in some types of soundheads with a suitable liquid, and running on ball bearings. This drum must have the proper tension so that it will run easily and smoothly so that the film will be pulled past the light beam without any variation in speed. This will assure high quality sound, free of flutter if the drum runs freely and at a constant speed. Speed should be occasionally checked.

Modern types of projection arc lamps

All Sound Units Must Be Matched for Fine Reproduction

THE IMPORTANCE of having all the sound units perfectly matched cannot be overstressed. It is important that all individual component items in loudspeaker equipment be designed and manufactured so they will work together properly and deliver high quality sound output. Furthermore, it is equally important that the loudspeaker equipment be suitably matched to the rest of the sound system, particularly in the respect of being able to handle the full power output of the amplifiers without excessive distortion and possibility of damage to the loudspeaker units. A loudspeaker system must be capable of properly distributing the sound energy evenly over the entire seating area.

HIGH QUALITY SOUND ESSENTIAL

One should understand, that it is only through including in the sound system well-designed and quality-built amplifiers, soundheads and loudspeaker equipment that the theatre audience can hear sounds as the studio director and technicians conceived them. Inadequate sound reproduction can ruin an otherwise excellent picture, whereas sound, properly reproduced with high quality equipment, adds greatly to the entertainment value of the motion picture's action—and it does pay, along with good projection, dividends at the box-office.

The lack of proper facilities and technique for checking up on the performance of loudspeaker equipment in the field leaves way for some cheap loudspeakers being sold to exhibitors. But leading manufacturers sell only high quality systems with a guarantee. The purchaser of theatre loudspeakers should always first check under actual operation (listening tests) the quality of sound output from several installations, listening to several makes of systems using high and low frequency speakers. Speakers should be selected on performance, particularly on the quality of music and talking output. It should be clear and crisp and the music should have good body for pleasant listening. If you have average hearing and enjoy good music, your ear will tell you if the quality of sound reproduction is good or inferior, etc.

On many inspection trips we have found faulty connections in wiring up loudspeaker systems, wires not making good contact at terminal posts. In other situations we have found wire many, many years old that should have been replaced with new speech lines for better sound quality. All electrical connections should be kept tight and clean.

One should have test film with good music and dialog recordings for checking quality of sound output. Anyone with average hearing can detect faulty sound reproduction, particularly with music and speech. The highs and lows should come out clear and sharp, if not, then the system needs attention and should be adjusted, installing new parts if necessary, so that the sound reproduction will be satisfactory. Too, one should use a good frequency test film with frequencies from 40 to 8,000 for a checkup on frequency response and overall test of the entire system—the soundheads, amplifiers and the loudspeaker system.

MUST KEEP UNITS UP TO STANDARD

We think it should be understandable to every projectionist and exhibitor that there are, of course, factors which contribute to each unit that will have a direct bearing on it giving an increase or decrease in efficient performance. When any unit, such as the soundhead, amplifier or loudspeaker system gets below certain established standards for good performance, then steps should be taken to change, or repair, that unit in order to bring it up to established specified standards. In most cases a tuneup of the system will suffice, in others, it may be necessary to change the circuit or replace one of the units (soundheads, amplifier or loudspeakers) in order to obtain good sound output and efficiency from the equipment. In other words, every piece of equipment in your projection room should produce desired results with maximum efficiency and economy. This can only be accomplished by daily maintenance and replacement of parts when needed.

—WESLEY TROUT.

will give very little trouble if they are carefully maintained and lubricated. Manufacturers recommend a certain grade and type of lubricant and one will secure better service and trouble-free operation if the proper type of lubricant is used.

Only a few drops of oil should be used in the motor drive and special lubricant (heat resistant type) should be used on the other moving parts of the arc mechanism. *The lamp and mechanism should be cleaned every day.* We have often traced erratic feeding to dirty, gummed-up feed mechanism and worn gear and drive. The lamp should be taken apart at least once a month and various working parts cleaned in kerosene. It will work much smoother and give less feed trouble. Generally, oil should be used sparingly every day before starting the show.

CHECK OF CARBON ALIGNMENT

The carbons should be checked for alignment, occasionally, with the projector aperture. They should always be in line with the center of the aperture. This can be done with a straight metal rod of the same diameter as the positive carbon and long enough to extend from the positive carbon guide to the aperture. If the carbons are kept in a straight line, you will obtain maximum light output and a better overall illumination of your picture.

By the way, be careful in clamping the Suprex carbons. These carbons are brittle and clamping them too tight causes minute fractures which cannot be seen or felt because of the copper coating. These fractures present a greater resistance to the current, with a consequent rise in current and light becomes a blue shade. With care, one can install the carbon and lightly clamp it so that there will be good contact, and still not damage it.

The reflector should present a clear, shining, clean surface to reflect the best light. Metal reflectors should have special care and this is carefully explained in my sound and projection service manual. Glass reflectors should be cleaned with Bon Ami and a soft cloth. Should the reflector look cloudy after cleaning, it probably needs re-silvering.

The smooth operation of any make of projection arc lamp depends upon good maintenance and cleanliness. We have visited many theatres and found the lamp not giving maximum performance because of neglect, the moving parts lacking sufficient lubrication, the arc gap not maintained correctly because the feed was not adjusted properly, and carbons out of line. We also found considerable light loss because the reflectors were not clean and the reflector and aperture plate distance was incorrect. The optical system must be kept properly aligned for maximum light output.

THE PERFECT COMBINATION

Bear in mind that a clean bright picture, such as every theatre owner and projectionist desires to bring before the patrons of his theatre, requires a combination of projectors in good repair, arc lamps in tip-top condition, rectifiers or generator, all in good working condition—and a good screen surface—the perfect combination.

Better projection pays dividends at the boxoffice! You can have it at a reasonable cost if you spend only a few pennies a day. Equipment kept in good condition will require less replacement of parts and will assure uninterrupted performances—the desire of every theatre owner.

The Best Projection Light

The best projection light is a pure white, not one with a bluish or yellow tinge. This white light can be obtained only when all components—reflectors, carbons and lenses—are in perfect alignment and the spot fully covers the aperture so that no dark or yellow light is projected on the screen. The feed mechanism must function perfectly, also.

It is best to start the projector, without film, and project the light on the screen, adjusting the carbons perfectly, and the reflector next until the brightest light is obtained over the whole screen area.

The color of the light is determined or affected by the distance of the reflector from the positive crater. On lamps with adjustable feed indicator, the carbons should be adjusted by hand until the best light is obtained, the indicator cord then moved to that position.

A yellow light shows the distance is too short and reflector and positive crater are not correct distance. A faint bluish light indicates that the distance is too long and the reflector or lamphouse should be moved closer.



N.T.S

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*U.S. Patent 2,002,733

manufactured by WALKER AMERICAN CORPORATION distributed by NATIONAL THEATRE SUPPLY COMPANY

SOME PROJECTION AND LIGHT PROBLEMS

And some of the things that can be done to correct them



Edward Lachman

By EDWARD LACHMAN*

As a theatre owner, as well as a carbon manufacturer, I wish I could report that all of the projection and lighting problems have been resolved and that all of our theatre screens are being filled with pictures that meet present day requirements, such as brightness, distribution and color rendition, as Hollywood meant them to be. This is not the case however, and we would like to discuss some of the problems and what can be done to correct them . . . in cooperation with the carbon manufacturer, the projectionists, and the theatre equipment dealer.

1. Are screens too large for lamps being used?—With the advent of the large screen technique, not enough thought was given to the amount of light available to be spread over the new large screen. In many cases the screen area was increased by as much as 50 to 75 per cent without any change in the lamp or carbon equipment, resulting in a considerable reduction in screen illumination.

It must be remembered that with any given light source, if the screen size or area is doubled, the screen will be only one-fourth as bright. This inadequate lighting is noted especially when projecting some black and white prints. In too many night scenes the customer has trouble following the story because it is not bright enough to show all of the action.

The recommended screen brightness has recently been increased to a minimum of 14-foot lamberts, and unless you have seen pictures projected at this light level or higher, you have missed some of the details that make the Hollywood productions real works of art.

In our routine checking of booth equipment, always with the cooperation of the projectionist, it is difficult for us to tell the exhibitor that he should replace his lamps because the screen is not bright enough. We will however, make every effort to help him get maximum results from the existing equipment and, if it still fails to meet present-day requirements, we then will suggest he contact his equipment dealer and see what can be done toward upgrading the equipment at a minimum cost. We believe that more than 60 per cent of all the arc lamps now in use are more than 20 years old and this complicates the brightness problem considerably.

2. Power supply bottlenecks which limit lamp output of projected light.—In some cases the existing lamps are satisfactory and would be capable of delivering more light if larger carbons and more voltage and current can be used. The answer here is to obtain larger rectifiers. Some of the smaller rectifiers and generators were designed to work within certain narrow limits and will not be adequate.

METER GENERATOR VOLTAGE

When using a motor generator, the terminal voltage should be 20 to 30 per cent higher than the actual arc voltage in order to provide proper stability to the arc by means of the ballast resistor. If the arc voltage is raised at the expense of this stabilizing voltage, an improper operation will usually result, causing excessive sputtering, etc., and possible overheating and damage to the generator. If you are considering the purchase of new rectifier or generator equipment, expert advice should be sought regarding its voltage and current characteristics. Both projectionist and equipment dealer should be consulted. Inasmuch as the operator must work and live with this equipment, he should be a party to its selection.

Three-phase equipment should always be preferred as this provides the best voltage regulation and minimum amount of trouble due to line voltage changes as the neighborhood peak load periods develop. In most cases, if a three-phase line is not available in the booth, it will be a wise investment to provide it for the new equipment.

SUPERIOR RECTIFIERS

We are constantly amazed at the number of installations we find where, perhaps, it was considered unimportant whether single-phase or three-phase equipment be used. In these theatres the exhibitors wonder why there is a change in light intensity at random intervals. This is the result of a constantly changing voltage on the single-phase supply, due to the on-and-off nature of the electrical load in the theatre or the immediate vicinity.

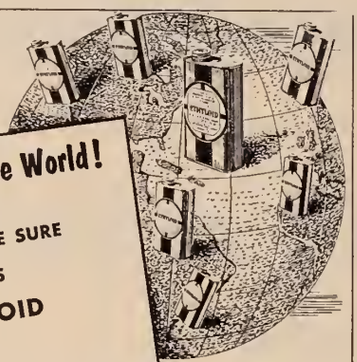
Present-day rectifiers of the silicon and selenium type are far superior to the prewar copper oxide units, some of which are

*Address given at the Arkansas, Mississippi and Tennessee Motion Picture Theotre Owners convention, October 24, 1961.

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NEW . . . Magnetic Reel cabinet numbers. Write for prices. All makes projection equipment EXPERTLY repaired.

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still in use today and performing equally as unsatisfactory.

All power equipment, generators, or rectifiers, require a certain amount of maintenance, routine cleaning, and proper ventilation for best results. The last item, ventilation, is often overlooked, and is one of the most common causes of failure in this type of equipment. Excessive heat is the deadly enemy of such equipment.

The carbon manufacturer must make a variety of carbon sizes to operate in the many types of lamps and for the different voltage and current requirements. Basically all carbons are similar in nature and light is produced by the core, while the shell transports the core to the point where it is burned. A major design objective is to make the shell and the core burn away at the same ratio so the crater will always be the same size. The reflector is focussed to the gas ball which is the brightest known source of light for a given size and nothing else has been able to approach it for use in motion pictures.

WHAT KIND OF SCREEN?

3. Screens.—The type of screen surface to buy, and when to replace your present screen, are of equal importance. Your equipment dealer is the best source of information as to the type of screen best suited for your theatre. The classic example of screen replacement policy is that of Radio City Music Hall. They have what is probably the world's largest indoor screen and it is replaced every six months or sooner if necessary.

They realize that with present day pressure heating and cooling systems, the need for flying the screen several times a day, the inevitable backstage dust, etc., causes a deterioration of the screen surface that reduces the "sparkle" that they want to see on their screen. We are very proud of the fact that this theatre, which is the show house of the world, is now in the 16th year of continuous use of our Lorraine arc carbons. We can't recommend that the average exhibitor replace his screen this often, but as carbon men we do like to see the proper amount of the projected light reflected from a good screen, rather than for it to be absorbed by a screen surface that has lost its reflectivity.

Travelers or curtains are still about the only way to preserve the useful life of a screen. When the screen reaches the point where it fails to do justice to the projected light, we hope you will give proper consideration to its replacement. It is unfortunate that this very important item is often neglected and many screens remain in service for more than four or five years and well past the period of useful life.

REFLECTOR BREAKAGE

Drive-in screen surface problems are more complicated and we find some with screen brightness levels as low as 2 FL when with the equipment being used they should have a minimum of 5 FL. Screen paints and surfaces depend on the locality and, here again, your local supply dealer, and not the painter should be consulted for the combination of surface and paint. We will say that we have seen some beautiful pictures where the combination of good equipment properly adjusted and projected on a good screen surface delivers 6 to 8 FL and while this is very unusual, we hope to see more of them.

4. Miscellaneous problems.—One of the greatest problems in the projection room today is reflector breakage. This is usually associated with improper lamp ventilation or improper care of the reflector. All reflectors are subjected to a fairly high temperature, but it can be proved that they can be heated almost to the melting point wihout breaking if they are heated slowly and cooled slowly *and* if there are no areas covered with ash or soot that would make these sections heat or cool at a rate different from the other sections. The carbons must be separated to the proper gap quickly in order to reduce the accumulation of excessive ash on the mirror which is due to under-combustion of the core material as a result of the slow separation of the carbons.

The life of reflectors will always be prolonged if the practice of wiping them with a clean dry cloth is followed in a routine manner. After each reel this is recommended. Contrary to some uninformed belief, carbons are never responsible for breakage of mirrors. The factors of ash accumulation, mounting details, and improper ventilation with heat pockets are responsible.

MEANING OF "TEMPERING"

We find that "tempering" new reflectors tends to reduce the possibility of breakage. This technique was discovered after our fieldmen found that most of the reflector breakage occurred in the first two or three days after the new reflectors were installed. It was after a study that eliminated other possibilities, such as improper tension behind the reflector or other mounting difficulties, that this procedure proved fruitful. This technique is recommended when installing new expensive reflectors.

By "tempering" we mean operating the lamp at reduced power, usually 50 to 60 per cent of the normal arc current, for ten to fifteen minutes at a time and letting

Continued on following page

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and

RECTIFIERS

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1955 . . . PRICES . . . 1961

The 1955 prices had to be raised on October 1st to conform to a raise in all our present costs; this is our first change in six years.

Breaking Mirrors? *It can't happen with*

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WILL NOT PIT OR TARNISH	REFINISHING SERVICE

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PROJECTION AND LIGHT PROBLEMS

Continued from preceding poge

the lamp cool completely after each burning period. This cycle should be repeated until the reflector has been subjected to about one hour's operating time. This should be done before or after the show and our experience has shown that it will help prevent reflector breakage.

All lamps are designed to work with a certain amount of stack draft and this has become so important that our fieldmen carry a special instrument, a velometer, to measure the air flow through the lamps and to determine if the lamps are being subjected to excessive heat, or if this heat is being trapped. For instance, a Peerless Magnarc lamp with 8 and 9mm carbons operating at 40 volts and 80 amperes is using 3,200 watts of power which is converted to heat and must be removed fast enough to prevent damage.

A typical drive-in lamp operating at 60 volts and 120 amperes consumes 7,200 watts of power and develops a much greater heat problem. It is amazing how many lamps we find poorly ventilated, with paint burned off, feed mechanism and contacts damaged and, perhaps, with a bad record of reflector breakage, all because the original installation did not provide adequate stack draft.

CARE OF GLASS REFLECTORS

Instruction books from the lamp manufacturers usually state that the reflectors should be cleaned daily and before the show, while we advise that they should be wiped off after each reel. This is a good routine and should be followed.

In the last year or so a conclusion has been made relative to the care of glass reflectors that you should know about. The very light, white ash that collects along the top of the reflector should be removed every night before leaving the booth as it is responsible in a large part for the eventual etching of the glass due to the chemical action of this ash in combination with moisture in the air through the night. Over a period of time this becomes a permanent damage resulting in an uneven distribution of reflected light. This damage can be shown immediately by use of the MPRC tool which all Lorraine field

MOTIOGRAPH RAINMASTER SPEAKER



A full size protected unit that assures longest life.

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men carry. Metal reflectors are a different problem and must be cleaned exactly as specified in the manufacturers' instructions.

The very fine tool referred to has been developed by the Motion Picture Research Council. This is known as an optical aligning tool and enables our men to check the mechanical and optical alignment of the equipment in a short period of time. This device will indicate the condition of the reflector, if it is properly trimmed and focused, and if there are any obstructions between the reflector and aperture. Our men use these tools to the greatest advantage and in many cases can make a real improvement to the screen illumination in a matter of minutes.

It is also necessary to know if the voltage and current is right for the carbons being used and if the meters in the booth are properly calibrated. The carbon man also carries instruments such as the Columbia clamp-on ammeter and a highly accurate voltmeter, both of which are checked for accuracy at regular intervals.

SCREEN BRIGHTNESS METER

Another very important meter in the service kit is the screen brightness meter developed by the MPRC, considered the standard for checking theatre screen illumination. Center brightness, or a hot spot, is not the criteria. Overall distribution of light over the entire screen is the desirable goal which Hollywood subscribes to emphatically.

One of the most important jobs that can be done for you by a carbon man is to adjust your lamps so there will be a minimum of carbon wasted. In too many cases we find maladjustments which cause the carbons to be consumed up to 25 to 33⅓ per cent faster than necessary and not providing any additional light—in some cases even less light. Patience and know-how are required to get the maximum light with most economical burning rate.

Avoid Film Damage on Rewind

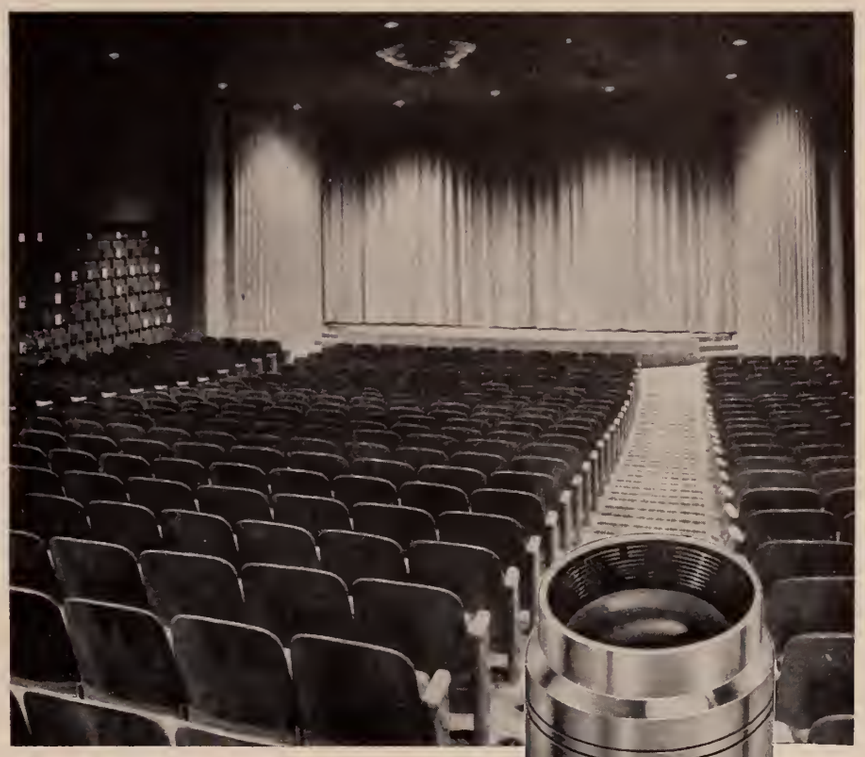
Much film is damaged and badly scratched in rewinding because the winding equipment is not properly aligned. This is especially true with a hand rewind. The film must feed smoothly and squarely from one reel to the other, and there should be no protruding edges.

The film should be wound tightly, but not pulled down by holding the reel and forcing the film in order to obtain a tight roll of film. There should be just enough tension on the dummy rewind to make it go on smoothly and tightly.

Unevenly wound film is often caused by a warped exchange reel and protruding edges may be damaged when placed in the film can.

An electric rewind should be adjusted to rewind 2,000 feet of film in about eight to ten minutes. The dummy end of the rewind unit should have sufficient tension so that the film will wind tightly. Most rewinds are equipped with a brake strong enough to make the film rewind snugly, though not too tightly.

No set rule can be laid down for braking power. Each projectionist must determine that for himself.



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Accounting Forms

Especially Developed by NAC to Give Theatremen a Firm Grasp on Their Concessions Operation and Up Profits

By JOHN (JACK) J. O'BRIEN*

AT THE CONVENTION last year some of the members asked questions which we were not prepared to answer at that time, due to lack of information. We promised to get this information and report to you this year.

In order to accomplish this, a Special Services Committee was designated at the mid-year board meeting of the National Ass'n of Concessionaires in May, and we sent out questionnaires to many of our members throughout the country and, thanks to their wonderful cooperation, we now feel we are in a position to reply to your requests honestly and accurately.

USEFUL IN BOTH TYPES OF THEATRES

Unfortunately, we did not receive enough information on the drive-in segment, and this is probably our fault, in that the questionnaires were sent out at the height of their season and they did not have the opportunity to answer. However, we feel that a good deal of our material today, especially the report forms, could be used in drive-in situations as well as in conventional houses.

Our most important assignment was to devise a bookkeeping setup which would enable you to more accurately check your situations, and to assist you in a method which would help you increase your profits.

You have before you (illustrated on these pages) a set of report forms which represents a two-week report from the theoretical Rex Theatre, Anytown, U.S.A. It is a conventional theatre experiencing a higher-than-average per capita.

ENTIRE BOOKKEEPING CYCLE

This set of forms has been compiled as the result of the study of many reports from which we took portions deemed best suited to our needs. We hope there will be portions which will fit into your present systems. The five sheets represent the entire cycle and all the necessary bookkeeping needed for one to have a firm grasp on the operation, whether it be at the location or in a far-away district office.

We believe that the entries and mathematics have been worked out correctly, so that we may follow through on the procedure from opening to closing dates of an inventory period. This might be for any duration—a week, two weeks or a month. I would caution you not to take percentage costs of such items as candy, ice cream and other staple products too seriously. These percentages were arbitrarily set up merely to process the report. The costs listed for cups, boxes, raw corn, seasoning, etc., are likewise arbitrary. These percentages and costs will vary in all situations.

Let us first examine forms "A" and "B," the inventory reports. You will note that the first column is a listing of the items followed in the second column by their selling prices. The third column contains the opening inventory which has been copied from the closing inventory of the previous report. Following this is a listing of the items received during the current inventory period. Then the combined total is indicated. All this work can be *(and should be)* done before inventory time arrives.

After the actual physical inventory has been taken and recorded, it is a simple matter to determine units sold, which will be the basis of your final report on form "E."

Before leaving these inventory sheets, I have a few comments on other uses of these forms, for the theatre manager and also for anyone checking at a division or home office.

They can be used as an accurate guide for ordering for the next period (always taking into consideration the type of pictures played in each period). A good concessions picture following a poor one would

FORM A

THEATRE REX LOCATION ANYTOWN, U.S.A. PERIOD COVERED 8/30/61 TO 9/12/61

BOX COUNT	ITEM	SALE PRICE	OPEN INV.	REC'D	TOTAL	CLOSE INV.	UNITS SOLD
80	Tootsie Pops	2¢					
120	Schrafft Pepp.	2¢					
	TOTALS	2¢					
20	Beechies Peppermint	5¢					
20	Pepsin	5¢					
20	Spearmint	5¢					
20	Beechnut Pepp.	5¢	187		187	118	69
20	Spear.	5¢	165	100	265	100	165
20	Wrigley O. Mint	5¢					
20	J. Fruit	5¢					
20	Spearmint	5¢					
20	Lilo Savers B. Rum	5¢	94	20	114	75	39
20	B. Scotch	5¢	44	100	144	28	116
20	Chocomint	5¢	60	60	120	24	96
20	Clove	5¢					
20	Crystomint	5¢					
20	5 Flavors	5¢	86	60	145	17	128
20	Lemon	5¢	75	20	95	88	27
20	Lime	5¢	89		89	67	22
20	Orange	5¢	110	20	130	106	24
20	Pepomint	5¢	89	20	109	67	62
20	Spearmint	5¢	88	20	108	67	41
20	Stickopop	5¢					
20	W. Cherry	5¢	62	80	142	68	74
20	Wintogroon	5¢	92	20	112	95	17
20	Cough Drops	5¢	38		38	36	3
	TOTALS	5¢	1278	520	1798	925	871
	POPCORN						
	Raw Corn		211	150	361	177	184
	Seasoning		196	50	246	195	51
	Salt		14		14	7	7
	Buttor		26	32	58	21	37
	15¢ Boxes		10751		10751	9100	1851
	25¢ Boxes		2007	2000	4007	3254	753
	35¢ Boxes		131		131	86	65
	50¢ "		102		102	75	27
	COUNTER DRINK						
	Orange Syrup #10 Can		7 2/3		7 2/3		7 2/3
	Pink Lemonade #10 Can						
	10¢ Cups 7 oz.		2331		2331	2051	280
	15¢ Cups 10 oz.		153		153	55	98
	20¢ Cups 14 oz.		840		840	776	64
	25¢ Cups 20 oz.						
	30¢ Cups 24 oz.						
	SNO-KONE Syrup		36 2/3	12	48 2/3	30	18 2/3
	Cups		7472		7472	5709	1763
	FRANKFORTS						
	Frankforts						
	Rolls						
	Mustard						
	Relish						
	ICE CREAM						
	Cone Cups	15¢	337	840	1177	182	996
	Sandwiches						
	~~Sandwich~~ Bars	10¢	118	144	280	58	202
	Sundaes						
	TOTALS		463	984	1447	240	1197
	Chips	15¢	164	192	356	118	238
	Cotton Candy Cones	15¢	5865		6666	5044	821
	Flossine						
	Sugar		107		107	86	42

BOX COUNT	ITEM	SALE PRICE	OPEN INV.	REC'D	TOTAL	CLOSE INV.	UNITS SOLD
20	Reads B. Scotch	6¢					
20	Cinnaman	6¢					
20	Peppermint	6¢					
20	Root Beer	6¢					
24	Chewets	6¢					
24	Schrafft Caramallow	6¢					
24	Tootsie Rolls	6¢					
24	Waleeco Cocanut	6¢					
100	Candy Drops Asst'd	6¢					
100	Lemon	6¢					
100	Root Beer	6¢					
100	Sour Balls	6¢					
100	W. Cherry	6¢					
100	Banana Split	6¢					
100	Charleston Chew	6¢					
100	Charms Asst'd Jellies	6¢					
100	Charms Pops	6¢					
100	Choclette	6¢					
100	Goetze Car. Cream	6¢					
100	Heido Choc. Babies	6¢					
100	Hoido Jujubes	6¢					
100	Juiy Fruit	6¢					
100	Kraft Caramel	6¢	108		108		108
100	Mint Julop	6¢					
100	Nocco Canada Mint	6¢					
100	Mint Pattie	6¢					
100	Sky Bar	6¢					
100	Wafor Asst'd	6¢	176	200	376	215	160
100	Reese P. B. Cups	6¢					
100	Walnetto	6¢					
120	Bakod Beans	6¢					
120	Black Crows	6¢					
120	Oats	6¢					
120	Good and Plenty	6¢					
120	Milky Way	6¢					
120	Musketoers	6¢					
120	Quaker Spear. Leaves	6¢					
120	Switzer Licorice	6¢	186		186	18	168
120	Welch Sugar Daddy	6¢					
144	Tootsie Rolls	6¢					
200	Charms Drops Asst'd	6¢					
	TOTALS	6¢	449	200	649	233	416

SHEET A

CONCESSION INVENTORY

MANAGER

*New England Theatres Service Corp. and chairman of the National Ass'n of Concessionaires Special Services Committee. This is the text of his address at the NAC convention held in New Orleans in October of this year.

cause you to increase your order, but the ratio of sales will be approximately the same.

For example: looking at the first item in stock on form "A," (Beechnut Peppermint Gum) we see that they have 118 as a closing inventory and also they sold only 69 for the two-week period so that, under ordinary circumstances, they would not order this item for at least two weeks. On the other hand, the very next item indicates that they sold 165 units and have only 100 on hand. It would seem reasonable that they should reorder in this case.

As you progress through these two sheets in this manner you can intelligently order for your next period.

This particular report indicates that the manager operates his stand rather well. You will note (on form "B," one-third of the way down, right side) that, in the two-week period he sold 1,973 pieces of 15-cent candy and has approximately two weeks' supply (2,697) on hand at closing. We do find some indication of his being overstocked on some items (Bit-O-Honey and Charleston Chews) but the high box count can sometimes cause this to happen.

Incidentally, certain brand items are listed on these forms as examples; they were chosen at random and do not indicate any preference on our part.

Another advantage of this type of report is that you can readily note whether or not this theatre kept moving its stock. Let's suppose you note that they opened with 20 pieces of a fairly good seller, then indicated they received 100 pieces on September 1 (date shipped from warehouse at bottom of form "C") and yet show a closing inventory of 100. This would tend to indicate that, although they ran out of the original 20 pieces, they did not replenish the counter supply but let the 100-count case lie in their storeroom for at least a week.

The next form ("C") is the order form, and I believe it is self-explanatory. You will note that in this case, only one order was received during the period and the order must check out with "Received" columns on forms "A" and "B."

Now, turning to form "D," we have what we consider the most important form in the set. It is a report on the highest profit items and also the only items over which you really have control.

All your staple items have a fixed cost and a fixed selling price; whereas, these items on form "D" are manufactured by you, and if not checked constantly can make a tremendous difference in your profit picture.

Here again, we feel that it is self-explanatory to an extent, but maybe a few comments might help to clarify the procedure. It could be used for any item, not only those on this sheet, merely by substituting the ingredients in the other product.

FORM B

THEATRE REX LOCATION ANYTOWN, U.S.A. PERIOD COVERED 8/30/61 TO 9/12/61

BOX COUNT	ITEM	SALE PRICE	OPEN INV.	RECIO	TOTAL	CLOSE INV.	UNITS SOLD
12	P and W Mint	12¢					
24	Fudge 1/4 lb.	12¢					
24	Sperry Nut Rolls	12¢					
60	Banner Almond	12¢					
60	Candy Corn	12¢					
60	Lusk - Cherry Drops	12¢					
60	Lusk - Lemon Drops	12¢					
60	Lusk - Root Beer	12¢					
60	Nibs	12¢					
60	Spear, Leaves	12¢					
60	Spice Drops	12¢					
60	Welch Fudge	12¢					
80	N and O Mix	12¢					
100	Bit O Honey	12¢					
100	Black Crows	12¢					
100	Charms Asst'd Jellies	12¢					
100	Chunky	12¢					
100	Dots	12¢					
100	Fifth Avenue	12¢					
100	Hershey Kisses	12¢					
100	Milk Qud	12¢					
120	Old Nick	12¢					
100	Planters P'nuts	12¢					
100	P'nut Bar	12¢					
100	Rollets	12¢					
100	Waleeca Coconut	12¢					
120	M and M	12¢					
TOTALS		12¢					
20	Pine Bros. Honey	15¢					
20	W. Cherry	15¢					
24	Marshmallow Unicy	15¢	69	96	165	24	141
60	Baby Ruth	15¢	4	120	124	111	13
60	Butter Fingers	15¢	89	60	149	108	41
60	Chewets	15¢	96		96	70	26
60	Coconut Grove	15¢					
60	Goobers	15¢	177	60	237	187	50
60	Heath Bar	15¢					
60	Lewis Pepp	15¢	37	60	97	50	47
60	Malties	15¢					
60	Raisinets	15¢	149	180	329	133	196
60	Richardson Mints	15¢					
60	Schrafft Choc. Pepp	15¢					
60	Sno Caps	15¢					
60	Welch Jr. Mint	15¢	63	180	243	113	130
60	Pom Pom	15¢	89	120	209	76	133
72	Reese P. B. Cups	15¢	127	72	199	91	108
80	Almond Joy	15¢	116	160	276	189	87
80	Clark Bar	15¢					
80	Good & Plenty	15¢	110	80	190	109	81
80	Heide Jujy Fruit	15¢	63	240	303	74	229
80	Mounds	15¢	141	160	301	212	89
24	1/2 lb. Fudge	15¢	-	-	-	-	-
100	Peanut Bar	15¢	111		111	45	66
100	Bit-O-Honey	15¢	174		174	141	33
100	Asst. Jellies	15¢	87		87	42	45

BOX COUNT	ITEM	SALE PRICE	OPEN INV.	RECIO	TOTAL	CLOSE INV.	UNITS SOLD
Bal. 15¢ Items Brot. Forw'd							
96	Mars	15¢	54	96	150	106	44
96	Milky Way	15¢	104	96	200	137	63
96	Snickers	15¢	158		158	109	49
96	Three Musketeers	15¢					
100	Charleston Chew	15¢	90	100	190	147	43
100	Hershey Almond	15¢	114	100	214	151	63
100	Plain	15¢	52	100	152	71	81
100	Mr. Goodbar	15¢					
100	Necco Rolo	15¢	148		148	101	47
100	Nestle Crunch	15¢					
100	O'Henry	15¢					
60	Banner Almond	15¢	108	60	168	100	68
TOTALS	15¢		2530	2140	4670	2697	1973
12	Hershey Almond	25¢					
12	Plain	25¢					
24	Black Crows	25¢					
24	Dots	25¢					
24	Candy Cupboard	25¢					
24	Nestle Almond	25¢	38	24	62	25	37
24	Crunch	25¢	25	24	49	6	43
24	Plain	25¢	34	24	58	27	31
36	Fruit & Nuts	25¢					
36	Raisinets	25¢					
48	Almond Joy Miniature	25¢					
48	Mound Miniature	25¢					
48	Choc. Almond	25¢					
48	Clark Bar Miniature	25¢					
TOTALS	25¢		97	72	169	58	111
24	Oeron Bridge Mix	30¢					
24	Ice Cream Drops	30¢					
24	Malted Milk Balls	30¢					
24	Mint Wafer	30¢					
24	Nonpareils	30¢		48	48	25	23
24	P'nut Cluster	30¢					
24	Rum Wafer	30¢					
24	Citation Choc. Cherry	30¢					
24	Mint	30¢					
24	Orange	30¢					
24	Pineapple	30¢					
24	Raspberry	30¢					
24	M & M Plain	30¢	20	144	164	77	87
24	M & M P'nut	30¢					
TOTALS	30¢		20	192	212	102	110
	Kelling Nuts						
48	Spanish	15¢					
48	Virginia	15¢					
48	Cashew	25¢					
48	Mixed	25¢					
	Kemp Nuts						
48	Spanish	15¢					
48	Virginia	15¢	74	48	122	78	44
48	Cashew	25¢	78	48	126	52	74
48	Mixed	25¢					
48	Fancy Mixed	30¢					
TOTALS	NUTS		152	96	248	130	118

SHEET B

CONCESSION INVENTORY

MANAGER

EXPLANATION OF FORM "D"

Looking under the heading "Popcorn" you will see that the sales figures are taken directly from inventory form "A." The extensions are then made and totaled to give the overall sales of popcorn and the costs of producing same. Simple arithmetic will give you the percentage cost of processing this item. If the percentage arrived at is correct mathematically, and it is in accord with your norm for this item, there is no need for further examination.

However, let's suppose it is higher than you call for; you can immediately determine what is being done wrong. Check the boxes per pound of raw corn, the boxes per pound of butter used, the ratio of seasoning to raw corn, and you are bound to find out where the profit is being lost.

In checking this particular report, we find that this theatre is producing: 14 boxes of popped corn per pound of raw corn, 22 boxes of buttered corn per pound of butter, and using 28 pounds of seasoning per 100 pounds of corn. Checking these results against norms set up by you, it is a simple matter to determine the efficiency of this operation.*

This identical procedure may be followed for counter drinks, snow cones, cotton candy or any other item you might be processing at your theatre.

A FINAL TABULATION ON FORM "E"

Form "E" is the final tabulation of all information available from the other four sheets. Here again we feel that it is self-explanatory to a great extent.

Cost of damaged goods is determined by actual wholesale cost. In the case of popcorn or drinks, only the cost of box or cup is considered. In the lower half of the right hand column we have broken down each day so that the daily per capitas can be determined, if necessary. This also helps us to check against bank deposits, boxoffice statements, weekly reports, etc. The fact that we can obtain daily per capitas has helped us to locate, in several instances, a weak point in shortages. We find, that for any given picture, the daily per capita of a theatre will remain fairly constant. If a shortage occurs and we also find a distinct drop in per capita on any one day we can,

*It was the consensus of those attending the NAC convention that these norms are general and desirable: 14 boxes of popped corn per pound of raw corn, 25-26 boxes of buttered corn per pound of butter, and 30 pounds of seasoning should be used per 100 pounds of raw corn.

Continued on following page

National Cents-Per-Person Concessions Averages In Indoor Theatres

Region	Popcorn	Candy	Ice Cream	Drinks	Misc.	Total	Rank
1	6.2	4.2	3.1	2.6	1.5	17.6	2
2	6.0	4.1	0.8	3.0	1.5	15.4	5
3	6.1	4.7	1.6	3.1	2.8	18.3	1
4	7.0	3.5	1.0	2.3	0.9	14.7	6
5	5.4	3.8	0.7	4.1	2.0	16.0	4
6	4.8	3.9	1.5	4.4	1.5	16.1	3
Nat'l. Average	5.9	4.0	1.5	3.3	1.7	16.4	

See Text at Right for Explanation of Chart

FORM C

CANDY ORDER

ORDER NO. 10

THEATRE REX LOCATION ANYTOWN, U.S.A. DATE August 21, 1961

QUANTITY ORDERED	ITEM	CASE COUNT	QUANTITY ORDERED	ITEM		CASE COUNT	QUANTITY ORDERED	ITEM		CASE COUNT
	20 Beechies Peppermint	30		12 P and W Mint	.12	12		12 Hershey Almond	.25	12
	20 Pepsin	30						12 Plain	.25	12
	20 Spearmint	30		24 Fudge ½ lb.	.12	8	1	24 Nestle Almond	.25	6
	20 Beechnut Pepp.	60		24 Sperry Nut Rolls	.12	16	1	24 Crunch	.25	6
5	20 Spear.	30					1	24 Plain	.25	6
	20 Wrigley D. Mint	60		60 Candy Corn	.12	1				
	20 J. Fruit	60		60 Lusk-Cherry Drops	.12			24 Black Crows	.25	1
	20 Spearmint	60		60 Lemon	.12	1		24 Dots	.25	1
1	20 Life Savers B. Rum	25		60 Root Beer	.12	1		24 Candy Cupboard	.25	1
6	20 B. Scotch	25		60 Nibs	.12	1		36 Fruit and Nuts	.25	1
3	20 Chocomint	25		60 Welch Fudge	.12	1		36 Raisinets	.25	1
	20 Clove	25		80 N and D Mix	.12	1		48 Almond Joy Miniature	.25	1
	20 Crystomint	25		100 Bit O Honey	.12	1		48 Maunds Miniature	.25	1
3	20 5 Flavors	25		100 Black Crows	.12	1		48 Choc. Almond	.25	1
1	20 Lemon	25		100 Charms Asst'd Jellies	.12	1		48 Clark Bar Miniature	.25	1
	20 Lime	25		100 Chunky	.12	1				
1	20 Orange	25		100 Dots	.12	1		24 Devon Bridge Mix	.30	1
1	20 Pepomint	25		100 Fifth Avenue	.12	1		24 Ice Cream Drops	.30	1
1	20 Spearmint	25		100 Hershey Kisses	.12	1		24 Malted Milk Balls	.30	1
	20 Stickapep	25		100 Milk Dud	.12	1		24 Mint Wafer	.30	1
4	20 W. Cherry	25		100 Old Nick	.12	1	2	24 Nonpareils	.30	1
1	20 Wintogreen	25		100 Planters P'nuts	.12	1		24 P'nut Cluster	.30	1
	20 Reeds B. Scotch	20		100 P'nut Bar	.12	1		24 Rum Wafer	.30	1
	20 Cinnamon	20		100 Rollets	.12	1		24 Citation Choc. Cherry	.30	1
	20 Peppermint	20		100 Waleeco Coconut	.12	1		24 Mint	.30	1
	20 Root Beer	20		120 M and M	.12	1		24 Orange	.30	1
	100 Candy Drops Asst'd							24 Pineapple	.30	1
	100 Lemon							24 Raspberry	.30	1
	100 Root Beer						6	24 M and M Plain	.30	1
	100 Sour Balls			20 Pine Bros. Honey	.15	1		24 M and M P'nut	.30	1
	100 W. Cherry			20 W. Cherry	.15	1				
	100 Banana Split		4	24 Marshmallow Unicy	.15	1				
	100 Charleston Chew		2	60 Baby Ruth	.15	1				
	100 Charms Asst'd. Jellies		1	60 Banner Almond	.15	1				
	100 Charms Pops		1	60 Butter Finger	.15	1				
	100 Chocletto			60 Chewets	.15	1				
	100 Goetze Car. Cream		1	60 Goobers	.15	1				
	100 Heide Choc. Babies			60 Heath	.15	1				
	100 Heide Jujubes		1	60 Lewis Pepp.	.15	1				
	100 Juicy Fruit			60 Malties	.15	1				
	100 Kraft Caramel			60 D'Henry	.15	1		Kelling Nuts		
	100 Mint Julep		3	60 Raisinets	.15	1		48 Spanish	.15	
	100 Necco Canada Mint			60 Richardson Mints	.15	1		48 Virginia	.15	
	100 Mint Pattie			60 Schrafft Choc. Pepp.	.15	1		48 Cashew	.25	
	100 Sky Bar			60 Sno Caps	.15	1		48 Mixed	.25	
2	100 Wafer Asst'd.		3	60 Welch Jr. Mint	.15	1				
	100 Reese P. B. Cups		2	60 Pom Pom	.15	1				
	100 Wolnetta		1	72 Reese P. B. Cups	.15	1				
	120 Baked Beans		2	80 Almond Joy	.15	1				
	120 Black Crows			80 Clark Bar	.15	1		Kemp Nuts		
	120 Dots		1	80 Good and Plenty	.15	1		48 Spanish	.15	
	120 Good and Plenty		3	80 Heide Juicy Fruit	.15	1	1	48 Virginia	.15	
	120 Milky Way		2	80 Mounds	.15	1	1	48 Cashew	.25	
	120 Musketeers		1	96 Mars	.15	1		48 Mixed	.25	
	120 Quaker Spear Leaves		1	96 Milky Way	.15	1		48 Fancy Mixed	.30	
	120 Switzer Licorice			96 Snickers	.15	1				
	120 Welch Sugar Daddy			96 Three Musketeers	.15	1				
			1	100 Charleston Chew	.15	1	3 - 50# bags raw corn			
			1	100 Hershey Almond	.15	1	1 - 50# pail seasoning			
	144 Tootsie Roll		1	100 Plain	.15	1				
				100 Mr. Goodbar	.15	1	2000 - 25¢ Popcorn Cups			
	200 Charms Drops Asst'd			100 Necco Rolo	.15	1				
				100 Nestle Almond	.15	1	12 - #10 tins Sno-Kone Syrup			
	80 Tootsie Pops 2¢	12		100 Crunch	.15	1				
	120 Schrafft Pepp. 2¢	8		100 Plain	.15	1				
					.15	1				
	24 Chewets	12								
	24 Schrafft Caramallow	12								
	24 Tootsie Rolls	20								
	24 Waleeco Coconut	16								

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VIA: XYZ EXPRESS

MANAGER

ACCOUNTING FORMS

Continued from preceding page

by checking working schedules, determine who worked that period and, therefore, sometimes pinpoint and correct the situation.

At the lower left hand side of this form you will notice an item "Less Monies Uncollected." This is, just as it indicates, the total of all monies which the theatre did not receive and naturally did not deposit. It is used so that the report will be a true reflection of the actual gross, profit and per capita for the current period.

In our situation (New England Theatres), the receipts from our automatic drink machines are not received by the theatre until the end of the month; if deposited and entered as receipts at this time our picture would be distorted. Therefore, we list our sales of drinks from meter readings on machines and then adjust for shortages and tests at the time of actual deposit as indicated in center of right hand column. This applies to the vendors' share of cigaret sales, target games, etc. We take credit for total receipts of each item for purpose of total gross and per capita, but then deduct vendors' share so that our "deposited receipts" will balance with the total deposits at lower right hand corner.

The national averages shown in the chart at the top of the page represent the answer to another question raised last year at the convention and again at our New York regional meeting. Because of the lack of sufficient answers from the drive-in theatres to our questionnaire we can only give you figures as they pertain to conventional theatres.

These figures represent averages from over 600 theatres.

The regians are those served by the NAC regianal vice-presidents. They are: 1) Maine, Rhode Island, New Hampshire, New Yark, Massachusetts, Vermant, Cannecticut, New Jersey; 2) West Virginia, Maryland, Virginia, Kentucky, Tennessee, Narth Caralina, Sauth Caralina, Mississippi, Alabama, Georgia, Sauth Caralina, Flarida; 3) Wiscansin, Michigan, Illinais, Indiana, Ohia, Pennsylvania; 4) North Dakata, Sauth Dakata, Nebraska, Minnesata, Wyoming, Calarada, Iawa; 5) Kansas, Missauri, Oklahama, Arkansas, New Mexica, Lauisiana, Texas; 6) Washingtan, Mantana, Oregan, Idaha, Califarnia, Nevada, Utah, Arizana; 7) Canada.

FORM D

POPCORN AND COUNTER DRINK REPORT

THEATRE REX LOCATION ANYTOWN, U.S.A. W. E. 6/30/61 - 8/12/61

POPCORN

SALES:	1651	@ 15¢	$247.65
	753	@ 25¢	$188.25
	65	@ 35¢	$ 22.75
	27	@ 50¢	$ 13.50
TOTALS:	2496		$472.15

COSTS:

184	lbs. raw corn used	@ .105	$ 19.32
61	lbs. seasoning used	@ .285	$ 17.88
1691	15¢ boxes used	@ .0145	$ 23.94
743	25¢ boxes used	@ .0213	$ 16.04
68	35¢ boxes used	@ .03	$ 1.96
37	lbs. butter used	@ .70	$ 25.90
27	50¢ boxes used	@ .04	$ 1.08
		TOTAL COSTS=	$106.08

COST = .225% OF RECEIPTS

COUNTER DRINKS

SALES:

280	@ 10¢	$ 26.00
64	@ 20¢	$ 12.80
96	@ 15¢	$ 14.70
TOTALS: 442		$ 55.60

COSTS:

7-2/3	cans syrup used	@ 2.02	$15.49
280	10¢ cups used	@ .0088	$ 2.46
64	20¢ cups used	@ .0121	$ .77
96	15¢ cups used	@ .0096	$ .94
		TOTAL COST:	$19.66

COST = .354% OF RECEIPTS

SNO-KONES

SALES:

1763	@ 10¢	$176.30

COSTS:

16-2/3	cans syrup used	@ 1.50	$25.02
1763	cups used	@ .0045	$ 7.93
1068	lbs. ice used	@ .007	$ 7.46
		TOTAL COST:	$40.39

COST = .242% OF RECEIPTS

Signed Manager

FORM E

CONCESSION REPORT

THEATRE REX LOCATION ANYTOWN, U.S.A. PERIOD COVERED 8/30/81 TO 9/12/61

ITEM	UNIT PRICE	UNITS SOLD	RECEIPTS	% COST	COST OF GOODS SOLD	DAMAGED	COST OF GOODS DAMAGED	PROFIT	MEMOS — NOTES EXPLANATIONS
CANDY	.05	871	43.55			2	.06		
	.06	416	24.96						
	.15	1973	295.95			1	.10		
	.25	111	27.75						
	.30	110	33.00						
NUTS	.15	44	6.60						
	.25	74	18.50						
TOTALS		3399	450.31	66	292.70	3	.16	157.45	
POPCORN: REGULAR	.15	1651	247.65			2	.03		
BUTTERED	.25	753	188.26						
JUMBO	.35	65	22.75						
LARGE BUTTERED	.50	27	13.50						
TOTALS		2496	472.15	.226	106.08	2	.03	386.04	
BEVERAGES: VEND MACHINES	.10	876	87.65	50	43.82			43.83	
COUNTER	.10	280	28.00						
COUNTER	.15	98	14.70						
COUNTER	.20	64	12.80	.354	19.66			36.84	
COUNTER									
TOTALS		1318	143.16		63.48			79.67	
ICE CREAM:									
Cone Cups	.15	995	149.26	42	62.69			86.56	
Ice Cream Bars	.10	202	20.20	40	8.08			12.12	
VEND MACHINE ( )									
TOTALS		1197	169.46		70.77			98.68	
MISCELLANEOUS									
COMBS									
NAPKINS									
SCALES		-	6.11		-			6.11	
MECHANICAL SERVANTS		190	38.80	70	27.16			11.84	
QUIZZER	.05	364	18.20	40	7.26			10.96	
CIGARETTES	.30	96	28.50	92	26.16			2.36	
SNO KONES	.10	1763	176.30	.248	43.39			132.91	
POTATO CHIPS	.15	238	35.70	33-1/3	11.90			23.80	
FRANKFORTS									
COTTON CANDY	.15	621	93.15	.084	7.81			86.34	
Target Game	.10	543	54.30	50	27.15			27.15	
TOTALS		3814	451.06		150.81			300.26	
TOTALS OF ALL VENDING		12224	1686.12		683.84	5	.19	1002.09	
ADD ONES—DEDUCT SHORTS			4.67					4.87	
GROSS RECEIPTS and PROFIT			1681.45					997.42	
LESS MONIES UNCOLLECTED			148.20						
DEPOSITED RECEIPTS			1533.26						

OPERATING EXPENSES	AMOUNT
PAYROLL EXCLUDING TAX included	263.46
UNIFORMS — NEW	
UNIFORMS — CLEANING AND REPAIRS	
MACHINE REPAIRS	
EXPRESS-FREIGHT-POSTAGE	
TOTAL OPERATING EXPENSES	253.46
COST OF GOODS SOLD	683.84
COST OF DAMAGED GOODS	.19
TOTAL EXPENDITURES	937.49

RECAPITULATION	
GROSS RECEIPTS	1681.46
TOTAL EXPENDITURES	937.49
NET PROFIT	743.96
ATTENDANCE	
ADULT	3544
CHILD	3270
PASSES	120
TOTAL	6934
GROSS PER CAPITA	.2431
NET PROFIT PER CAPITA	.1072
CORN AVERAGE	

ATTRACTIONS AND DATES

8/30-9/5 Nikki, Wild Dog North Raymie

9/6-9/12 Thief of Baghdad Green Helmet

DATE APEX CK DEPOSITED 9/10/81

AMOUNT OF CHECK $ 107.28

PERIOD COVERED 7/20/61 TO 8/17/81

DEPOSITS FROM DAILY R. O. REPORTS

DATE	ATTENDANCE	AMOUNT	
Aug. 30	507	75.00	D
" 31	649	95.00	D
Sept 1	594	110.00	D
" 2	789	136.00	D
" 3	991	200.00	D
" 4	703	143.00	D
" 6	218	62.00	D
" 6	321	64.00	D
" 7	195	38.00	D
" 8	308	50.00	D
" 9	680	173.00	D
" 10	911	244.00	D
" 11	102	37.00	D
" 12	86	40.29	D
SUB TOTAL		1447.29	
Cigarettes 8/30		1.20	
Servants 8/31		39.40	
Scales 9/5		6.11	
Cigarettes 9/8		1.16	
Target 9/6		27.15	
Quizzer 9/6		10.93	
Quizzer 9/11		.02	
SUB TOTAL		86.96	
TOTAL DEPOSITS -		1533.26	

MANAGER

THE NAC CODE OF ETHICS

The National Ass'n of Concessionaires unanimously adopted a Code of Ethics at the New Orleans convention in October, and a symbol or seal of compliance is being studied by the Ass'n's public relations committee. The Code is as follows:

1. The membership of the National Ass'n of Concessionaires recognizes and accepts its obligation to bring to the public the best in food and drink products.

2. The membership of NAC is obligated to serve these products in the most attractive and sanitary manner possible.

3. The membership of the NAC and those who work for them shall exercise courtesy and consideration in all of their dealings.

4. The membership of the NAC will ever strive to conduct its business on the highest plane of integrity to merit public respect.

The question of standards was included in a membership survey conducted by NAC in 1961 and a unanimous vote that standards should be set up encouraged the association's public relations committee to present a recommended Code to the convention.

The committee members, headed by Norman Wasser, Pepsi-Cola Co., as chairman, were: H. E. Chrisman, Cretors and Co.; J. J. Fitzgibbons jr., Theatre Confections, Ltd.; Charles Okun, Coca-Cola Co.; A. J. Schmitt, president, and Russell Fifer, executive director.

Budgeting

TIME

At the Concessions

LEE KOKEN, RKO Division of Glen Alden Corp., has developed an efficiency schedule for concessions attendants in RKO theatres to follow in opening and closing the stand.

His suggestions on "First Things First" or "Budgeting Time" might well be mimeographed or printed and provided to the personnel as a handy reminder of the best way to perform their duties.

Budgeting Time

A. OPENING

1. Melt butter in Butter-mat.
2. Heat hot dogs
3. Fill, heat and light up popcorn warmer.
4. Place accessories, signs and supplies in place.
5. Light up and open candy case and entire stand for business.

Note: In new type warmers, place filled Buttercups in racks. Add butter only at sale time.

B. SLOW PERIODS

1. Refill candy case.
2. Fill all storage areas including back-bar by bringing supplies from stock-rooms.
3. Fill ice cream merchandiser and freezers at stand.
4. Clean up where necessary.

C. CLOSING

1. *Don't* stop selling buttercorn, popcorn or hot dogs by shutting down and cleaning equipment too early.
2. *Butter-mat:*—
   a. Pour melted butter into spare, clean bowl; place cover on same and place in refrigerator or freezer.
   b. Clean bowl used all day, pump and parts, so they are ready for use next day. Cleaned bowl is not used until next night when above procedure is repeated.
3. Popcorn warmers without locks must have corn removed every night.
4. Lock up and lights out.

D. WEEKLY

1. *Popcorn warmers:*—
   a. Completely cleaned.
   b. Remove bottom "screen" and clean and remove corn residue from below and around motors and blowers.
2. Clean candy case and all glass, etc.



A Practical Guide For Concessions Stand Employes

Tips From Theatre Confections Ltd. (Canada) Manual

VENDING COUNTER RULES AND REGULATIONS (STAND)

A—COURTESY

First and foremost, be as courteous as you possibly can. *Never*, under any circumstances, argue or cause the least disturbance with customer or fellow worker. *Never argue* over anything. Any difference of opinion should be discussed and straightened out with the concessions manager. Do not rush customers when taking their orders. Always make every customer feel that his or her order is most important, and it must be just as they desire it. *Always make sure you wait on children* and don't let them get lost in the shuffle. Every attendant must understand that it is the policy of our company to please the patron in every way possible. In the event of a complaint, a report should be made to the manager at the time, and *merchandise should be exchanged.* This should be done willingly and with a smile; not grudgingly.

B—COOPERATION

Your value to this company is governed by the cooperation you display in your work. If you are not busy at your station, do not hesitate to straighten up and clean equipment. Wipe off the counter; refill empty jars; straighten up displays; fold popcorn boxes or carrying trays. Be ready and willing to help your fellow worker. *Always check with the concession manager* when in doubt or not busy.

'. . . . Large Size, Sir?'



Attendonts should always suggest the "large"-size popcorn, drink or other item to the customer.

As a concessions attendant or sales person, you have an obligation to management, the customer, and to your fellow workers, as well as to yourself, to be pleasant and agreeable. One who is pleasant is usually well liked and receives every possible consideration from people. *If* things go wrong, do not blame others at first. Stop and *think!* It may be that *you are wrong.* Be tolerant—be cool—be pleasant. SMILE! It always pays dividends.

C—ALERTNESS

Be on the lookout. When not taking care of customers, you should not be idle. If no preparation work exists, remain at your station—*in front.* Don't ever gather or huddle in the kitchen with other employes and leave counter completely unattended at any time. Be watchful and attentive at all times. When a customer approaches the counter—*be there,* ready to serve!!!

Do not engage in unnecessary conversation at work with friends or fellow employes. There is only one way to be alert, and that is to concentrate on *your duties, your station,* and mind your own business.

D—PROMPTNESS

Get to work on time. Allow yourself time to dress and *wash your hands* without haste. Assume your duties as given to you by the manager. If you are unable to do so, report to the concessions manager by phone or messenger, in ample time to replace you, if possible.

E—GRACIOUSNESS

Always smile. It is good for your health and is contagious. Do not bring your problems to work with you. Exert every effort to answer or help a customer and do so with a genuine feeling of sincerity in helping the person you are serving. Answer any and all questions that a patron may ask, even though you are busy.

F—HONESTY

One of the greatest assets for any person to possess is *honesty.* The concessions attendant who is not honest in his or her work at the stand, will be the same at home. Giving the customer extra-size portions or items which they are not entitled to—is doing the wrong thing. Do not allow yourself to be influenced or tempted to do what is wrong. Be honest with your employer.

Remember that all merchandise and funds are charged to the manager, and he is directly responsible for all of the funds and merchandise. Any shortages incurred by way of carelessness or other means will be the manager's loss. *Honesty is character.*

G—LOYALTY

The most valuable employe is the one who is loyal. Loyal to the co*mpany,* loyal to the *manager,* and loyal in the desire to understand the reason for the polices of our co*mpany,* with a willingness to support these policies because they are based on sound principles.

A loyal employe is the *most valued* because he or she is loyal to the company, at work, at home, or anywhere. *Loyalty is a virtue.*

TIPS ON PERSONAL APPEARANCE

A—CLEANLINESS

(1) Be irreproachably neat and clean.
(2) Keep your hands and fingernails well manicured and clean at all times.
(3) Do not, at any time, chew gum, smoke, blow your nose, groom your hair, or clean your nails while on duty in the stand.
(4) Wash your hands frequently!

B—UNIFORMS

(1) White jackets or uniforms are provided for male and female attendants. They must be worn at all times while on duty.
(2) Clean or polish shoes daily.
(3) Wear proper *light* undergarments to decrease physical fatigue.

C—HAIRDRESS

(1) Hairdress should be simple, but attractive. Always groom your hair, when necessary, in washroom or dressing room.
(2) Women attendants *must* wear hair nets. An invisible net is supplied.

SERVING THE CUSTOMER

A—APPROACH

The concessions attendant's first approach often determines the amount of

'What Would You Like to Drink?'



Hot dogs ond other sondwiches coll for o beverage. Every such sale requires the above inquiry.

purchases a customer will make. If you are rude or abrupt, or in too great a hurry to get rid of a customer, he or she will only buy one or two items. *Remember!!!* Work fast, but *never rush a customer!*

Your first words should always be: *"May I help you please?"*

Then, after a customer has been given his or her full order, always follow up by asking, *"Would you like anything else, please?"* Regular customers who are known should always be addressed by name, whenever possible. When a regular customer has been absent for some time, never fail to greet him with genuine feeling and a greeting of "We have missed you," or "We are glad to see you again."

B—COMPLETING THE ORDER

After the customer has been given enough time to study the menu cards, on the back bar, and their orders are completely filled, *stop and think how it will be carried.* If the order is sufficiently large, *always* provide a regular carrying tray, or drink tray, if the purchases warrant same.

Don't ever leave a customer helpless, trying to figure out how to carry the purchases back to the car, (in drive-in theatres).

Always place all bills on the counter—above cash drawer, while you are making your change. Make certain you give correct change to the customer.

GENERAL INSTRUCTIONS

A—SUGGESTIONS TO THE CUSTOMER

Never fail to *suggest* to a customer who seems to be encountering difficulty in deciding, or confused as to what to buy. Speak up and mention your main items *—large cold drinks, hamburgers, hot dogs, pop corn, etc.*

B—INCREASING SIZE OF PURCHASE

The only sales mediums this booth has are the menu cards and merchandise on display. This, at times, is not sufficient, and it is up to the concession attendant to assist in the selling problem. Most anyone can serve food over a counter, with a little practice. *Not everyone can sell!* A good concessions attendant is a *salesperson,* and not just an order taker. He or she *recommends and sells!* All attendants should remember that all foodstuffs in the booth are *for sale,* and not only for display.

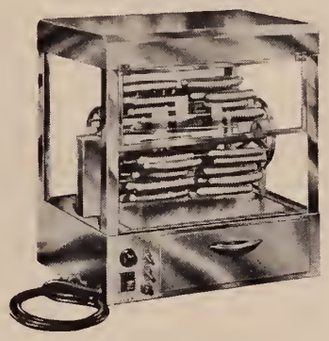
When a customer orders a hamburger or a hot dog, you should ask, "What would you like to drink?" If the customer hesitates, name the drinks you have for sale—Pepsi-Cola — Coca-Cola —Orange-Crush. If your customer does not ask for a *large drink—ask him* by saying *"large?"* Most customers will respond to your suggestion.

REMEMBER!!! Know the large sizes of all the merchandise in your concession counter and try to sell the large size items because you are then doing a *doubly good job* as a salesperson. This applies to cold drinks, popcorn, candy, etc.

When a customer asks for popcorn, your immediate question should always be *"large?"*

Continued on following page

LET THESE SILENT SALESMEN WORK FOR YOU!



CREATE IMPULSE SALES

◀ *Roto-Grille* HOT DOG BROILERS

SELL MORE HOT DOGS THAN ANY OTHER EQUIPMENT!

Rotisserie action rotates 60 hot dogs under magic infra-red cooking process . . . ready in 10-12 minutes for quick sales.

Rotogrill keeps hot dogs hot for hours, retains juices . . . prevents spoilage.

Revolving drum lifts out for cleaning. Bun warmer drawer holds two dozen buns. 115v-AC.

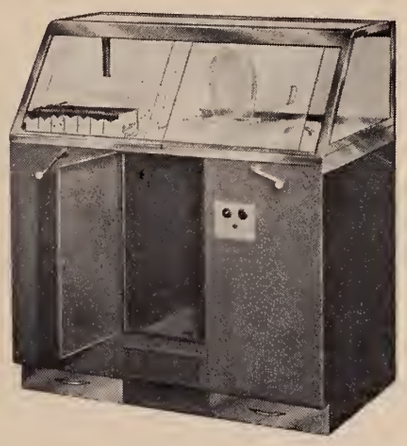
HERE IS A POPCORN WARMER

THAT KEEPS POPCORN PIPING HOT, CRISP AND FRESH FOR DAYS . . . ▶



The SERVETTE JR. counter model popcorn warmer is designed to create impulse sales and to fit the needs of theatre concessionaires with limited space, at a small investment.

Unit is compact, yet holds three bushels of popped corn (equivalent to about 125 ten-cent boxes or bags. Servette Jr. is 26 inches wide, 23 inches front to back.



SENSATIONAL SERVETTE

◀ WITH NEW IMPROVED ANIMATOR FOR EXCITING NEW ACTION.

You get PLUS popcorn business with the NEW animator . . . plus NEWLY designed top space for butter dispenser.

Profitable SERVETTE brings you more merchandising features . . . speeds up self service and over-the-counter selling.

Dependable SERVETTE has removable sliding glass doors that retain heat in popcorn wells. Hinged panel gives additional space between walls. Blower and heater elements encased in moveable drawer.

Sell more Popcorn & Hot Dogs this season. Write or call

The Hollywood Servemaster Co.

114 WEST 18TH ST. PHONE HA 1-6856 KANSAS CITY 9, MISSOURI

New 1962 Heavy Duty

SODAMAKER

America's Lowest Cost Quality Drink Server!



Complete Self-Contained Unit

WITH 2 OR 3 FLAVORS

Write for Complete Specifications and low cost

SUPERIOR REFRIGERATOR MFG. CO., INC.

907 N. Broadway St. Louis, Mo.

QUICK AS A WINK... and TWICE AS EASY...



TO FILL POPCORN BAGS AND BOXES WITH THE *NEW* PATENTED *SPEED-SCOOP*

THOUSANDS OF DELIGHTED USERS

ONLY $2.50 AT YOUR THEATRE SUPPLY or POPCORN SUPPLY DEALER

SPEED-SCOOP 109 THORNTON AVE SAN FRANCISCO, 24

$ALES STIMULATORS



SERV-O-MAT
automatic butter dispenser . . . modern . . . efficient . . . durable . . . proved in thousands of locations



deluxe
BUTTER-SERVER
. . . manually operated . . . budget priced . . . top quality



Butter-Cup –
now genuine Buttercups available for immediate delivery. Order your supply today! Regular & king size.

- **Buttercup Accessories**
- hot fudge serving equipment. Send for details on all items.

Server Sales inc.
north 88 west 16447 main street, menomonee falls, wisconsin



Concessions Guide

Continued from preceding page

Every customer should be waited on *singly*, and the sale in the cash drawer *EACH TIME before approaching your next customer.*

Never wait on two customers at a time, no matter how busy it is. If many items have been purchased and they are too many for you to total mentally, *use a pencil and paper.* Take an extra few seconds and avoid the bad mistake of either undercharging or overcharging.

Tact and discretion, in selling or suggesting, should always be used as the management never wants a customer to feel that he is being oversold. Be exceedingly polite when you approach someone.

Last, but not least—always *stop—think* and *be prepared.* Use your head and not your feet. Don't run around the stand aimlessly no matter how busy the counter may be. If you rush and run you will usually accomplish less and make mistakes. *Think* and work with your head. *Be cool.* Don't get excited because of a capacity crowd. You will find that most customers are very understanding and realize that they cannot all be waited on all at once, and will, consequently, await their turn. If you get excited and confused, you cannot carry on your work properly.

If you are *prepared* (which is the whole secret) you will never have anything but smiles, fun, and the happy inner thought that you are taking care of your customers in the best possible way and *doing your job right.*

When and how are you prepared? When everything is filled and ready at your fingertips. As to the amounts of merchandise that should be filled and prepared, always check and ask the concessions manager, as he or she will always know the approximate number of people expected and the amount of food that should be prepared.

Good luck, and don't forget that your concessions manager is always ready and willing to help you. Be alert! Ask questions! That's the way to get the answers.



ROAD to PROFIT$



PROFITIPS From Concessionaires

CREATIVE MERCHANDISING IDEAS INCREASED THEATRE SALES IN 1961

A lucky number chalk board has proved a successful sales stimulant for a number of years at the Grant Street Drive-in Theatre, Wichita Falls, Tex. One number (from one to ten) is posted each night and any patron who has a ticket stub ending in that number is given a free pass to see a show. About 50 per cent of those attending are drawn to the concessions each night hoping to have a lucky number, and make purchases while there.

This drive-in also offers a free ticket to anyone who purchases more than $2 worth of refreshments.

Keeping the stand open until the end of the show has produced an average of $80 weekly at a very modest cost of increased staff salaries for the two additional hours at the Imperial Theatre, Toronto. In fact, the total has sometimes risen to $100 weekly for the late period. Late hours are heavily promoted by signs and displays throughout the theatre.

Horseshoe-shape cafeterias with double lanes have been found the most successful by Commonwealth Theatres, and next to the design, the layout of equipment is considered a most important factor for fast service and more profitable sales. The popcorn machine comes first in Commonwealth drive-ins, then sandwiches and drinks, followed by pickup items. Practically all Commonwealth drive-ins now offer self-service coffee as another time saver.

Making the most of the wide interest in both popular and classical music, the Nor-

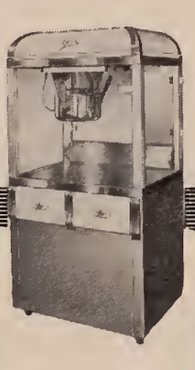
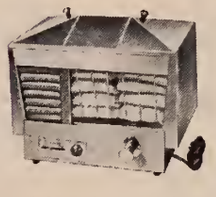


The Imperial Theatre in Toronto has had great success with the policy it inaugurated late last year of keeping the concessions stand open until the very end of the show. Income was greatifyingly increased with only a slight additional expense for salaries for the two-hour period.

town Theatre, Toronto, created a musical merchandising promotion that paid off in extra concessions sales. A standee sign at the theatre entrance advised patrons to "Visit Our Classical Candy Bar Where Your All-Time Favorites Are on Sale." The entire backbar was covered with white, corrugated paper on which were mounted numerous black outlines of musical instruments and colorful covers from long-play records. A focal sign carried the words: "We Carry the Tops in Pops," and was flanked by others which tied the musical theme to the products offered.

A specialty each month is the practice at drive-ins operated by Jack Braunagel. This creates the idea of variety and keeps interest alive. An example is a "Sloppy Joe" sandwich (unformed hamburger in a special sauce on a bun). A variation is a "Sloppy Joe" heated in a waffle iron. The "new look" has great sales appeal, and in the "waffleing" process the meat flattens out and covers the entire bun which makes a fine impression on customers.

Continued on following page

STAR MAKES FOOD SERVING PAY
Dependable Quality
POPCORN MACHINES
HOT DOG EQUIPMENT
COUNTER COOKING UNITS
COUNTER & FLOOR MODELS FOR EVERY REQUIREMENT

Floor Model 95
16-oz. Capacity

STAR STEAMRO JUNIOR 35
Combination hot dog steamer & roll warmer
Write for specifications of complete line
STAR MFG. CO.
DIVISION OF HERCULES GALION PRODUCTS INCORPORATED
6300 ST. LOUIS AVE. ST. LOUIS 20, MO.

TREMENDOUS PROFITS!!
Now Fresh Fruit Sundaes, Pineapple and Strawberries from stainless steel pans!
Both juices for snow cones and fresh fruit for sundaes dispensed from one machine
HERE'S HOW TO MAKE
BIG MONEY WITH "SNOW MAGIC"
No Gears! No Pulleys! No Belts! No Oiling!

THE NEW SNOW CONE MACHINE
Capacity: 30 cones every 30 seconds.
The Bert's "SNOW MAGIC" machine combines eye-appealing beauty with perfect mechanical performance and large capacity. "Snow Magic" is easy to operate and is Fully Automatic. A Snow Cone costs 1¼ to 1½c and usually sells for 10c . . . that's profit!
Distributors of fomous Victor's QUICK MIX dry flovor concentrotes.
FREE SAMPLES WITH EACH MACHINE
SAMUEL BERT MFG. CO
Fair Park Station, Box 7803, DALLAS, TEXAS


THE BEST!!
"PERMANENT MOLD" UNIVERSAL IN-A-CAR SPEAKER
Here's greater depth—more sound quality. A new, more attractive speaker with a better finish at no increase in price! Special color combinations on request. Also: Three other model In-a-Car speakers to choose from.
EVERYTHING FOR YOUR DRIVE-IN!
COMPLETE LINE of Speaker Replacement Parts & ALL Types of Junction Box Replacements.
NEED SPEAKER CORDS?
We Have ALL Kinds—Including Theft-Proof Cords!
No matter what you need write, wire or phone today for full details and prices on all items.
DRIVE-IN THEATRE MFG. CO.
505 W. 9th Street, HA 1-8006—1-8007, Kansas City, Mo.

NOW! END COFFEE WASTE
Save money. No stale or left-over coffee when your coffeemaster is an E-Z WAY automatic. Coffee's fresh, hot and ready all the time. Get the facts—write now:
STEEL PRODUCTS CO.
40 8th Ave., S.W.
Cedar Rapids, Iowa



SWEETEN YOUR POPCORN PROFITS with Cretors AUTOMATIC Caramelcorn mixer and YOUR PRESENT Popcorn Machine

- A candy item with popcorn profits!
- More impulse sales
- No additional personnel

Cretors AUTOMATIC

Caramelcorn Mixer Cooks and Power Mixes

25 lbs. Caramelcorn per Hour!

Cretors new Caramelcorn mix completes the profit picture. Pure Caramelcorn mix contains 93 score butter, has a shelf life of over one year without REFRIGERATION (No Rancidity). Convenient, perfect inventory control, outstanding quality.

Cretors and Co. — SINCE 1885
30 POPCORN BUILDING
NASHVILLE, TENN.
FACTORY:
CHICAGO, ILL.
MANUFACTURERS OF THE OFFICIAL WEIGHT VOLUME TESTER FOR THE POPCORN INDUSTRY.



NEW 15¢ THEATRE PACKAGE

72 Count

H. B. REESE CANDY CO., HERSHEY, PA.



NEW! GLENRAY WITH INFRA-RAY HEATING
CREATES MORE SALES -- MORE PROFITS

- Barbecue to Perfection
- Bun Warmer Steams Buns
- Holds More Franks

Glenray's ALL GLASS AND STAINLESS STEEL. Only 17 in. wide, 14 in. deep, 36 in. high. So little space . . . for higher gross sales and profits. It's Self Illuminated—Eye Appealing.

NEW $150.00—REBUILT $105.00 • See Your Equipment Man or Write

Box 35
QUINCY, MICHIGAN

GREER ENTERPRISES

PROFITIPS FROM CONCESSIONAIRES

Continued from preceding page

Portion-cut haddock, deep-fried and served with relish in a hot bun, is a popular favorite at the 84th & O Drive-In, Lincoln, Neb. Price is 35 cents, with French fries it is 55 cents. Patrons of this theatre like to eat their whole dinner at the show, especially on Sundays. Dinner items include three pieces of fried chicken, French fries and hot roll for 99 cents; fried shrimp with the same trimmings, 79 cents.

Don't pass up popcorn just because you run an art house. Gerry Drew, manager of the Steinbeck and Bob Horton, manager of the Hill, in Monterey, Calif., noted a "fantastic" increase in sales when they enlarged their stands and put in popcorn. Patrons are now asking for doughnuts, too.

Three automatic venders flush-mounted with the wall and facing patrons head-on as they approach the auditorium in Wometco's 163rd Street Theatre, Miami, have been turning in a top sales performance, to augment the sales at the regular stand. The machines sell cigarets, soft drinks and three hot drinks: coffee, chocolate and soup.



Three sizes of drink cups, each printed in a different combination of colors, are used for ten, 25 and 35-cent cold drinks in the Central States Theatre Corp. drive-ins. All cups carry selling messages about the advantages of the outdoor theatre, and the different combinations of colors make for immediate identification by patrons and cashiers.

A different "special" every night keeps concessions sales at a lively pace at the Shipyard Drive-In, Providence, R.I. Attendants are forewarned to suggest the special and not let a customer stand and look around in indecision. Nine out of ten times, the special is the biggest seller of the night.

Signs at the cashier's stations read: "Our cashiers are trained to courtesy. If they don't say 'thank you,' you get a free pass."

Hot dogs and hamburgers are never held over for the next night. The manager gets on the mike and offers them at one-half price which starts a stampede on the concessions stand and frequently means making up new ones, and a lot, which are also sold at half-price to keep the faith.

Four "magic questions" have increased overall sales by about 12 per cent for Jack Vereen, Bordertown Theatres. When the customer comes in he is asked: "Buttercorn, Sir?" At the next station he is asked: "Barbecue Sandwich, Sir?" As he moves along, he is asked: "Medium or Large Drink?" (The small size one is never mentioned.) At the cashier's stand he is asked: "Cigarets or Candy, Sir?"

Candy floss is a good item for special children's matinees in indoor theatres even if not considered as a regular offering. The State Theatre, Minneapolis, sold almost 5,000 balls of the floss the first weekend it rented the floss machine.

High profit items: popcorn, soft drinks, etc., should be given prominent display at the *front* of the counter. The same is true of ice cream. In nearly every case where the ice cream cabinet is placed right in front, sales doubled and often trebled, almost immediately, a Canadian circuit has found.

Country Store Night proved a business builder for the 84 Drive-In Theatre, Amherst, Tex. This was a 12-week setup, with one lucky winner receiving $50 worth of groceries on each Country Store Night (Thursdays). On each night of the week, one chance for *all* the groceries was given with each adult admission; thus, if he attended often, a patron could have several chances for the Thursday drawing. Chance tickets were given at the boxoffice, with one to keep and one to drop in the box in the snack bar.

The groceries were promoted on a special deal with a wholesale grocer and were displayed prominently in the concessions.

Increase candy profits by displaying 25-cent candy bars in top position in the candy case, along with a few 15-cent sellers, as the State Theatre in Minneapolis does. Below them are the more popular ten-cent bars. Only a very few five-cent bars are displayed.

A bucket of pop—64 ounces—that sells for 99 cents proved a winner for the 84th and Center Drive-In Theatre, Omaha, Neb. A variety of cold drinks is served in the gallon-size wax buckets, with as many straws as requested. Often several couples on dates gather around the bucket and have at it in unison. The buckets and drinks cost approximately 30 cents each, according to the manager.

At least 1,000 of these Paul Bunyan-sized containers were sold in the first season offered. They were the drive-in's answer to teenagers' requests for "the biggest drink you've got," and were not only profitable, but drew a lot of laughs, a lot of goodwill and plenty of comment.

Another thing, the jumbo drinks, with proper promotion, help sell a lot more large boxes of popcorn, sandwiches, etc.

5 Good Reasons Why
More Theatres Serve Sandwiches Made With Genuine . . .

Castleberry's®
PIT-COOKED
BARBECUE



THAN ANY OTHER BRAND

1 — Quality 2 — Profits 3 — Proven Performance
4 — Promotional Know-How 5 — Repeat-Business Appeal

CONTACT YOUR DISTRIBUTOR OR WRITE:

CASTLEBERRY'S FOOD CO. Box 1010 AUGUSTA, GEORGIA

Make Your Own
Top Quality Syrup

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LAST WILL AND TESTAMENT

Continued from page 18

or bequeathed, these should be so described as to make identification unmistakable. If for example, a certain grandchild is given a hunting rifle, its make and serial number should be given to distinguish it from other guns in the testator's collection.

INCREASING THE RESIDUE

RESIDUARY ESTATE. In making bequests of specific items in the estate, such bequests in the aggregate may become excessive, even though not so at time of signing the will. This may come about through shrinkage in the value of other estate assets not so bequeathed and which constitute the residue. Thus, a testator may intend that his *principal* legatee be provided for by receiving the bulk of the estate in the form of the estate residue. If this intention is to be in effect at time of death, a will made years earlier may need to be redrawn to reflect changing and decreasing values available in the residue. Example: Decline in selling value of a theatre which has been allowed to run down. Bequests to those other than the principal legatee may need to be pared down or be eliminated entirely to increase the residue.

LAST ILLNESS. In determining how he wishes to distribute his estate, an exhibitor may fail to take into account the possibly heavy expenses incident to a last illness and funeral or accumulating debts which must be honored. This too may sharply reduce the residuary estate if occurring in conjunction with being too generous with beneficiaries other than his principal legatee named to get the residue. His principal legatee may end up that in name only. Conceivably there may be no residue.

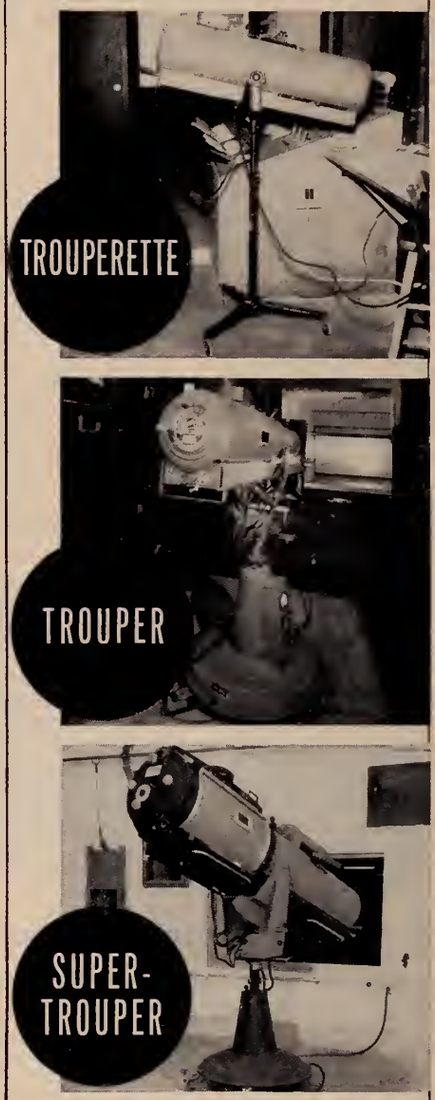
ESTATE TAX. In drawing a will, disposition often fails to take into account the impact of the federal estate tax. After this claim has been satisfied, the estate available for distribution may be far less than what the testator had contemplated when he made his will. Here, too, the residuary estate may be sharply reduced, being far less than the amount the testator expected to leave to his principal heir or heirs. This, too, may prompt a downward revision or elimination of some bequests.

VALUES MAY CHANGE

CHANGING VALUES. Where specific property is devised or bequeathed to beneficiaries, a testator's wishes may be defeated by changing values of items bequeathed, leaving an unintended additional legacy of ill will. For example, an exhibitor may leave a piece of real estate to a son and give a block of stock to another child. At time the will was signed, values of the two bequests may have been practically identical, reflecting no favoritism as none was intended. However, at time of testator's death, years later, the stock may be worth twice what the real estate will bring, or vice versa.

THE BUSINESS. In making bequests to those other than the principal legatee or legatees, an exhibitor may do so in the belief his theatre venture will bring more than, in fact, it does. If he wants his principal beneficiary's or beneficiaries' interest in the estate to be substantial, it may be well for him to figure pessimistically in

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calculating the worth of his business in a sale. He then may be less generous in bequeathing other assets to toher legatees.

Very likely a very large part of an exhibitor's estate is represented by the value of his theatre business. Its value may decline rapidly following his demise. Its possible disposition should be considered with extreme care at time of making the will. The administrator may or may not be authorized by the will to continue the business for a sufficient period of time to ensure its advantageous sale. If the administrator does not have such express authority, and particularly if there are several beneficiaries to whom proceeds are to be distributed, a court may order the immediate sale of the business. Such haste may result in obtaining an unfavorable price.

TAX ON TAX SET-ASIDES

FUNDS FOR ESTATE TAX. Exhibitors alert to estate tax may try to build up quick assets available to satisfy the estate tax after their death. Other quick assets may be accumulated to help avoid estate shrinkage through possible forced sale of some assets to get cash. However, a cautioning word: Such assets set aside for estate tax purposes may be insufficient to meet the estate tax claim. This may come about because such funds erroneously are not considered subject to estate tax. They are! They are part of the estate as certainly as other assets less easily converted to cash. Therefore, in effect, there is a tax on such tax set-asides.

PRESERVING THE WILL. A will should be preserved in a safe place, such as a safe deposit box. An attorney may be entrusted with it. It may be possible to file it with a probate judge in the jurisdiction where it will be probated after death of testator.

DO-IT-YOURSELF WILLS

ATTORNEY. This article deliberately has avoided any discussion of those aspects of will-making which might encourage the writing of do-it-yourself wills. Instead, it has set forth only those aspects of the subject to which exhibitors, as laymen, should be alerted. A will drawn by a layman, no matter how brilliant he may be outside the legal field, is very likely to be defective. Certainly it represents a dubious saving of a very moderate legal fee compared to the estate at stake. It has been observed aptly that when a layman is his own attorney he has a fool for a client.

A will drawn by an attorney will reduce sharply the risk of it being contested successfully, if at all. It will be put in the correct legal form, couched in proper language and reflect the testator's express desires for disposition of his property. Too often, a layman undertaking to be his own attorney says things he did not mean to say, and fails to set forth those things which need to be said. He is likely to resort to ambiguous statements which must be resolved by a court trying to interpret that which could have been made explicit and unmistakable by legal counsel. Once a will is drawn by legal counsel, it should not be tinkered with, altered or changed in any way by the testator. Even the adding of a codicil should be made only by an attorney.

Readers' Service Bureau Coupon, page 61.





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FUN FOR ALL, YOUNG AND OLD, AT THE DRIVE-IN

Alive, Entertaining Playground Produces Astounding Results In Building Family Patronage

By DICK WOMMACK*



There is gay promise of fun in this imaginatively designed entrance to Kids Funderland, 71 Drive-In Theatre, Fayetteville, Ark.

If any portion of the accompanying declaration is true, it would be the passage, *"I* (the drive-in theatre) *am entertainment for the masses,"* because nowhere in the motion picture industry do you get a greater cross-section of the American population. From the young couple on their first date to the grandparents who are treating the grandchildren to a "night out," from the family who drives a beat-up pickup to those who drive a Cadillac, all are included in those masses which are entertained at the drive-in theatre.

While "an evening's entertainment" may not mean the same thing to all of the diversified group we call an audience, we have found in Fayetteville, Ark., that to our family clientele an evening out at the drive-in can and should include a playground which is adequate in size and facilities, properly supervised, and one that has the magic drawing power of the unusual experience for the child. This is what we've tried to do with our Kids Funderland playground at the 71 Drive-In.

In order that you can realize the full effect of the part that Kids Funderland plays in providing part of an evening's entertainment for our patrons, just imagine yourself as a brand new customer to our drive-in who has just driven up to a post and put a speaker in your car. You would hear a strictly non-professional but, we hope, friendly voice say:

"Good evening ladies and gentlemen, this is Dick Wommack, your drive-in theatre manager, and at this time we would like to come into your car and welcome you to this, your 71 Drive-In Theatre. You know, it will be about 45 more minutes before it will be dark enough for us to put a good, clear picture on the screen, but there is still plenty of entertainment for you before our motion picture entertainment begins.

"If you're tired, just sit back and relax because there will be plenty of good music coming your way in about three minutes. But if you have children in your car, we invite you to visit the most fun-filled plot of ground in Northwest Arkansas, our Kids Funderland, located in the front of the theatre beneath the giant screen tower. Our Kids Funderland is one of the most modern, well-equipped playgrounds in the Midwest area. There is something in Kids Funderland that will please each and every child.

"You can see most of the activity from your car. To the left of the play area it looks as if some of the older boys have a real hot basketball game going over on the basketball court. Moving to the right of the basketball court you see the most miraculous tree in the state of Arkansas. This is our lollipop tree and it actually blooms with real, tasty lollipops three times a week."

We continue this personalized tour via P.A. system for about three minutes, covering only the high points of our activities and emphasizing such things as *"there goes the stagecoach, just now pulling out for Abilene with a load of happy children;"* and we always try to end our playground pitch by saying, *"We're certainly happy to have you with us before our show starts on this summer evening*

*Manager, 71 Drive-In Theatre, Fayetteville, Ark., a Commonwealth theatre.

'I AM A DRIVE-IN THEATRE'

"I am a drive-in theatre. I am a business, a pleasure, a challenge, a phenomenon, a varying mass of fulfilled expectations and dismal disappointments. I am a god-send to children, families, old folks, paralytics, baby-sitting fathers and mothers, young people, and the theatre industry. I am studied by few, understood by fewer, and my true potential is realized by no one.

"In my early days I was called a get-rich-quick scheme, a gold mine, a passing fad, a foolish venture, a passion pit, a lover's paradise, a cowpasture show place, an outdoor amusement park, a protection for a downtown house, and a promise for a sagging or dying industry.

"My death has been pronounced many times but I'm tough because there is something basic about me that the American public wants and demands. I have satisfied millions of Americans with my giant screen, and filled millions of tummys with hot dogs, popcorn, pizzas, cold drinks, and other confectionary items. I have had a million little bottoms on my slides, swings, and merry-go-rounds and I have known a million squeals of delight of children at play.

"I am intangible. You can see my physical property but this is only part of the real me. You can measure me by boxoffice gross but this is only a part of me. You can judge me by the attitude of my owner and employes, but this, too, is only a part of the real me. You can measure me by the people who are my patrons and they, too, are a part of me. Actually, I am a combination of all of these parts but there is more, because, you see *I am entertainment for the masses—I am how people feel.* I am a wife with an evening out of the house; I am the tired husband who wants to relax and yet have the feeling of 'doing something with the family.' I am the teenage boy who wants a decent place to take his date and lastly I am the energetic, atom-powered, dynamo of a thing called a child who wants simply to have fun.

"If you theatre owners can properly analyze my parts and generate the atmosphere of true entertainment, I will return you a profit. If you make me look like a cow pasture, I will return cow pasture profits. If you make me look like a place of pride, I will return you profits to be proud of. If you make me an exciting place for people to attend, I will return exciting profits.

"I am a drive-in theatre, a business of pleasure that is here to stay. A phenomenon with a challenge that is here to stay. A potential force that defies description—and my future is in your hands."—D. W.

and we do hope that you are enjoying yourselves. Your 71 Drive-In Theatre is in business for your pleasure and our Kids Funderland is down there for one purpose: to let you and yours enjoy yourselves just a bit more when you come out to the 71 Drive-In."

Before we go into the content of our Kids Funderland playground let's talk about this mike or public address system in the drive-in. If you, as an enterprising businessman went into a downtown merchant and said, "I can provide you with a means whereby you can talk to all of your customers in your store at the same time," chances are that the merchant would part with a few hundred dollars to have you provide him with such a mechanical device. But the truth is, we have such a device in our drive-ins in our P.A. systems, and they go unused night after night and another selling potential is voided.

PATRON IS RECEPTIVE

You do not have to be a professionally trained, spellbinding orator to tell your patrons about your concessions, theatre or playground. Nor do you have to be a raspy-voiced carnival pitchman. I sincerely believe the most effective men I have ever heard over a drive-in mike were the pleasant, friendly voiced theatre managers with an over-the-backyard-fence conversational tone. For the most part, a drive-in theatre patron is in that beautifully relaxed frame of mind which is typically, "I'm out of the house and I'm gonna enjoy myself for three whole hours." They are in no mood to be preached to or shouted at, but they are receptive to conversation and suggestions to buy. Truly, playgrounds, as well as the theatre generally, can best be sold over the P.A. system by the man most interested in the theatre's success—the manager or owner.

In the operation of Kids Funderland we have tried to use the approach and theory of Disneyland. For the most part, Disneyland does not try to overwhelm you with thrills and keep your heart up in your throat constantly. More often, Disneyland uses the "cute" approach spiced with the unusual and authentic; and bases its appeal on riverboats, pirate vessels and Tom Sawyer's cave, rather than the world's tallest ferris wheel or the world's wildest roller coaster. In short, we try to sell fun, not thrills, and keep that stomach where it belongs—out of the throat and ready for concessions items when playtime is over.

We have tried to give Kids Funderland enough diversification to satisfy every member of the family. For teenagers we have volleyball and basketball. For Dad we have horseshoes, and we were surprised to see a number of younger dads renew their skill at shooting the basketball. For the children we have four rides as well as the standard slides, swings, teeter-totter and push-type merry-go-round.

This year we added two new items. One is our small Fiberglas slide which stands about six and one-half feet tall, with a stainless steel bed and a Fiberglas cover extending about one-third of the way down over the bed. The other new piece of equipment is a dome-whirl which is also made of Fiberglas. Both of these items were instantaneous successes and have a lot of eye-appeal. Both are by Miracle.

Of course, the basis of our playground operation is the four rides. Our eight-horse merry-go-round which is equipped with lights and taped calliope music, and our 16-foot ferris wheel continue to thrill the children, even though we have had both rides for a number of years. The merry-go-round calliope music is particularly effective in creating an exciting atmosphere with the sound just loud enough to reach the entire play area. The carousel and the ferris wheel are by Miracle.

Our 40-foot Miniature train is in its third year of operation and with its 40-foot tunnel, two trestles, train station, lollipop tree, and with an engineer with striped coveralls, cap and red bandanna, it gives an exciting train ride to many hundreds of enchanted children each week. Oh yes, our lollipop tree still performs miracles by blooming with real, tasty lollipops three times a week (never on the same nights of the week) and the kids know that when the tree is in bloom the train will make a lollipop stop which allows each passenger to get off and pluck a lollipop off the tree.

NEW STAGECOACH RIDE

Our brand new ride this year is the "71 Deadwood Express," a miniature stagecoach which stands seven feet tall, is nine feet long and is pulled by a matched pair of black shetland ponies. The stagecoach will hold nine children under six years old, or seven larger children. We have constructed a three-foot, corral-type loading platform at one end of our playground which, so far this year, has been full most of the time.

By having the stagecoach we have given the kids a new experience—something they have never done before and cannot do anywhere else. The ride itself covers one-eighth mile into the sunset, beneath a line of low-hanging trees and right by "Farmer Jones' Log Cabin." This cabin is an honest-to-goodness log cabin with fire coming from a hidden asbestos tube in the roof.

Continued on following page

Sports, Contests, Free Lollipops in the 71 Drive-In Fun-for-All Program



NEEDLE IN HAYSTACK hunt is always fun.



VOLLEY BALL attracts the teenagers.



SHOOTING THE BASKETBALL provides thrills. Even the younger dads like to try for a goal.



DOME-WHIRL of Fiberglas is popular with the kids.



LOLLIPOP TREE blooms on odd nights.

Shades of Jesse James at the Drive-In — Loot Is Free Treats for Kiddies

Continued from preceding page

Indian arrows can be seen sticking into the cabin's logs and, ten feet from the front porch lies "Farmer Jones," a six-foot dummy, stretched out with a hand on an Indian lance which is through his belly. Of course, the lance sticks straight up with a feather on one end which floats in the breeze.

If you want to hear how effective it is, you should listen to the kids telling their parents about it when they return from the ride!

STAGE IS HELD UP

Another event which helps to give our Funderland glamor is the "holdup." Here, too, we do not hold to any set pattern but stage it twice a week on different nights of each week. On holdup night, two masked desperados sneak out of our concessions stand (as might be expected, I never have trouble getting volunteers for this job). The two badmen, complete with bandannas over their faces, cowboy hats and blank pistols, sneak up to a tall patch of grass beside the stage road. The stage comes by and they step out and shout: "This is a holdup!"

The shotgun rider locks the brake on the coach and lays down his sawed-off shotgun while the driver keeps good hold on the reins of the ponies. The shotgun rider, instead of raising his hands, quickly draws a hidden pistol and shoots. The two bandits scatter and shoot back. One bandit clasps his stomach and falls over dead. Then the shotgun rider grabs his chest, falls off the coach, and rolls half-way down a hill, very dead. The remaining robber then comes up and demands the strongbox. A very realistic red oak-with-brass-band-strongbox is thrown down by the driver, and the robber shoots the lock off. He is so surprised to find gum and candy goodies in the box that they are passed around to the passengers and the driver drives off!

All of this is in plain view of our entire drive-in audience, due to our layout, and the effect is perfect. The result of our robbery is, that for 47 cents worth of blanks we have given our patrons something that television, indoor theatres nor anything else can give them: being a part of the action. The word-of-mouth from this deal has been so good that we started holding up our train on two other nights a week—complete with logs across the track, masked bandits and goodies in the strongbox.

50 HOLDUPS WITHOUT MISHAPS

A word for you liability insurance-conscious theatremen—due to the facts of two good, gentle ponies and plenty of rehearsals, we have "pulled" over 50 holdups without a mishap.

One of the main problems we face is that of keeping all of our equipment in top operating condition and fresh in appearance. Our playground operation has become such an important part of our drive-in operation that we know a broken-down carnival appearance would defeat any good selling job which we do on our playground. Therefore, constant work and effort goes into keeping everything sparkling, and the last thing we want to tell any child is, "Sorry, the ride isn't working tonight." And, incidentally, a playground *must* be sold. It is impossible to place some equipment on the playground and tell a kid, "It's there, go play with it."



Holdup nights (never the same nights) are occasions of thrills when two masked desperados hold up the stage coach and demand the strong box. One bandit and the shotgun rider are "killed" and the remaining bandit opens the strong box to find it full of goodies which are shared with the passengers.



I have spent some time here discussing how we profit from the operation of our Kids Funderland, and you may be surprised to find out that we do not charge for any of our rides. We cannot point to one dollar in our bank account and positively know that our playground put it there. But the benefits and profits are really not so hard to figure out after all.

1. We know our playground gets them out to the drive-in earlier. As an average, we have 64 per cent of our customers in the theatre before we ever put a picture on the screen. And we start the show as soon as possible. During the summer months in our locale, it does not get dark enough to put a picture on the screen until 8 p.m. Most families are ready to start their evening's entertainment around 7 p.m., and we stand a good chance to lose them between 7 and 8 p.m. if we do not provide them with something to do.

2. We know our playground builds concessions business. It's a truism in a drive-in, the more a person stays the more chance you have to sell him concessions items. It is also true that the more activity a child has, the more his need for refreshment. Thanks to the playground, we have two break periods: one when the playground closes and the scheduled one.

We have also had success selling what we call "A perfect family night out." It has three parts: (a) "Come out early and let the kids enjoy Kids Funderland," (b) "We'll cook supper for you and have it ready anytime you want it," (c) "Then settle back and enjoy a good show.

3. Our playground spreads out our crowd. Instead of having a tremendous rush at our boxoffice just as the show starts, we have a more even flow of traffic and are able to give them more and better service.

4. Our playground *does* build family trade. This is the hardest point to pin down in exact terms, but it is also probably the most important. What causes a person or family to lose or get the "drive-in habit" is a worthy question for a motivational research market analyst. But we have seen and listened to many first-hand examples of young parents who were too busy to go to a show and yet found time because they wanted to satisfy their children.

We provide benches scattered around our playground and are continually surprised and pleased at the number of families who go down to Funderland as a unit. The common statement is, "I've never seen a drive-in that had so much for the children."

These families are the basis of our society's continued growth, and certainly they are the basis of our continued growth as a theatre industry. Sure, we get teenagers and we court them as patrons, but the normal teenager wants the same decent drive-in theatre and is generally entertained by the same type of motion picture as the family group.

In the "I Am a Drive-In Theatre" declaration which appeared on the opening page of this article it was stated that a drive-in's true potential is realized by no one. We believe that at least part of that potential has been realized in our boxoffice and concessions by the operation of Kids Funderland.

Does It Pay to Keep Open?



Winterizing the Drive-In

A Field Report on:

- ☐ Snow Removal
- ☐ Use of Heaters
- ☐ Film Rentals
- ☐ Cost of Operation
- ☐ Concessions

Keeping Picture on the Outdoor Screen Becoming a Year-Around Operation

Detroit

By HAVILAND F. REVES

YEAR-ROUND operation has proved increasingly inviting in the past five years to the typical large drive-ins around the Motor City, until nearly a dozen of the 1,000-car-and-up airers are doing it. A careful check of the operations indicates little enthusiasm about the actual day-by-day profits, but considerable feeling that competitive conditions and institutional continuity may well justify an operation of dubious economic status.

Economic and accounting facts and figures vary, and are notably difficult to secure for publication. The usual intra-industry pressures, which combine spectacular publicity of a few big costs and grosses and generally prevent any thorough accounting breakdown at the same time, operate perhaps even more thoroughly here. The detailed appraisal of specific problems, with some relevance to economics, by owners and managers has been frank and open, however.

"It is very important to keep open," says Irving Goldberg of Community Theatres, operating the Belair, Town, and Gratiot drive-ins all winter, but closing the Grand River, because "It keeps the lights on and is the wise thing to do." This institutional factor he deems paramount, and frankly notes that the costs of reopening a drive-in closed all winter are not great, so exhibitors should not count on much saving there.

HELPS KEEP PATRONS

"It is worth while to keep open," believes Bill Beger, manager of the pioneer East Side Drive-In for Smith Theatres of Boston, for similar reasons—"To keep your customers coming to your theatre rather than going somewhere else is important—and you will have them coming the following summer."

He notes that, to close for perhaps three months will take two to three weeks at each end of the season to close and get ready to reopen anyway. With most personnel on salary, this would not look too inviting.

Costs present a significant point to Ben Wachnansy, supervisor for the Nick George circuit, which operates its Fort George but closes its Michigan Drive-In one and one-half miles away. The two houses draw an interchangeable patronage anyway, so the problem of closing one is simplified here. Ben says frankly, "We haven't figured whether it's worth staying open" after two years of it. Noting that some bad days bring out only five or six cars, he points to such costs as closing and opening waterlines, and scraping off the ground (if not blacktopped) in the spring, against winter costs.

But, noting that weather here does not usually get very bad till about January 1, William E. Ahrens, manager of the Ecorse Road Drive-In, still thinks, "For all the trouble and worry they go to, theatres should close. You can't predict the weather. I don't think it's worth the headaches necessary to stay open—but competition forces the operators to stay open." His management has been debating whether to "winterize" or not, and he speaks from comparative study of other operations rather than from actual experience.

PATRONS CAN BE LURED AWAY

Ahrens put his finger on the key point, already hinted at—"Exhibitors fear that their regular patrons will go to another show, get to like it, and not come back next summer. I think this really happens."

Drive-in operators here tend to agree that they get about the same patrons winter and summer—but there is some spread of patronage over wider areas in the winter, as a few drive-ins close down entirely. This is a disturbing competitive factor, and one that is partly solved for the operators of more than one show, so that patrons can be redirected to another house. In a metropolitan area, there is very little of the opportunity to send outdoor customers to the same owner's indoor theatre in the winter because of the closeness of other competitors, though this prevails to some extent—for instance in suburban Wayne with two drive-ins and a de luxe suburban house all operated by the Shafer family, which closes one of the drive-ins.

One change in patronage composition was noted by Beger—"You get more family trade in the summertime—they don't want to bring the kids in the cold weather. Then you get proportionately more teenagers. A really powerful kids' picture will bring a very little business." But others commented that the difficulties of getting a babysitter—including cost—are enough in the winter to encourage quite a bit of family trade at that time as well.

Snow is the big special problem of the winter, and it is variously met. Ahrens commented that the best answer seems to be a truck equipped with a scoop or shovel to haul snow away and dump it elsewhere—off the grounds—rather than to leave it in one place—which would create problems when melting time comes.

Another procedure is practiced by the Fort George—using a tractor with a blade on the front to push the snow up to one of two drainage channels—near the entrance and exit, respectively, which channels lead to sewers outside the property. The channels are simply open ditches. This drive-in is blacktopped and the blade is elevated by a wheel at each side to scrape about four to five inches above the surface. This not only avoids damage to the blacktop, but keeps a spread of snow on top of it, which is packed down by the cars, providing good surface for friction. In contrast, a blacktop scraped clear would be slippery, with cars slipping on it.

The East Side Drive-In has a flat rate contract—so much per year for snow handling. The procedure here is not to remove it, but to pack it down by rolling, using heavy rollers mounted on the rear of a truck. This makes a sort of ice bank, found very satisfactory. There is a further advantage in this case—the hard packed snow melts out slowly in the spring and doesn't break up the field as might happen otherwise. It is also found to be a relatively inexpensive method.

SNOW MOVED AROUND

The Community circuit, largest operator in the area, however, does its own work. At the exits and entrances here, the snow is piled up to facilitate movement of cars. But on the field itself, the snow is moved around rather than removed entirely. In case of very heavy snow, the pattern is to clear it off every other ramp, piling it on the next ramp. Not more than half the total capacity would normally be required for wintertime patronage and this works very well.

Very heavy and frequent snowfalls can prove expensive—or a light season can prove easy on the operating budget, Community finds. Normally a tractor equipped with both a blade to push the snow and a bucket to lift it is used. Occasionally, for a very heavy snow, it is also necessary to call in outside help from the heavy type of equipment used for road grading.

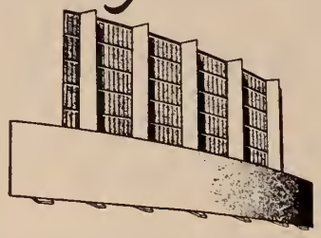
Operators in this area work on the same scale winter or summer. Hours of operation are about the same—typically, two and one-half shows, which just start

Continued on following page

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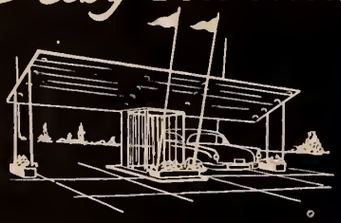
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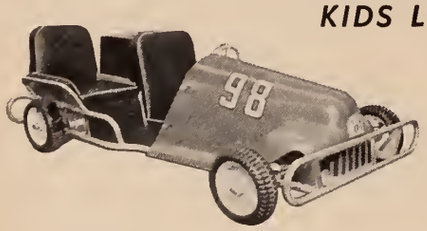
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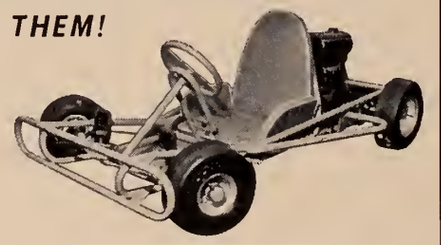
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Winterizing The Drive-In

Continued from preceding page

earlier and end earlier in winter. Basically, the scale is a flat rate per week, with overtime rarely involved. At least one drive-in tends to cut down to about one show a night in the winter, closing at 11 or 11:30. In such a case, the operators may be permitted to go on home, or may stay around to do some necessary maintenance work. If the house is forced to close down for a day or two because of storms, the operators' rate, like that of executives, simply goes on as usual.

SMART TO PLAY PERCENTAGE

Film contracts are not usually adjustable for winter or summer. However, there is an obvious difference in the impact of percentage or flat rate pictures on costs during a period of low attendance like the winter. As Ahrens put it, "The smart thing would be to play percentage only in the winter. Then if you don't make any money, the distributors don't either." On the other hand, there is little tendency to play the big percentage pictures in the winter as conditions are in the industry, so such a policy is not necessarily always feasible.

Concessions department costs are reduced, if the drive-in operates it own or, for the concessionnaire if this is leased out, by reduction of staff. Typically, as at the East Side Drive-In, the reduction is from eight to four people, or 50 per cent, when the weather gets cold. Other costs can be reduced somewhat, and of course the basic costs of food are commensurate with sales.

No actual cost figures are available, but the average opinion appears to be that concessions business can just about meet costs during the winter. In turn, the concessions provide an important attraction for winter patronage, and so does a significant bit in building for the summer business. However, it is noted that there is a natural tendency for people not to get out of cars to go the concessions building during really bad weather.

Drive-in playgrounds are just about universally closed during the winter in this territory. There are various difficulties to be encountered in operating them, and they might even engender ill will for the theatre. For instance, Ahrens suggests, the playground would often be muddy (or at least snowy) and the kids would get into a condition that would not be welcomed inside the car by their families—or back home either. Again, the snow and ice would make the playground slippery, and chance of accident could be serious.

NO ACCOUNTING FAVORS

Accounting practice in this area does not appear to give any special favors to wintertime operation. Each month is apparently allotted its full 12th share of general overhead costs, such as taxes, amortization of investment, and executive salaries. This is the practice, for instance, at Community, giving an even spread of costs the year around. A result is, that each month is assigned a due share of the burden and can be judged on its own.

"Forgetting" lean months in allocation of continuing costs appears to be a practice disapproved by modern accounting;

only those costs which are really proportional to profits or to volume of business are properly spread on a "favored month" basis by this method. This makes it possible to evaluate the actual cost of keeping open properly, and judge whether any true net loss is worth it in terms of competitive advantage, promotional aspects, or holding patrons. As Irving Goldberg put it, costs of this nature are "static" and properly spread over 12 months as they go on, regardless of other conditions.

Apparently free heater service is the universal practice in this territory. Theatres generally advertise, no charge for heaters. No example could be found of any drive-ins which have tried winter operation and then given it up. Some have apparently tried full operation and switched to closing for some days of the week, but this is normal *indoor* theatre practice many places in this state.

Surprisingly, operators are found to be rarely aware of what type of electric rate they pay for heater service. (One drive-in, the Holiday, has gas heaters, and another has an experimental installation, placing them outside this category.) The drive-ins here are offered a choice of two types of industrial rates, adjustable to their own conditions, by The Detroit Edison Co. The more popular appears to be a straight consumption rate, based upon electricity actually used in terms of kilowatt-hours. This is in blocks, going down in steps according to the volume used in the billing period.

The great majority, and probably all drive-ins in the area are using this type of rate, Bob Kelley of the Industrial Sales Department, Edison, explained.

ANOTHER TYPE OF RATE

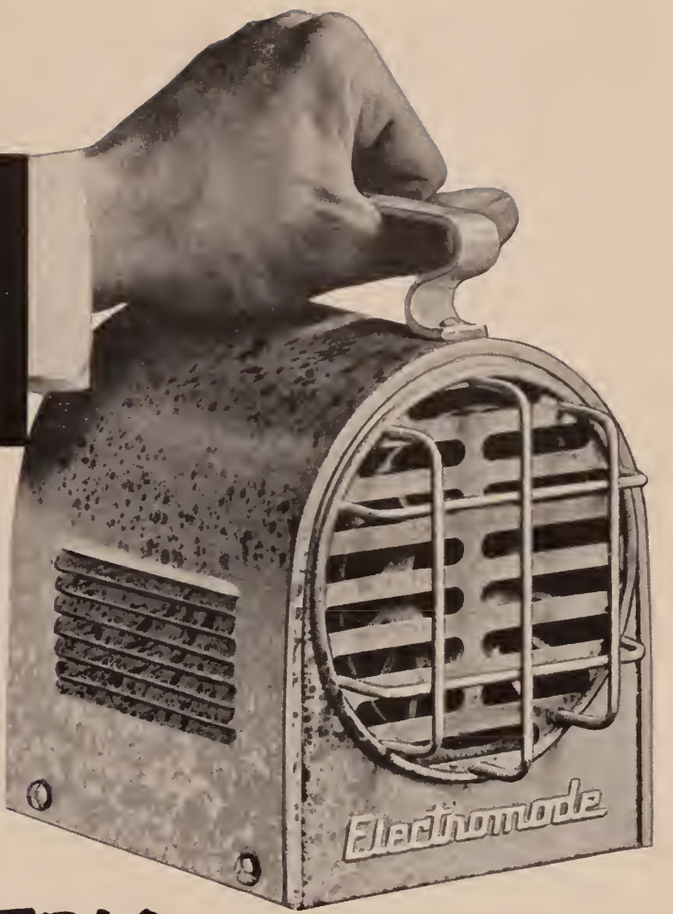
The other type of rate available is based essentially on long hours of use and is unlikely to prove beneficial to a drive-in with its short hours of operation. The company's view is that the demand type of rate should not be used as long as the total annual usage gives sufficient revenue to justify the service. Accordingly the rate being paid by drive-ins here is a four-stage one, starting at 5¼ cents per kwh for the first 100 and going down to 1.7 cents plus a fuel charge above 7,000 kwh in the monthly billing period. The fuel charge varies according to coal costs essentially, and runs the rate in this stage to about 2.1 cents. Analysis of a number of drive-in bills for MODERN THEATRE by Edison shows an average total rate (including all four stages) of about 2.5 cents. Surprisingly, one drive-in with heaters showed a much higher consumption in the summer than in the winter—possibly because of electric cooking. In any case, the normally higher demand in winter does not penalize the bills the rest of the year.

Survey Continues on Next Page



Winter asset—ice skating at the drive-in.

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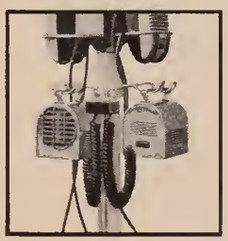
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Winterizing the Drive-In

Continued from page 51

Adrian, Mich.

By BILL JENKINS

Manager, Sky Drive-In Theatre
Adrian, Mich.

BEING OPEN year-round has several advantages: The constant operation produces better managers and better help, there is better maintenance of material and equipment, insurance is spread over 12 months, depreciation is also spread over 12 months, there is no expense of closing and reopening, the "habit" of moviegoing is strengthened.

One might want to go to weekend operation during the worst winter months, although we stayed open full time our first year with heaters and did all right.

It seems every year we have one real bad snow storm, and we have to have the snow removed by commercial means (bulldozer with a lift). It has cost us about $30 each time, so for $120 in four years we are happy we didn't buy all kinds of snow removal equipment.

Ice is much worse than snow. In fact, we closed for the first time one night last year, and on a Saturday, because the ice was so bad. I have had sand trucks come in twice because of ice.

We close the playground when the snow comes, and take in all the equipment we can paint up for the next summer.

We use gas for heating the boxoffice, concessions, booth and heater shed.

Our help is paid the same as in the summer (some by the day and some by the hour). Our staff is reduced in winter, and in summer we use college personnel to fill the gaps.

Our concessions holds up good in winter, and if the weather is bad we offer parking light car service.

We have not had too much trouble with stalled cars and if we do, we call a 24-hour service station. If the person has road service he is charged, but if not, the Sky foots the bill.

We have been able to work out film problems and rates during the winter operation.

The Sky can claim to be the pioneer of electric in-car heaters in Michigan and is now equipped with 300 heaters. We started out with 200, adding the additional heaters later. They cost about $50 per car or $100 per post. We find the 750-watt (240 V) heater is much better than a 500-watt heater, and this should be investigated before buying.

A mistake we made when adding the 100 heaters was using the first two ramps. These should have been left without heaters and back ramps hooked up. We hope to hook up another back ramp later.

We believe the method of handing out and collecting heaters is better than leaving them on the post. There is better control, minimum maintenance, the heater stays in better condition and there is less loss (we have lost only three heaters in four years). In case of snow or rain, they are always dry when handed out. When they are hung they have to be inspected. The weather is always after them, and they are more subject to theft.

One might say that our theatre is small so handing the heaters out is easy. Right next door to us in Ohio is one of the largest and first heater installations and the heaters are handed out there.

The first year we gave heaters out free, or a tag. One or the other had to be turned in at the exit when leaving. Surveying, we found that many people were not us-

Publicity Photo To Sell Heaters



Bill Jenkins, manager of the Sky Drive-In Theatre, Adrian, Mich., stacked his heaters outside the box-office for a publicity photo to emphasize that the theatre was equipped to supply comfort and warmth to patrons. Normally, the heaters are kept inside the baxoffice and handed out by the cashier. Jenkins, who won the 1961 Allied Theatres of Michigan showmanship award, never misses a chance to sell patron service.

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ing the heaters, and those who wanted them couldn't get them because we were out. Now, we charge 25 cents per car (separate ticket) if they want a heater—no heater, no charge. It may seem that we are penalizing our winter patrons, but you'll find that is just what they are, "winter patrons." You have a new type of drive-in attendance in winter.

We also know our heaters are in working condition, because for 25 cents, the patrons want their 25 cents worth of heat. This pays for the electricity use and also the heater man.

We now have the boxoffice man (no women) give the heaters out and charge for them. Our boxoffice is big enough to hold the heaters and they stack easily. The heater man comes in at the end of the first feature and collects them at the exit from a heater shed (building). We transport them back to the boxoffice the next day which takes less than an hour.

All our heater post wires come into a panel in the concessions with ten hookups to a breaker, so each breaker has five poles. They are all marked and we can usually correct trouble in a hurry when a breaker will not hold because of a bad heater or plug.

The heater plug-in is one-half way up the post. It should be higher and lighted, if possible (by dome downlights) because many people have trouble putting the heater plug in.

So much for the heaters themselves, except that they will pay off providing you have a heater that will do the job and keep your customers happy.

Before an exhibitor thinks about going to year-round operation, he should consider the situation, weather during past years (snow fall), location, colleges around (good winter customers), etc. One person remarked, when we asked about running year-round, "The first thing you need is a bottle of aspirin." It's not that bad, and however you look at it, the troubles will come and be different for winter and summer operation.

Milwaukee

By BILL NICHOL

Bob Goss, manager of the Bluemound Drive-In Theatre here, reports that snow removal is mighty expensive and one of the biggest items of expense. This theatre has a big contractor with four or five trucks and bulldozers to do the job. Small contractors can't handle the big snows here.

Electric in-car heaters are used and there is no charge for their use. The cost per patron averages out, Gross says. The theatre has its own generators and electric line and regenerates.

Remuneration for projectionists averages out about the same the year around. Management and operators get together and agree on this arrangement. The manager's salary remains the same.

Concessions sales naturally drop off in winter, and the staff is cut down accordingly.

Playgrounds are not kept open in the winter.

As to field surfaces, each spring the property has to be re-graded, etc.

Gross says the theatre seems to draw a different type of patronage in winter. The only drive-ins keeping open all winter in the Milwaukee area are relatively close together, so there is considerable competition.

In the long run, Gross feels that the theatre comes out better by staying open the year around. Otherwise, it's a matter of hiring new help, breaking them in, etc. Also, he says, it would cost more to open and close each year.

This business of opening and closing, according to Gross, "is for the birds." It's a seven-day deal, throughout the year, if you wish to maintain a policy and keep your regular patrons, plus the seasonal type of patronage. Moreover, he says, his phone rings the live-long day on top of it all, so it appears to be an around-the-clock operation as well.

The long and short of it is, that if keeping open throughout the year didn't pay, they would close up.

Columbus

By FRED OESTREICHER

The following report is on the winter operation of the 17th Avenue Drive-In operated by the Academy-Neth theatre circuit:

The drive-in does not have equipment for snow removal and just lets it melt.

The theatre did not purchase heaters; they are rented from Sanford Industries at ten cents per admission. Butane gas used in the heaters (plus labor) amounts to four cents per heater. It cost the drive-in $1,100 in initial equipment for the heater system, including a block cement building to store the heaters, as required by fire laws. The drive-in sustains a loss on the heater service but that is made up by patronage.

The same pay rate for projectionists is in effect winter and summer, but the theatre does not have to pay if forced to close by bad weather.

Concessions profits depend on amount of theatre business, if business is light sales and profits will be light. The drive-in has not operated concessions at a loss in mild winters, and there is a slight cut in concessions staff in winter.

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Winterizing the Drive-In

Continued from preceding page

Cleveland

By W. WARD MARSH

THIS IS NOT A GOOD AREA for year-around drive-in business. Only a half dozen attempt winter shows. The others do not find it profitable and, consequently, beginning very shortly (after the first frost) most of the drive-ins go over to weekend showings, folding entirely after the initial snow storm.

Snow removal is expensive here, running from $150 to twice that, depending on the depth of the fall and who handles the plow job. The usual procedure is to engage a garage man with a Jeep and plow. Even so, only the first half-dozen ramps, sometimes not that many, are cleared because there will not be enough patrons to fill the "house." It is too expensive to clear all the ramps.

Since so few drive-ins are open here, only the half-dozen remaining open do have heaters. There is no charge for the use of them in cars. Heater costs run approximately $50 each, which means that quite a bill can be run up if the drive-in is entirely "heated."

Projectionists are paid regular wage scale—summer and winter—if open in winter.

If the show is snowed under and the film is on a flat rate, there will be no adjustment, but if the film is being played on a percentage basis, then there is every likelihood there will be adjustments.

Re concessions: If the per capita stays up, then the profits really mount. The cold drives the patron to the stands for *hot* food. He buys more of this, proportionately, then he does of the regular stock in the summer months. So, those which remain open do have a greater sales and higher profit at their concessions stands.

When the drive-ins close, the playgrounds around them also close. In practically all cases the playgrounds close, anyway, because the audiences change. (More later on this.)

There was a tremendously expensive problem for the drive-ins in this area last spring. It ran late and was very wet. Many ramps turned to soggy masses, gravel washed down, and the drive-ins really "took it." Even with the gravel returned and the ramps restored, it was necessary to bring in load after load of new fill to rebuild completely most ramps. This has been a really expensive year for the drive-ins. Business began late and it was hard to get the former patrons back on the old trails leading to the outdoor theatres.

Only the drive-ins which are open carry on their regular staff.

With the first stroke of winter—initial snow storm—the signal to close comes to this area but, as noted before, the houses turn to weekend showing with the coming of late fall, anyway.

Patronage is quite different here in the winter, both for those which are open on weekends and for those which continue through the winter. With the coming of colder weather, the summertime crowd—kids and juveniles—are left home and the age bracket rises to the late teenagers and adults. They are the onces, too, who have the money to patronize the "hot" concessions stands.



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Toronto

By W. M. GLADISH

COMPARATIVELY FEW drive-in theatres in Ontario, where most of Canada's ozoners are located, will be operated during the coming winter, the number being limited to the several in the vicinity of large cities, particularly Toronto and Hamilton.

Two units of 20th Century Theatres here dared to risk the wintry blasts with continuous operation but three others in the Toronto area closed their gates when discouragement came in the form of snow and zero weather. At Hamilton, 40 miles away, the Famous Players Skyway, an original for Canada, operated last winter. All three were equipped with in-car heaters.

A drive-in owned by Joe Dydzak, also in what is known as Canada's Banana Belt, continued to operate with drivers being awarded a gallon of gas for using their regular auto heaters.

In colder Cornwall, Ont., a remodeled drive-in was to have been operated last winter but the promise was not fulfilled. Odeon Theatres (Canada) Ltd. plan to open a large drive-in in November on the Valley Farm Road just east of Toronto for which year-round operation was announced, the equipment to include in-car heaters. The automobile area is to be paved which should help in snow plowing.

What some operators like to do is close up shop when the weather gets tough and go south for the winter. They open up again in March or later.

Apply Calcium Chloride in Spring to Reduce Dust

Best results in reducing or eliminating dust later in the summer are achieved by applying calcium chloride to drive-in unpaved surfaces in March or April while they contain light amounts of moisture from spring rains or winter snows. The calcium chloride will conserve this moisture and hold it in the unpaved surface for many months.

Calcium chloride treatment means spreading the white flakes as evenly as possible over the surface, by hand or by mechanical spreaders. If a shovel is used, the calcium chloride should be raked to assure even distribution.

HEAVIER APPLICATION AT FIRST

An initial application of from one to one and one-half pounds per square yard should be made, according to the Calcium Chloride Institute. On playgrounds the lighter application of one pound should be used. Normally, two lighter applications of one-half pound per square yard each may be needed later in the season. These additional applications should be made just as dusting starts and before the area has dried out completely. The average season's requirements are generally one to two pounds of calcium chloride per square yard.

On the later applications the surface should be moistened by rain or artificial means. Otherwise, spreading early in the morning or late in the day will afford best opportunity for the flakes to dissolve quickly and undisturbed.

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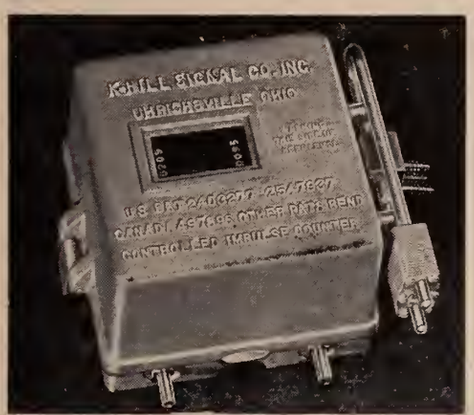
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KEEP YOUR HOUSE TIDY

There Are Basic Rules Even For Sweeping, Mopping Floors

Helpful Hints From a Big-Circuit Manual

THE FOLLOWING directions and suggestions for cleaning and maintaining the theatre in a sanitary condition at all times, are from a Cleaning Manual set up last spring for Wometco Theatres by the late Frank Myers, who had been with the circuit for 30 years and who had been purchasing agent since 1940.

It was pointed out in the manual that, naturally, these suggestions would have to be supplemented by the manager's personal instructions to his cleaning staff as to just how the work should be done. It stated:

"Just a word of caution: *It is absolutely impossible for this to be given to a new porter and expect him or her to clean a theatre.* If this is done, this booklet will absolutely defeat its purpose. *What should be done is for the manager to take the booklet and read it carefully with his staff,* and give it to them to study further, and it can be used as a guide and reference when necessary."

Types of Cleaning Work

DRY CLEANING

Sweeping, dusting, vacuuming. Sweep to remove loose, dry dirt, papers, popcorn, candy wrappers. Sweep carpets with corn brooms, terrazzo and tile floors with corn brooms or hair push brooms.

Dust with cloth or vacuum machine. Dry dirt and dust should not be allowed to accumulate especially in public places where people get together. Breathing dust is apt to cause nose and throat trouble and colds may be spread in this manner.

Vacuum your carpets thoroughly to pick up loose dust and also sand. People track in sand and if it accumulates on the carpets it will cut the fine threads and nap of the carpets as they walk on them, thus causing them to wear out quickly.

Floors that are to be mopped should first be swept as clean as possible. This cuts down the amount of dirt that will have to be mopped up.

WET MOPPING

When you scrub and mop the terrazzo and asphalt tile floors of the lobby and toilets, do not use harsh cleaners that contain abrasives and free caustic. These cleaners usually come in powder form and they leave the floors flat and dead looking and tend to soften asphalt tile. Use only good neutral *soap,* usually a thick brownish *liquid* and *do not use too much.* When too much soap is used, it leaves a film of soap and dirt that makes the floor look dull after drying and shows up all mop streaks and footprints. If you follow directions on the label, you will find you do a better job and have an easier time doing it.

RESTROOMS AND TOILETS

Most restroom floors are made of tile and are best cleaned with a scrub brush and soap. If the floor has stained or is an old floor it is sometimes necessary to use scouring powder with the soap to get it clean. Be sure to clean in the corners with a scrub brush, for there the dirt collects and dirty, scummy corners spoil the whole room. Never use acid on the floors or on the hand basins. Acid will etch the surface of the tile and the surface cannot be renewed or replaced.



Scouring Powder on Rag for Basin Cleaning

Use scouring powder on a rag for cleaning hand basins. Always rinse the floor and basins thoroughly after using scouring powder as the abrasive in this powder does not dissolve and has to be rinsed off.

Urinals and toilet bowls are best cleaned by using liquid bowl cleaner on a rag or old paint brush. Clean well behind the

MAINTENANCE ADVICE

THERE IS NO SUBSTITUTE FOR ELBOW GREASE

1. Mirrors are expensive items, and in cleaning if any water is allowed to touch the back or silvered surface it will cause brown circles and spots; mirrors with water spots cannot be resilvered.
2. Never use brushes with bowl cleaners; brushes are ineffective; bowl cleaners will destroy the bristles thus adding to cleaning costs.
3. Read the labels on cleaning preparations; the manufacturers know best how these should be used and substantial savings can be effected by using these instructions. Some items can be cut with water; when you cut soap or pine oil the resulting solutions are more effective than the concentrated chemical. In following these instructions you make your job easier and save money.
4. Organize your cleaning and you will find that you can do a better job in less time. Go over your theatre and make up a check list for every section. In some theatres it is wise to clean the outside first; this is especially wise in the downtown houses. Other than this, restrooms should be cleaned before anything else. Have the manager help make up a check list and suggest the order in which various parts should be cleaned.
5. There is no substitute for "elbow grease"; there are no preparations which will clean without effort. Wometco has never refused any reasonable request for cleaning supplies or tools; the company has been very generous and will supply any items necessary to make your job easier and to get better results from cleaning. By using tools and supplies sensibly, everyone benefits.
7. Little things left undone make even the best and most thorough cleaning jobs look bad. The items you might consider unimportant will determine how efficient you are. Gum spots, finger marks, dust, etc. detract very much



from the appearance of a theatre that might otherwise be perfect; patrons and company officials notice these little things more than the larger items. Take up chewing gum every day, use an art gum eraser on finger marks, dust carefully, keep after the "little things."

8. While cleaning make a note of items that need repairs; if you see a loose bolt on a seat, tighten it, if you see other things that require repairs, tell the manager about it. Preventive maintenance will save a lot of costly repair jobs and keep fixtures and equipment in use for longer periods making fewer replacements necessary.
9. Never use bowl cleaners or caustics on any floor; asphalt tile, rubber tile, terrazzo, etc. are ruined by these cleaners. The *only* places to use a bowl cleaner are in commodes and urinals. Wash basins should never be cleaned with bowl cleaners; lavatories cannot stand these cleaners.
10. Instructions for the care of and use of mop wringers:
    a. Rinse the wringer with clear water after using.
    b. Keep clean and dry when not in use.
    c. Keep wringer free from pieces of mop head.
    d. Keep moving parts oiled.
    e. Don't add to length of wringer.

sides of urinals and under the edges of the toilet bowls. If these, as well as all other parts of the urinals and bowls are not cleaned well and regularly, they begin to smell bad. The odor comes from dried urine that has not been washed off. Rinse with water after using the liquid cleaner.

Some types of this cleaner are acid and you must be careful not to use acid anywhere except in toilet bowls and urinals. When you reach for a jug of toilet soap, don't make the mistake of picking up a jug of acid bowl cleaner and put some of it in the soap dispensers. Someone may get burnt. Even when used correctly in urinals and bowls, be sure to flush out with water after using acid bowl cleaner.

After the floor, toilet bowls, urinals and hand basins are cleaned and rinsed, use your pine disinfectant and check up on the deodorant cakes. A clean room won't smell bad, but after you have cleaned up and gone home, folks begin to use the room and it begins to get dirty again. Deodorants help to keep down the bad smell until you come back to clean up again. Some diseases may be spread by failure to use disinfectants and germicides in and around the toilet bowls and urinals.

We recommend the regular use of pine disinfectants to help prevent any spread of disease. Make a solution of ½ to 1 teacupful of pine disinfectant in a clean gallon jug. Put the disinfectant in first, then fill the jug with clean water. It makes a milky white solution. Wash the toilet seats and urinals and the floor around them with this solution, then leave some in the water bowl. It smells good and helps to kill germs and bad smells.

CARE OF EQUIPMENT

Hang up the push and straw brooms when not in use. If you can't arrange to hang them up, then stand them on the floor with handle down, broom part up in the air. I have seen in some storage rooms a straw broom leaned up in the corner, straw part on the floor, then a push broom on top of it. Next comes a wet mop with the wet part of the mop lying on the two brooms, then a chair or mop bucket had been pushed over against the whole pile. By the time these have stayed this way over night, the straw broom is wet and has bent out of shape, the hairs of the push broom are matted together, the mop is sour and has begun to rot, and the theatre pays the bill.

Keep your brooms clean and dry and hang them up when not in use. Wash out

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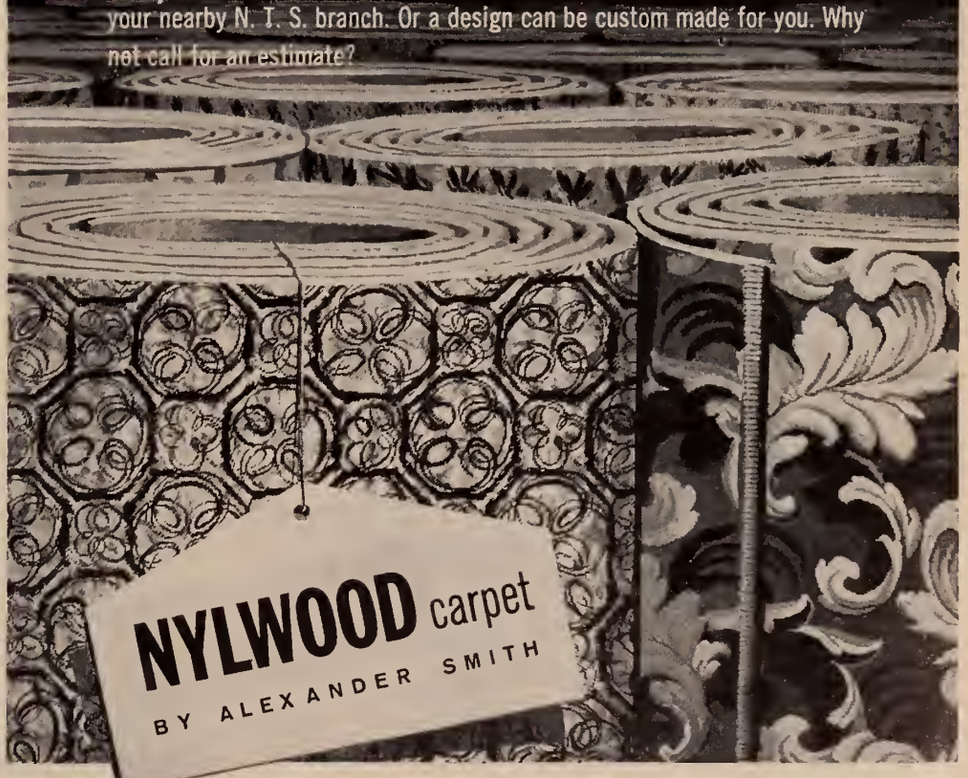
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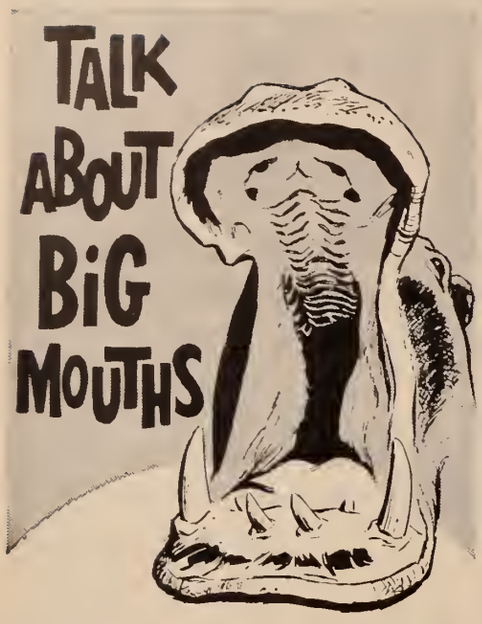
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Keep Your House Tidy!



Continued from preceding page

your mops every time they are used and hang them out in the sun to dry. This keeps them from rotting and you have clean mops next time you want to use them.

Equipment does wear out, but it will last twice as long if you take good care of it.

Cleaners . . . And How to Use Them

HAND SOAP
Mix ½ water and ½ soap. The water is added when the soap is placed in the dispenser.

OIL SOAP
Mix a teacup to a full pail of water. This solution is used for tile, terrazzo, and all general scrubbing and mopping. It is also used for cleaning woodwork where it isn't too dirty.

PINE OIL
Mix ½ cup in a pail of water. This solution is used for cleaning toilet seats or emergency eradication of an odor situation created during operation hours; ¼ cup or less in a pail of water or scrubbing solution may be used for mopping auditorium floors when there is need for same, such as a slight musty odor in the auditorium. Too much pine oil is considerably worse than using none at all.

BOWL CLEANER
Bowl cleaner is used undiluted. It should be used only in urinals and toilet bowls when they are stained, discolored, or for removing incrustation. It is imperative that it be flushed down as soon as the cleaning is completed and should never be allowed to stand in the bowls or urinals. Ordinarily, they may be cleaned with cleanser or your scrubbing solution.

MINERAL SPIRITS
Used for removing gum, cleaning upholstery and cleaning wall tile. It is used undiluted. For cleaning wall tile a small cloth is dampened. For removing gum a small amount is squirted from an oil gun on the gum. Care should be taken to see that it is rubbed until it has completely exaporated and cannot constitute a fire hazard.

SCOURING POWDERS
Used for cleaning wash basins, woodwork, rubber mats, drinking fountains, etc. A little goes a long way, so it should be used sparingly. They will also remove lipstick from walls, etc.

GUM REMOVER
Used for the same purposes as mineral spirits when mineral spirits prove unsatisfactory.

CARBON TETRACHLORIDE
Used undiluted for dry cleaning purposes. This is quite expensive and should be used only after mineral spirits has been tried.

CHLORINE BLEACH DISINFECTANT
Use two tablespoons full in a bucket of scrubbing solution for tile or terrazzo floors and concrete which is not too badly discolored.

TRISODIUM PHOSPHATE (TSP)
A very powerful bleach used on plain concrete only. *It should not be used for any other purpose.* Use one cup to a bucket of water with soap powder or oil soap.

ASPHALT, RUBBER & VINYL CLEANER
The normal use, if a floor is in good condition, is 4 oz. of cleaner to each gallon of water. If the amount first suggested for normal use is not sufficient, increase until you get the solution strong enough to clean the floor. It may take several scrubbings to get a floor in good condition. *As the floor improves, the solution shou'd be cut down.* Apply freely with mop or sprinkler can. Allow a few minutes for the cleaning action to take place. Then pick up with a *clean* damp mop, which may be rinsed if desired. Once the floor is very clean, it is an excellent idea to wax it with a self-polishing, nonskid floor wax. On inclines or heavy traffic areas, it is best to use a synthetic nonslip floor finish. A weak solution may be used in daily damp mopping, without removing any of the wax.

NONWAX FLOOR FINISH
A heavy duty nonslip floor finish containing no wax for asphalt, vinyl and rubber tile floors, and terrazzo, where the use of wax polish may be a hazard. Be sure that all the old wax and other materials have been stripped off by a good wax remover and rinsed clean. Allow to dry, then apply thin even coat, then another thin even coat after the first coat has dried. If possible, a polishing machine should be applied. At least two coats should be applied. Thin coats may be applied from time to time with only a damp mopping beforehand.

BROOMS
Fiber brooms last much longer if the porter will use them. When not in use, brooms should *always* be set up on handle with the bristles up.

MOPS
Under no circumstances should a mop be bought from a grocery store as the detachable mop heads are very superior in quality and will last much longer. The porters who use the 32-oz. mop heads find that the added weight produces a speedier job.

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3 WAYS TO REDUCE YOUR INSURANCE COSTS WITHOUT LOWERING YOUR PROTECTION

By ALLEN PREVILLE*

YOU ARE IN THE business of entertainment, but it is primarily a business, and the objective of your operation is profits. Anything which obviously would increase your gross or decrease your expense, should increase your profits. Therefore, let's talk not about the definition of coinsurance or extended coverage, but how to increase your bottom line profit by taking the excess cost off your insurance expense.

As prudent businessmen, I am reasonably certain that you have already surveyed, examined, and inspected your various expense items such as your booth cost, your real estate taxes, rental maintenance, etc. However, I am also reasonably certain that you have not similarly examined that item listed in the expense column as insurance. Why? Because in most instances, it is a subject which few understand. Insurance is often left to a broker, who sometimes happens to be a cousin, uncle or father-in-law. In addition, it is generally felt that rates are rates. This is just not true; actually, there are three ways of reducing your insurance cost anywhere from 10 to 50 per cent of your present annual premium without disturbing the protection the insurance affords.

They are:

1. Consolidation of your policies and coverages where possible.
2. Shifting from stock to mutual or deviating companies, and
3. Self-insurance.

It is necessary to elaborate on each of these three methods without, however, extensively detailing them.

CONSOLIDATION

As TOA's insurance consultant, I have been submitted resumes of insurance coverage from theatre owners all over the United States and I was amazed to have discovered some of the methods utilized. For example, there were theatres with separate fire policies, not only on each location, but a separate fire policy covering the screen, another the booth, and still another for the neon sign.

Your fire exposures at a drive-in theatre can all be under one policy; where you have multiple locations, they can all be contained within one blanket policy; in fact, there are special policies written combining coverages such as an all-risk, for fire, E. C., water, etc., and 3D for burglary, monies and securities and fidelity. Consider alone, the savings in handling and bookkeeping. But most important, there are potential premium savings by combining coverages, because by combining coverages you naturally have combined your premium under one policy, and in certain instances, the greater the premium, the larger the premium discount.

Further, there are tremendous advantages in the event of a loss or claim by having one insurance company covering several exposures under one policy. For example, if you have a claim under your fidelity bond, but it involves several employes and can't be proven, the bonding company will deny liability and advise you to collect from your monies and securities company. This company will obviously send you back to the bonding company.

Hypothetical? Absolutely not. This identical situation was just experienced by a theatre chain in the east. But, if you had one policy, a 3D, as it is called, covering fidelity, burglary, and M and S, the claim should be paid because there can be no shifting of responsibility.

SHIFTING COMPANIES

The second method—shifting to mutual or deviating insurance companies. As in any industry, there are big and small companies, strong and weak, dependable and risky. In the insurance field, there are mutuals, and there are mutuals.

Do you know that certain mutual insurance companies have paid 40, 50, and *over* 60 per cent dividends for over 60 years without interruption. This obviously covers those depression years as well.

Predominantly insurance mutuals in the U.S. today are non-assessable and the Departments of Banking and Insurance in most states have carefully examined the reinsurance treaties so that there is strict supervision of mutual operations, and these same mutuals are financially rated as high as a triple A, with assets of over 25 million dollars. In addition to the method described, there are both stock and mutual

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*50 State Agency of Oakhurst, N. J., and Insurance Consultant of Theatre Owners of America. Address delivered at the 14th annual convention of TOA at the Roosevelt Hotel, New Orleans, Oct. 8-12, 1961.

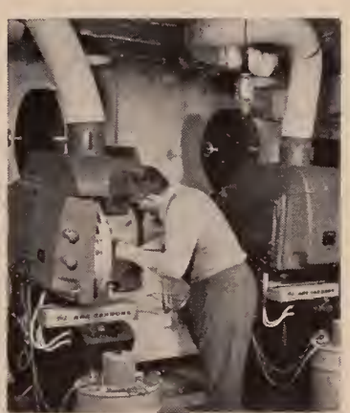
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3 WAYS TO REDUCE INSURANCE COSTS

Continued from preceding page

companies that save premium dollars by deviating rates. This simply means that certain insurance companies do not follow the rates published by the rating bureau. Therefore if a deviating company quotes a rate of 70 cents and the bureau rate is $1, you have saved 30 per cent of your cost and, most important, you don't have to anticipate the savings, you get it right off the top.

SELF-INSURANCE

Self insurance usually is interpreted to mean that one must simply not carry insurance and thereby save premium. In essence, this is correct, but it should only be applied to those areas where there is limited exposure. Certainly, if you haven't had a glass claim for ten years, and it is costing you $400 a year in premium, it would seem that you could eliminate this coverage and self-insure this exposure. However, most self-insurance today is really accomplished by many insurance companies offering reduced premium by having the assured carry a large deductible. Most of you are familiar with this principle since you carry automobile collision insurance with $50 or $100 deductibles. By carrying $1,000, $5,000, or $10,000 deductibles, you are actually self-insuring that portion of a loss, and naturally reducing premium. I must caution you that this approach has to be studied carefully before it is adopted and depends on many factors which would have to be examined at length.

These methods of saving premium are not theory. It has been practiced successfully by theatre owners. An eastern theatre chain has cut its annual premium by over $60,000 a year; that's a substantial reduction in any business. A theatre owner in Connecticut, operating one unit, has reduced his annual insurance expense by over 30 per cent. There is no point in belaboring these facts. As I initially stated, you are in business to make profits—and there are dollars, important dollars, that can be made through proper handling of your insurance expenses. There is no mystery to it. It's available, take advantage of it.

Cleaning Acoustical Walls

To clean acoustical walls which cannot be washed, first go over them with a vacuum cleaner, using a brush on the nozzle to remove the loose surface dust. Then go over them again with the bare nozzle directly against the wall to remove the imbedded dust. After vacuuming, go over the walls with dough-type wallpaper cleaner or a dry rubber sponge. The sponge will have to be washed when it becomes dirty and must be dry before it can be used again.

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FOR MORE INFORMATION

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Name..... Position.....

Theatre or Circuit.....

Seating or Car Capacity.....

Street Number .....

City..... Zone..... State.....

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The MODERN THEATRE INFORMATION BUREAU

825 Van Brunt Boulevard, Kansas City 24, Mo.

Gentlemen: Please have suppliers furnish me with information on:

☐ Acoustics	☐ Drink Dispensers	☐ Screens, Indoor
☐ Air Conditioning	☐ Drive-In Equipment	☐ Screen Towers
☐ Automatic Vending	☐ Lenses	☐ Seating
☐ Building Material	☐ Lighting	☐ Signs and Marquees
☐ Carpets	☐ Playground Equipment	☐ Sound Equipment
☐ Concessions Equipment	☐ Projection Lamps	☐ Stage Equipment
☐ Consessions Foods	☐ Projectors	☐ Theatre Fronts

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THE KEY TO BETTER BUYING

FOR 1962

THE MANUFACTURERS' & DEALERS' DIRECTORY of The MODERN THEATRE section of BOXOFFICE

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14. Sanitation
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How to use it:

1. As will be noted by looking at the directory index at the left, the theatre equipment and supplies listings are divided into twenty-one (21) classifications, each numbered heading keyed to the department of the theatre in which the materials, equipments and supplies are used. Thus, for example, if you are interested in items for the projection room, reference to the chart will show the number of heading (12) to look for in the following pages. Under each of these numbered headings you will find numerous firms which manufacture these items.

Product information, literature, prices, etc., may be had without obligation by writing direct to any firm listed herein. Say you saw it in the MODERN THEATRE BUYERS' GUIDE, please, and if you will mention the key number of the product in which you are interested (such as 1226—Film Splicers) it will help the company to identify exactly the type of product or service you are seeking.

2. In event you are in search of some specific item of theatre equipment, known only to you by trade name, and you wish to know the manufacturer and source of supply thereof, refer to our alphabetized listing of MATERIAL AND EQUIPMENT BY TRADE NAMES in this section.

3. PRODUCTS ADVERTISED in this issue are listed alphabetically in the CONDENSED INDEX OF PRODUCTS which appears in this issue along with a postage-free self-mailer coupon which is designed to help you get full information from manufacturers without obligation.

4. To obtain suppliers' literature on broader subjects than those shown in the CONDENSED INDEX OF ADVERTISED PRODUCTS or The Key to Better Buying . . . or to inquire concerning a specific subject, company or product, use the coupon on opposite page.

5. THEATRE EQUIPMENT and SUPPLY DEALERS, with current addresses, etc., will also be found in this section.

1. Advertising Display

101—ADVERTISING MATS
Fepco, 221-222 N. 16th St., Omaha, Neb.
Mercury Adv. Co., 110 W. 18th St., Kansas City, Mo.
Metropolitan Mat Service, 303 E. 4th St., Los Angeles 13, Calif.
National Screen Service Corp., 1600 Broadway, N. Y., N. Y.

102—ADVERTISING PROJECTORS
Bodde Projector Co., 11541 Bradley Ave., San Fernando, Calif.
Strong Electric Corp., The, 87 City Park, Toledo 1, Ohio.

103—ATTRACTION BOARD LETTERS
Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles 64, Calif.
Ballantyne Co., The, 1712 Jackson, Omaha 2, Neb.
Bevelite Corp., The, 4407 State St., Pomona, Calif.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.
National Devices Co., 3965 Oneida, Denver, Colo.
Sign Crafters, Inc., 2010 S. Ky. Ave., Evansville, Ind.
Wagner Sign Service, Inc., 216-226 S. Hoyne Ave., Chicago 12, Ill.

104—AUTO MARQUEES
Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles 64, Calif.

105—BANNERS, FLAGS, VALANCES
Ace-Hi Displays, 43 Michigan St. N.W., Grond Rapids, Mich.
Capitol Flag & Banner Co., 1719 Wyandotte St., Kansas City, Mo.
National Flag Co., 43 W. 21 St., New York, N. Y.

BLACK LIGHT EQUIPMENT—See 401 & 402

106—DATE STRIPS
Dura Engraving Co., 133 W. 20th St., New York 11, N. Y.
Romar-Vide Co., Chetek, Wisc.
Universal Corp., 6710 Denton Dr., Dallas, Tex.

107—BUMPER STRIPS
Continental Display Adv., 1411 Wyandotte, Konsas City, Mo.
Ace-Hi Displays, Inc., 43 Michigan St. N.W., Grand Rapids, Mich.

108—DISPLAY FRAMES, CASES & EASELS
Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles 64, Calif.
Advanads Co., 2108 Payne Ave., Cleveland, Ohio.
Bevelite Corp., The, 4407 State St., Pomona, Calif.
Dura Engraving Co., 133 W. 20th St., New York 11, N. Y.
Poblocki & Sons, 3238 W. Pierce St., Milwaukee.
Romar Vide Co., Chetek, Wis.
S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York, N. Y.
Tiffin Art Metal Co., Tiffin, Ohio.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.
Wagner Sign Service, Inc., 216-226 S. Hoyne Ave., Chicago 12, Ill.

109—LAMP COLORING
Capitol Stage Lighting Co., Inc., 527-529 W. 45th St., New York 36, N. Y.

110—MARQUEES
Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles 64, Calif.
Ballantyne Co., The, 1712 Jockson St., Omaha 2, Neb.
Poblocki & Sons, 3238 W. Pierce St., Milwaukee.
Bevelite Corp., The, 4407 State St., Pomona, Calif.
Sign Crafters, Inc., 2010 S. Ky. Ave., Evansville, Ind.
Universal Corp., 6710 Denton Dr., Dallas.
Wagner Sign Service, Inc., 218 So. Hoyne, Chicogo, Ill.

111—PORCELAIN ENAMELED SIGNS
Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles 64, Calif.
Ballantyne Co., The, 1712 Jackson Ave., Omaha 2.
Poblocki & Sons, 3238 W. Pierce St., Milwaukee.
Wagner Sign Service, Inc., 218 So. Hoyne Ave., Chicago 12, Ill.

112—SIGN FLASHERS & BORDER CHASERS
Federal Sign & Signal, 1 West 87th St., Chicago 19, Ill.
Poblocki & Sons, 3238 W. Pierce St., Milwaukee.
Robin Inc., J. E., 267 Rhode Island Ave., East Orange, N. J.

113—SIGNS, ADMISSION
Associated Ticket & Register Corp., 1354 W. 44th St., New York 36, N. Y.
Ballantyne Co., The, 1712 Jackson Ave., Omaha 2.
Dura Engraving Co., 133 West 20th St., N. Y., N. Y.
Sgn Crafters, Inc., 2010 S. Ky. Ave., Evansville, Ind.
S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York, N. Y.

114—SLIDES, Advertising
National Studios, 42 W. 48th St. N .Y.

2. Air Conditioning

201—AIR CONDITIONING SYSTEMS (Cooling only. For Heating See 801)
Carrier Corp., 300 So. Geddes St., Syracuse 1, N. Y.
Chrysler Corp., Airtemp Div., 1600 Webster St., Dayton 1, Ohio.
Curtis Mfg. Co., Curtis Refrigeration Machine Div., 1905 Kienlen Ave., St. Louis 33, Mo.
Frigidaire Div., General Motors Sales Corp., 300 Taylor St., Dayton 1, Ohio.
General Electric Co., 570 Lexington Ave., New York 22, N. Y.
Governaire Div., National-Simplex-Bludworth, Inc., 92 Gold St., New York 7, N. Y.
Typhoon Air Conditioning Co., 505 Carroll St., Brooklyn 15, N. Y.
U. S. Air Conditioning Corp., Como Ave., S. E. at 33rd, Minneapolis 14, Minn.
Westinghouse Electric Corp., Bloomfield, N. J.
Worthington Pump and Machinery Corp., Worthington Ave., Harrison, N. J.
York Corp., Roosevelt Ave., York, Pa.

202—BLOWERS
Alton Mfg. Co., 1112 Ross Ave., Dallas 2, Tex.
Carrier Corp., 300 S. Geddes St., Syracuse 1, N. Y.
Thermolator Corp., 1628 Victory Blvd., Glendale 1, Calif.
U. S. Air Conditioning Corp., Como Ave., S. E. at 33rd, Minneapolis 14, Minn.
Westinghouse Corp., Bloomfield, N. J.
Worthington Corp., 37 Appleton St., Holyoke, Mass.
York Corp., Roosevelt Ave., York, Pa.

203—COOLING TOWERS
Carrier Corp., 300 S. Geddes St., Syracuse 1, N. Y.
Chrysler Corp., Airtemp Div., 1600 Webster St., Dayton 1, Ohio.
Curtis Refrigeration Machine Div., 1905 Kienlen Ave., St. Louis 33, Mo.
Marley Co., Inc., 222 W. Gregory, K. C. 14, Mo.
U. S. Air Conditioning Corp., Como Ave., S. E. at 33rd, Minneapolis 14, Minn.
Worthington Pump & Mchy. Corp., Harrison, N. J.
York Corp., Roosevelt Ave., York, Pa.

204—DIFFUSERS, AIR
Air Devices, Inc., 17 E. 42nd St., New York 17, N. Y.
Alton Mfg. Co., 1112 Ross Ave., Dallas 2, Tex.
Anemostat Corp. of America, 10 E. 39th St., N. Y.
Carrier Corp., 300 S. Geddes St., Syracuse 1, N. Y.

3. Concessions

301—BAGS

Blevins Popcorn Co., Popcorn Village, Nashville.
Concession Supply Co., 3916 Secor Rd., Toledo.
Detroit Popcorn Co., 5633 Grand River Ave., Detroit.
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
National Theatre Supply Co., 92 Gold Street, N. Y.
Oneida Paper Products Co., Clifton, N. J.
Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis.
Rex Specialty Bag Co., 21-09 Borden Ave., Long Island City, N. Y.
Savon Co., 286 Pennsylvania, Paterson, N. J.
Wyandot Popcorn Co., 200 Oak St., Marion, Ohio.

302—BAGS, Cellophane, Polyethylene

Chicago Transparent Bag Co., 4806 W. Chicago Ave., Chicago.

BARBECUED MEAT—See 339

BEVERAGE DISPENSERS, Coin-Operated See 1907

303—BEVERAGE DISPENSERS, Manually Operated

Amcoin Corp., 5-17 46th Rd., Long Island City, N. Y.
Samuel Bert Mfg. Co., P. O. Box 7803, Fair Park Station, Dallas, Tex.
Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.
Carbonic Dispenser, Inc., Herbert Rd., Canfield, Ohio.
Canada Dry Ginger Ale Co., 100 Park Ave., N. Y.
Coca-Cola Co., P. O. Drawer 1734, Atlanta, Ga.
Cornelius Co., The, 2727 North Perry St., Anoka, Minn.
Council Mfg. Corp., 420 No. 2nd St., Ft. Smith, Ark.
Crush International, Inc., 2201 Main St., Evanston, Ill.
Dad's Root Beer Co., 2800 N. Talman Ave., Chicago.
A. Dalkin Co., 3232 N. Kilpatrick Ave., Chicago 41.
Dr Pepper Co., P. O. Box 5086, Dallas, Tex.
Dripcut Starline Div., Dripcut Gessler Corp., P. O. Box 3131, Santa Barbara, Calif.
Dunhill Food Equipment Corp., 79-85 Walworth St., Brooklyn 5, N. Y.
Everfrost Sales, Inc., 14815 S. Broadway, Gardena, Calif.
Freez King Corp., 2518 W. Montrose Ave., Chicago 18, Ill.
Frigidrink Dispenser Co., 55 E. Washington, Chicago.
Gold Medal Products Co., 322 E. Third St., Cincinnati 2, Ohio.
Green River Corp., 4554 Broadway, Chicago 40, Ill.
Heat Exchangers, Inc., 1749 W. Carroll Ave., Chicago.
Helmco Mfg. Co., 7400 W. Lawrence, Chicago, Ill.
Charles E. Hires Co., 206 S. 24th St., Philadelphia.
Hurty-Peck & Co., 333 W. Ninth St., Indianapolis.
Jet Spray Corp., 33 Simmons St., Boston, Mass.
Majestic Enterprises, Ltd., 8721 Beverly Blvd., Los Angeles 48, Calif.
Manley, Inc., 1920 Wyandotte, Kansas City, Ma.
Marlan Co., 500 W. Cermack Rd., Chicago.
Mission of California, Inc., Box 1802, New Haven, Conn.
Multiplex Faucet Co., 1400 Ferguson, St. Louis, Mo.
Nehi Corp., 1000 and 9 Ave., Columbus, Ga.
Perlick Co., 3110 W. Meinecke Ave., Milwoukee, Wis.
Scotsman-Queen Products, Albert Lea, Minn.
Selmix Dispenser Co., Inc., 5-17 46th Rd., Long Island City, N. Y.
Specialty Engineering Co., 8708 Directors Row, Dallas, Tex.
Superior Refrigerator Mfg. Co., 915 North Broadway, St. Louis 2, Mo.
Sweden Freezer, 3401 17th Ave., W., Seattle 99, Wash.
Victor Products Corp., 901 Pope Ave., Hagerstown, Md.

304—BEVERAGES, SOFT DRINK SYRUPS

Canada Dry Ginger Ale, Inc., 100 Park Ave., New York, N. Y.
Coca-Cola Co., The, P. O. Drawer 1734, Atlanta, Ga.
Cold Springs Root Beer Co., Three Rivers, Mich.
Cramore Products, Inc., Box 1308, Point Pleasant Beach, N. Y.
Crush International Corp., 2201 W. Main St., Evanston, Ill.
Dad's Root Beer Co., 2800 N. Talman, Chicago 18, Ill.
Dr. Pepper Co., P. O. Box 5086, Dallas 2, Tex.
Green River Corp., 4554 Broadway, Chicago 40, Ill.
Hires Co., Charles E., 206 S. 24th, Phila. 3, Pa.
Hurty-Peck & Co., 333 W. 9th St., Indianapolis 7, Ind.
Mission of California, 197 Chatham, New Haven, Conn.
Nehi Corp., 1000 9th Ave., Columbus, Ga.
Pepsi-Cola Co., 3 W. 57th St., New York 19, N. Y.
Rio Syrup Co., 1804 S. Jefferson, St. Louis.
Royal Crown Cola Co., Columbus, Ga.
Roy Smith Co., 365 Park St., Jacksonville, Fla.
Squirt Co., 202 S. Hamilton Dr., Beverly Hills, Calif.
Tru-Ade, Inc., 20 N. Wacker Dr., Chicago 6, Ill.
Welch Grape Juice Co., 55 5th Ave., New York.

305—BEVERAGES, DRY SYRUPS

Allen Foods, Inc., 1141-51 S. 7th St., St. Louis.
Cold Springs Root Beer Co., Three Rivers, Mich.
Cramore Fruit Products, Inc., 416 Richmond Ave., Point Pleasant Beach, N. J.
Dr. Pepper Co., P. O. Box 5086, Dallas, Tex.
Hurty-Peck & Co., 333 W. 9th St., Indianapolis 7, Ind.

306—BOOTHS and COUNTERS

Concession Supply Co., 3916 Secor Rd., Toledo 13, Ohio.
Gold Medal Products Co., 318 E. Third St., Cincinnati 2, Ohio.
Manley, Inc., 1920 Wyandotte, K. C., Mo.
Savon Co., The, 286 Pennsylvania Ave., Paterson 3, N. J.
Supurdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee, Wis.
Samson Berman Associates, 144-03 78th Ave., Flushing 67, L. I., N. Y.

307—BUN WARMERS

Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.
Gold Medal Products Co., 318 E. Third St., Cincinnati 2, Ohio.
Garvis Mfg. Co., 210 Court, Des Moines, Iowa.
Greer Enterprises, Inc., 31 Chicago St., Quincy, Mich.
Hot Point Co., 6201 W. Roosevelt Rd., Berwyn, Ill.
Krispy Kist Korn Co., 120 So. Halsted, Chicago.
Roll-A-Grill Corp., 457 W. 40 St., New York, N. Y.
Speedster, Inc., P. O. Box 15337, Denver.
Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.
Supurdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee, Wis.
Toastmaster Div., McGraw-Edison Co., 1200 St. Charles Rd., Elgin, Ill.

308—BUTTER DISPENSER, POPCORN

Automatic Products Co., 250 W. 57th St., N. Y., N. Y.
Blevins Popcorn Co., Inc., Popcorn Village, Nashville, Tenn.
Concession Supply Co., 3916 Secor Rd., Toledo 13, Ohio.
Cretors Co., P. O. Box 1329, Nashville 9, Tenn.
Helmco, Inc., 7400 W. Lawrence Ave., Chicago 31, Ill.
Krispy-Kist Korn Machine Co., 120 S. Halstead, Chicago.
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
Server Sales, North 88 W. 16447 St., Menomonee Falls, Wis.
Supurdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee, Wis

309—CANDY, BARS

Amena Co., Fred W., 1603 Orrington Ave., Evanston, Ill.
Banner Candy Mfg. Corp., 700 Liberty Ave., Brooklyn.
Paul F. Beich Co., Bloomington, Ill.
Blumenthal Bros., Margaret & James Sts., Phila., Pa.
Bonomo Candy Div., Gold Medal Candy Corp., 2857 W. 8th St., Brooklyn.
Brach & Sons, E. J., 4656 W. Kinzie, Chicago, Ill.
Bunte Bros., 3301 West Franklin Blvd., Chicago 24, Ill.
Charms Co., 601 Bangs Ave., Asbury Park, N. J.
Chase Candy Co., 4230 Gravois Ave., St. Louis, Mo.
Chunky Chocolate Co., 4 West 58th St., New York 19, N. Y.
Clark Co., D. L., 503 Martindale, Pittsburgh 20, Pa.
Confections, Inc., 160 N. Loomis, Chicago 7, Ill.
Curtiss Candy Co., 1101 Belmont Ave., Chicago, Ill.
Fenn Bros., Inc., 120 E. 10th, Sioux Falls, S. D.
F&F Labs., Inc., 3501 48th Place, Chicago, Ill.
Goldenberg, D., Inc., "I" & Ontario, Philadelphia, Pa.
Henry Heide, Inc., 313 Hudson, New York 13, N. Y.
Hershey Chocolate Corp., 19 E. Chocolate Ave., Hershey, Pa.
Hoben Candy Corp., Ashley, Ill.
Hoffman Candy Co., 6600 Avalon, Los Angeles 3.
Hollywood Brands, Inc., 836 S. Chestnut St., Centralia, Ill.
Johnson Candy Co., Walter H., 4500 W. Belmont Ave., Chicago 41, Ill.
Kayline Candy Co., 1220 S. Michigan Ave., Chicago 5.
King Cup Candies, Inc., Hershey, Pa.
Leaf Brands, Inc., 1155 N. Cicero, Chicago 51, Ill.
Life Savers Corp., Port Chester, N. Y.
M&M Ltd., 200 N. 12th, Newark 7, N. J.
Marlon Confection Co., 1300 Stefko Blvd., Bethlehem, Pa.
Mars, Inc., 2019 N. Oak Park Ave., Chicago 35, Ill.
Mason, Au & Magenheimer Confectionery Mfg. Co., P. O. Box 549, Mineola, Long Island, N. Y.
Merrill Candy Co., 1215-1217 E. Main St., Merrill, Wisc.
Nestle Co., 2 William St., White Plains, N. Y.
New England Confectionery, 254 Massachusetts Ave., Cambridge 39, Mass.
Peter Paul, Inc., New Haven Rd., Naugatuck, Conn.
Planters Nut and Chocolate Co., Suffolk, Va.
Quaker City Chocolate & Confectionery Co., Inc., 2140 Germantown Ave., Philadelphia 22, Pa.
Queen Candy Co., 1245 W. Fletcher, Chicago, Ill.
Reese Candy Co., H. B., U. S. 422 West, Hershey, Pa.
Schutter Candy Co., 4730 W. Augusta Blvd., Chicago 51, Ill.
Sperry Candy Co., 133 W. Pittsburgh Ave., Milwaukee 4, Wisc.
Sweets Co. of America, Inc., 1515 Willow Ave., Hoboken, N. J.
Switzer Licorice Co., 612 N. First St., St. Louis 2, Mo.
James O. Welch Co., 810 Moin, Cambridge 39, Mass.
Wilbur-Suchard Co., Inc., 48 N. Broad, Lititz, Pa.
Williamson Candy Co., 4701 West Armitage, Chicago, Ill.

310—CANDY, BULK

Banner Candy Mfg. Co., 700 Liberty Ave., Brooklyn.
Beich Co., Paul F., Bloomington, Ill.
Blumenthal Bros. Chocolate Co., Margaret & James Sts., Philadelphia, Pa.
Brach & Sons, 4656 W. Kinzie Ave., Chicago.
Chunky Chocolate Corp., 4 W. 58th St., New York 19, N. Y.
Ferrara Candy Co., 2200 W. Taylor St., Chicago.
Henry Heide, Inc., 313 Hudson St., New York 13, N. Y.
Hershey Chocolate Co., Hershey, Pa.
M&M's Candies, High St., Hackettstown, N. J.
Peter Paul, Inc., Naugatuck, Conn.
Schutter Candy Co., 4730 W. Augusta Blvd., Chicago.
The Sweets Co. of America, 1515 Willow Ave., Hoboken, N. J.

311—CANDY FLOSS MACHINES

Samuel Bert Mfg. Co., P. O. Box 7803, Fair Park Sta., Dallas 26, Tex.
Concession Supply Co., 3916 Secor, Toledo 13, Ohio.
Cretors & Co., P. O. Box 1329, Nashville.
Dore Popcorn Co., 5913 W. North Ave., Chicago 39.
Electric Candy Floss Machine Co., 726 Benton Ave., Nashville 4, Tenn.
Gold Medal Products, 1825-35 Freeman Ave., Cincinnati.
Krispy Kist Korn Machine Co., 120 S. Halsted, Chicago 6, Ill.

CANDY VENDING MACHINES—See 1901

312—CARBONATORS

Amcoin Corp., 5-17 46th Rd., Long Island City, N. Y.
Carbonic Dispenser, Inc., Herbert Rd., Canfield, Ohio.
Council Mfg. Corp., 420 No. 2nd St., Ft. Smith, Ark.
Everfrost Sales, Inc., 14815 S. Broadway, Gardena, Calif.
Selmix Dispensers, Inc., 5-17 46th Rd., Long Island City, N. Y.
Multiplex Faucet Co., 1400 Ferguson Ave., St. Louis.
Superior Refrigerator Mfg. Co., 907 N. Broadway, St. Louis 12, Mo.

313—CARMEL CORN EQUIPMENT

Cretors & Co., P. O. Box 1329, Nashville.
Hi-Jinx Carmel Corn Co., 1414 S. Michigan, Chicago,
Krispy-Kist Korn Machinery Co., 120 S. Halsted, Chicago.
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo.

314—CARRY-OUT TRAYS FOR DRIVE-INS

Samuel Bert Mfg. Co., P. O. Box 7803, Fair Park Sta., Dallas 26, Tex.
Concession Supply Co., 3916 Secor Rd., Toledo 13, Ohio.
Dixie Cup Co., 24th & Dixie Ave., Easton, Pa.
Gold Medal Products Co., 318 E. Third, Cincinnati, O.
Loroco Industries, Inc., 100 E. Benson St., Reading 15, Ohio.
Serv-A-Car Products Co., 1407 Morgan, Parsons, Kas.
Supurdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee 3, Wis.
Tyson-Caffey Corp., 8 Briar Road, Wayne, Pa.
Victor Wagner & Son, Inc., 115 Ash St., Buffalo, N.Y

315—CHOCOLATE SYRUP

Hershey Chocolate Corp., Hershey, Pa.
Nestle Co., 2 Williams St., White Plains, N. Y.

316—COFFEEMAKERS

Amcoin Corp., 5-17 46th Rd., Long Island City, N. Y.
Best Products, 2620 W. Addison St., Chicago, Ill.
Cecilware-Commodore Products Corp., 199 Lafayette St., New York.
Cory Corp., 3200 W. Peterson Ave., Chicago.
General Electric Co., 570 Lexington Ave., N. Y., N. Y.
Helmco, Inc., 7400 W. Lawrence Ave., Chicago 31, Ill.
Silex Co., 88 Pliny St., Hartford, Conn.
Steel Products Co., 40 8th Ave., S.W., Cedar Rapids, Iowa.
Superior Refrigerator Mfg. Co., inc., 822-4 Hodiamont Ave., St. Louis 12, Mo.

COFFEE-VENDING MACHINES, AUTOMATIC—See 1903

317—CONCESSION CONTRACT SERVICE

ABC Vending Corp., 259 14th, New York City.
Berlo Vending Co., 333 So. Broad, Philadelphia, Pa.
Manley, Inc., 1920 Wyandotte, K. C., Mo.
National Theatre Supply, 92 Gold St., New York 38
Sportservice, Inc., Hurst Bldg., Buffalo, N. Y.
Supurdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee 3, Wis.

318—CONCESSION FOODS

(Also see classification for specific foods)

Armour & Co., Union Stock Yards, Chicago 9, Ill.
Castleberry's Food Co., Box 1010, Augusta, Ga.
Flavo-Rite Foods, Inc., 2964 Lafayette Ave., Bronx 55, N. Y.
Greer Enterprises, 281 N. Grant Ave., Columbus, Ohio.
In-a-Minute Foods, Hutchins, Tex.
Mickelberry Food Products, 43rd and State Line, Kansas City, Kas.
Pronto Pup Co., 2014 NE Sandy Blvd., Portland 13, Ore.
Silver Skillet Brands, Inc., 7450 N. St. Louis Ave., Skokie, Ill.
Smithfield Ham & Products Co., Inc., The, Smithfield, Va.
Swift & Co., Union Stock Yards, Chicago 9, Ill.

319—CONCESSION TRAILERS

Armour & Co., Fresh and Smoked Sausage Dept., Chicago, Ill.
Canada Dry Ginger Ale, Inc., 100 Park Ave., N. Y.
Coca-Cola Co., trailers available from local distributors
Cretors & Co., P. O. Box 1329, Nashville 9, Tenn.
Dr Pepper Fountain Division, P. O. Box 5086, Dallas, Tex.
Dad's Root Beer Co., 2800-3400 N. Talman Ave., Chicago, Ill.
Flavo-Rite Foods Co., 2965 Lafayette Ave., Bronx 55, N. Y.
Charles E. Hires Co., 206 S. 24th St., Philadelphia, Pa.
Krispy Kist Korn Machine Co., 120 So. Halsted, Chicago 6, Ill.
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
Mickelberry Food Products, 43rd & State Line, Kansas City, Kas.
Pepsi-Cola Co., available from local distributors.
Server Sales, Box 185, Menomonee Falls, Wis.
Silver Skillet Brands, P. O. Box 216, Stokie, Ill.
Smithfield Ham & Products Co., Smithfield, Va.
Supurdisplay, Inc., 1324 Wisconsin Ave., Milwaukee 3, Wis.
Swift & Co., Union Stock Yards, Chicago 9, Illinois.
Virga's Pizza Crust Co., 1913 White Plains Road, Bronx 62, N. Y.

320—CUP DISPENSERS

Samuel Bert Mfg. Co., P. O. Box 7803, Fair Park Sta., Dallas, Tex.
Cole Products Corp., 560 W. Lake, Chicago.
Continental Can Co., 349 Oraton St., Newark, N. J.
Crush International Corp., 2201 Main St., Evanston, Ill.
Dixie Cup Co., 24th & Dixie Ave., Easton, Pa.
S. T. Echols, Inc., Box 612, Bismarck, Mo.

Gold Medal Products Co., 318 E. Third St., Cincinnoti 2, Ohio.
Lily-Tulip Cup Co., 122 E. 42nd St., New York 17, N. Y.
Maryland Cup Co., The, 1100 S. Eutaw, Baltimore 30.
Nehi Corp., 1000 9th Ave., Columbus, Ga.
Solo Cup Co., 7431 E. End Ave., Chicago 49, Ill.
Steel Products Co., 40 Eighth Ave., S.W., Cedar Rapids, Iowa.

321—CUPS, PAPER

Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.
Coca-Cola Co., The, P. O. Drawer 1734, Atlanta 1, Ga.
Dad's Root Beer Co., 2800 N. Talman, Chicago 18, Ill.
Dixie Cup Co., 24th and Dixie Ave., Easton, Pa.
Dr. Pepper Co., P. O. Box 5086, Dallas 1, Tex.
Hudson Pulp & Paper Corp., 477 Madison Ave., New York 22, N. Y.
Lily-Tulip Cup Co., 122 E. 42nd St., New York 17, N. Y.
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
Maryland Cup Co., The, 1100 S. Eutaw, Baltimore 30.
Nehi Corp, 1000 9th Ave., Columbus, Ga.
Orange-Crush Co., 2201 W. Main St., Evanston, Ill.
Paper Container Corp., 28 E. Jackson, Chicago, Ill.
Pepsi-Cola Co., 3 W. 57th, New York 19, N. Y.
Server Sales, Box 185, Menomonee Falls, Wis.
Solo Cup Co., 7431 E. End Ave., Chicago 49, Ill.
Supurdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee 3, Wis.

322—DEEP FRY EQUIPMENT (ELECTRIC)

Associated Products, Inc., 20 S. Ontario St., Toledo.
Cretors & Co., P. O. Box 1329, Nashville 9, Tenn.
Gold Medal Products Co., 322 E. Third St., Cincinnati 2, Ohio.
Hot Point Co., 6201 W. Roosevelt Rd., Berwyn, Ill.
Krispy Kist Korn Mach. Co., 120 S. Halsted, Chicago 6, Ill.
Pitman & Sons, Inc., J. C., 295 N. State St., Concord, N. H.
Speedster, Inc., P. O. Box 15337, Denver.
Star Mfg. Co., 6300 St. Louis Ave., St. Louis, 20, Mo.
Toastmaster Div., McGraw-Edison Co., 1200 St. Charles Rd., Elgin, Ill.

323—DEEP FRY EQUIPMENT (GAS)

Detroit-Michigan Stove Co., 6900 E. Jefferson, Detroit.
Gold Medal Products Co., 322 E. Third St., Cincinnati 2, Ohio.
Magic Chef, Inc., 1641 S. Kingshighway Blvd., St. Louis 10, Mo.
J. C. Pitman & Sons, 295 N. State St., Concord, N. H.
Speedster, Inc., P. O. Box 15337, Denver.
Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.

324—DISPENSERS, MUSTARD, KETCHUP

Dispensers, Inc., 947 E. 62 St., Los Angeles.
Dripcut Starline Div., Dripcut Gessler Corp., P. O. Box 3131, Santa Barbara, Calif.
M-K-M Dispenser Co., Wescosville, Pa.
Squeeze Easy Container & Dispenser Co., Solem, Ore.

325—DOUGHNUT MACHINES

Anetsberger Bros., Inc., 166 N. Anets Dr., Northbrook, Ill.
Do-Nut Corp. of America, 393 Seventh Ave., N. Y.
Frying Equipment & Supply Co., 1210 W. Van Buren, Chicago, Ill.
Gem Doughnut Machine Sales Co., Waterloo, Iowa.
Gold Medal Products Co., 318 E. Third St., Cincinnati.
Krispy Kreme Doughnut Corp., Winston-Salem, N. C.
Pitman & Sons, Inc., J. C., 295 No. State St. Concord, N. H.
Speedster, Inc., P. O. Box 15337, Denver.

326—DRINK HOLDERS—Bottles, Cans, etc. in Cars

Aladdin Laboratories, Inc., 620 S. Eighth St., Minneapolis, Minn.

327—FAUCETS—Soft Drink Dispensing

Carbonic Dispenser, Inc., Herbert Rd., Canfield, Ohio.
Cornelius Co., The, 2727 No. Perry St., Anoka, Minn.
Dripcut Starline Corp., P. O. Box 3131, Santa Barbara, Calif.
Mile High Equipt. Co., 610 Santa Fe Drive, Denver 4, Colo.
Multiplex Faucet Co., 1400 Ferguson Ave., St. Louis.
Perlick Co., 3110 W. Meinecke Ave., Milwaukee.
Nehi Corp., 1000 9th Ave., Columbus, Ga.
Ross-Temp,, Inc., 1805 S. 55th Ave., Chicago.
Selmix Dispensers, Inc., 5-17 46th Rd., Long Island 1, N. Y.
S&R Soda Fountain Mfg. Co., Inc., 550 Trinity Ave., New York 55, N. Y.
Victor Products Corp., 901 Pope Ave., Hagerstown, Pa.

328—FOUNTAINETTES

Bastian-Blessing Co., 4201 W. Peterson Ave., Chicago, Ill.
Carbonic Dispenser, Inc., Herbert Rd., Canfield, Ohio.
Everfrost Sales, Inc., 14815 S. Broadway, Gardena, Colif.
Dunhill Food Equipment Corp., 79-85 Walworth St., Brooklyn, N. Y.
Helmco, Inc., 7400 W. Lawrence Ave., Chicago, Ill.
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
Multiplex Faucet Co., 1400 Ferguson, St. Louis.
Selmix Dispensers, Inc., 5-17 46th Rd., Long Island City 1, N. Y.
Sheeler & Sons, Inc., 190-42 112 Ave., St. Albans, N. Y.

FRANKFURTER & HOT DOG EQUIPMENT—See 333

329—GUM, CHEWING

American Chicle Co., Long Island City, N. Y.
Beech-Nut Packing Co., 10 E. 40th, New York, N. Y.
Clark Bros. Gum Co., Merchant St., Pittsburgh 12, Pa.
Curtiss Candy Co., Chicago, Ill.
Frank H. Fleer Corp., 10th & Somerville, Philadelphia.
Leaf Brands, Inc., 115 N. Cicero Ave., Chicago, Ill.
Topp's Chewing Gum, 237 37th, Brooklyn, N. Y.
Wrigley, J. William Co., 410 N. Michigan Ave., Chicago 11, Ill.

330—HAMBURGER GRILLS AND GRIDDLES

Anetsberger Bros., 166 N. Anets Dr., Northbrook, Ill.
Bakers Pride Oven Co., Inc., 1641 E. 233 St., New York 66, N. Y.
Burger-Mat Corp., 341 39th St., Brooklyn, N. Y.
Connolly, Inc., J. J., 457 W. 40, New York 18, N. Y.
General Equipment Mfg. and Sales, Inc., 1350 Stadium Dr., Indianapolis, Ind.
Hotpoint Co., 6201 W. Roosevelt Rd., Berwyn, Ill.
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
Roll-A-Grill Corp., 457 W. 40 St., New York, N. Y.
Star Mfg. Co., 6300 St. Louis Ave., St. Louis, Mo.
Toastmaster Div., McGraw Electric, 1200 St. Charles Rd., Elgin, Ill.

331—HOT CHOCOLATE DISPENSERS

Amcoin Corp., 5-17 46th Rd., Long Island City, N. Y.
Samuel Bert Mfg. Co., P. O. Box 7803, Fair Park Sta., Dallas 26, Tex.
Frigidrink Dispenser Co., 55 E. Washington St., Chicago, Ill.
Heat Exchangers, Inc., 1749 W. Carroll Ave., Chicago
Helmco, Inc , 7400 W. Lawrence Ave., Chicago 31, Ill.
Hershey Chocolate Corp., 19 E. Chocolate Ave., Hershey, Pa.
Jet Spray Cooler, Inc., 195 Bear Hill Rd., Waltham, Mass.
Johnston Co., Robert A., 4023 W. National Ave., Milwaukee, Wis.
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
Nestle Co., Inc., The, 100 Bloomingdale Rd., White Plains, N. Y.
Savon Co., The, 286 Pennsylvania Ave., Paterson 3, N. J.
Victor Products Corp., 901 Pope Ave., Hagerstown, Md.

332—HOT CHOCOLATE MIX, DRY

Cramore Products, Inc., 416 Richmond Ave., Point Pleasant Beach, N. J.

333—HOT DOG & FRANKFURTER EQUIPMENT

J. J. Connolly, Inc., 457 West 40th St., New York 18.
Garvis Mrg. Co., 210 Court Ave., Des Moines, Iowa.
Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati Ohio.
Greer Enterprises, Inc., Box 35, Quincy, Mich.
Hollywood Servemaster Co., 114 West 18th St., Kansas City 8, Mo.
Jet Spray Corp., 195 Bear Hill Rd., Waltham, Mass.
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo.
Pronto Pup Co., 2014 N.E. Sandy Blvd., Portland, Ore.
Roll-A-Grill Corp. of America, 457 W. 40th St., New York 18, N. Y.
Sno-Master Mfg. Co., 124 Hopkins Pl., Baltimore 1, Md.
Star Mfg. Co., 6300 St. Louis Ave., St. Louis, Mo.
Sylvan Stainless Products, 7558 S. Chicago Ave., Chicago.
Toastmaster (Div. McGraw-Edison Co.), 1200 St. Charles Rd., Elgin, Ill.

334—ICE CREAM FREEZERS—SOFT

Freez-King Corp., 2518 W. Montrose Ave., Chicago 18, Ill.
General Equipment Mfg. and Sales, Inc., 1350 Stadium Dr., Indianapolis 7, Ind.
Mile High Equipt. Co., 610 Santa Fe Drive, Denver 4, Colo.
Mills Industries, 4235 W. North Ave., Chicago 39, Ill.
Port Morris Machine & Tool Co., 208 E. 135th St., New York, N. Y.
Selmix-Mills, 28-25 Borden Ave., Long Island City, N. Y.
Sweden Freezer Mfg. Co., 3401 17th Ave. W., Seattle, 99, Wash.
Swirly Mfg. Co., 2518 W. Montrose, Chicago 18, Ill.
Sylvan Stainless Products, 7558 S. Chicago Ave., Chicago.
Tekni-Craft, Rockton, Ill.

335—ICE CREAM SELF-SERVICE CABINETS

Bally Case & Cooler Co., Bally, Pa.
General Equip. Sales, Inc., 814-24 S. West St., Indianapolis 2, Ind.
Manley, Inc., 1920 Wyandotte, K. C., Mo.
Mills Industries, Inc., 4100 Fullerton Ave., Chicago, Ill.
National Market Equipment Co., Inc., 25531 De-Quindre, Madison Hghts., Mich.
Rowe Mfg. Co., 31 E. 17th St., N. Y. 3, N. Y.
Server Sales, Inc., N. 88 W. 16447 Main St., Menomonee, Wisc.
Supurdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee 3, Wis.

ICE CREAM VENDERS—See 1911

336—ICE MAKING MACHINES

American Automatic Ice Machine Co., 1600 Broadway N. E., Minneapolis, Minn.
Carbonic Dispenser, Inc., Herbert Rd., Canfield, Ohio.
Carrier Corp., 300 S. Geddes St., Syracuse 1, N. Y.
Cold Corp. of America, 1371-89 N. Branch, Chicago 22, Ill.
Council Mfg. Corp., 420 No. 2nd St., Ft. Smith, Ark.
Freez-King Corp., 2518 W. Montrose Ave., Chicago 18, Ill.
Helmco, Inc., 7400 W. Lawrence Ave., Chicago 31, Ill.
Mile High Equipt. Co., 610 Santa Fe Drive, Denver 4, Colo.
Scotsman-Queen Products Division, Inc., 505 Front St., Albert Lea, Minn.
Ross-Temp, Inc., 1805 S. 55th Ave., Chicago 50.
Victor Products Corp., 901 Pope Ave., Hagerstown, Pa.
York Div., Borg-Warner, York, Pa.

337—ICE SHAVERS

American Automatic Ice Machine Co., 4th & Park Ave., Faribault, Minn.
Samuel Bert Mfg. Co., P. O. Box 7803, Fair Park Sta., Dallas 26, Tex.
Clawson Machine Co., Inc., Box 5, Flagtown 7, N. J.
Echols, Inc., S. T., Bismarck, Mo.
Helmco, Inc., 7400 W. Lawrence Ave., Chicago 31, Ill.
Krispy-Kist Korn Machinery Co., 120 S. Halstead, Chicago.
Ross-Temp, Inc., 1805 S. 55 Ave., Chicago.
Scotsmon-Queen Products, Inc., 505 Front St., Albert Lea, Minn.
Sno-Master Mfg. Co., 124 Hopkins Pl., Baltimore, Md.
Yates-American Machine Co., 729 Fourth St., Beloit, Wis.

338—MALT and SHAKE MACHINES

Samuel Bert Mfg. Co., Box 7803, Fair Park, Dallas.
Cole Products Corp., 560 W. Lake St., Chicago 6, Ill.
Freez King Corp., 2518 W. Montrose Ave., Chicago 18, Ill.
General Equipment Mfg. Sales, Inc., 1350 Stadium Dr., Indianapolis 7, Ind.
Glascock Bros. Mfg. Co., Muncie, Ind.
Hamilton Beach Corp., Racine, Wis.
Mills Industries, 4235 W. North Ave., Chicogo, Ill.
Teckni-Craft, Rockton, Ill.
Sweden Freezer Mfg. Co., 3407-17 Ave., W., Seattle 99, Wash.

339—MEATS, BARBECUED, CANNED

Castleberry's Food Co., Box 1010, Augusta, Ga.
Mickelberry Food Products, 43rd & State Line, K. C., Kas.
Silver Skillet Food Prod. Co., 7450 No. St. Louis, Skokie, Ill.
Smithfield Ham & Products Co., Smithfield, Va.

340—NUTS

Allen & Smith Co., 11-19 N. 20th St., Richmond, Va.
Ferrera Candy Co., 2200 W. Taylor, Chicago.
Chunk-E-Nut Products Co., 2908 Smallman St., Pittsburgh 1, Pa.
Planters Nut and Chocolate Co., Wilkes-Borre, Pa.

341—PIZZA OVENS AND EQUIPMENT

Bakers Pride Oven Co., 1641 East 233 St., New York City.
Blodgett Ovens, Lakeside Ave., Burlington, Vt.
Harvic Mfg. Co., 760 St. Anns Ave., Bronx, N. Y.
Hollywood Servemaster, 114 W. 18th St., Kansas City, Mo.
Hotpoint Co., 6201 W. Roosevelt Rd., Berwyn, Ill.
Savon Co., The, 286 Pennsylvania Ave., Paterson 3, N. J.
Speedster, Inc., 1215-12th St., Denver, Colo.
Toastmaster (Div. McGraw-Edison Co.), 1200 St. Charles Rd., Elgin, Ill.
Virga's Pizza Crust Co., 1913 White Plains Rd., Bronx 62, N. Y.

342—PIZZA SUPPLIES

California Pizza Crust Co., 3318 La Cienega Pl., Los Angeles.
Dell Food Specialties, Inc., 203 Public Service Bldg., Beloit, Wis.
Savon Co., 286 Pennsylvania Ave., Paterson, N. J.
Tolona Pizza Products, 401 S. Cicero, Chicago.
Virga's Pizza Crust Co., 1913 White Plains Rd., Bronx 62, N. Y.

343—POPCORN MACHINES—(Also See 1916)

Samuel Bert Mfg. Co., P. O. Box 7803, Fair Park Sta., Dallas 26, Tex.
Cretors & Co., P. O. Box 1329, Nashville 9, Tenn.
Echols, Inc., S. T., Bismarck, Mo.
Electroware Corp., 1336 W. Bancroft St., Toledo, Ohio.
Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati, Ohio.
Interstate Popcorn Co., 19 Winchester St., Boston 16, Mass.
Krispy Kist Korn Machine Co., 120 S. Halsted St., Chicago 6, Ill.
Manley, Inc., 1920 Wyandotte, Kansas City 8, Mo.
Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.

344—POPCORN, RAW

Alver Popcorn Co., Watseka, Ill.
American Popcorn Co., P. O. Box 178, Sioux City 2, Iowa.
Associated Popcorn Distributors, Inc., 308 S. Harwood, Dallos, Tex.
Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.
Central Popcorn Co., Schaller, Iowa.
Concession Supply Co., 3916 Secor Rd., Toledo 13.
Cretors & Co., P. O. Box 1329, Nashville 9, Tenn.
Detroit Popcorn Co., 5633 Grand River Ave., Detroit.
Dickinson Co., Albert, The, P. O. Box 788, Chicago.
Dore Popcorn Co., 5913 W. North Ave., Chicago 39.
Golden Popcorn Co., Winchester, Ind.
Gold Medal Products Co., 322 E. Third St., Cincinnati 2, Ohio.
Indiana Popcorn Co., 3105 E. Jackson, Muncie, Ind.
Interstate Popcorn Co., 19 Winchester St., Boston 16, Mass.
Kayline Candy Co., 1220 S. Michigan Ave., Chicago 5.
Krispy Kist Machine Co., 120 S. Halsted St., Chicago.
L. & L. Popcorn Co., 14 W. 18th, Kansas City, Mo.
Manley, Inc., 1920 Wyandotte, Kansas City 8, Mo.
J. A. McCarty Seed Co., 526 N. W. 4th St., Evansville, Ind.
Midland Popcorn Co., 67 8th Ave., N. E., Minneapolis.
John B. Mortenson & Co., 241 E. Illinois, Chicago, Ill.
National Oats Co., 1515 H. Avenue N.E., Cedar Rapids, Iowa.
Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis, Mo.
Smith Co., Roy, 365 Park St., Jacksonville, Fla.
Tarkio Popcorn Co., Inc., 3706 Broadway, Kansas City, Mo.
T-N-T Food Products, Inc., 804 Mass. St., Lawrence, Kas.
Wyandot Popcorn Co., 200 Oak St., Marion, Ohio.

345—POPCORN SACKS, BOXES and CUPS

American Popcorn Co., P. O. Box 178, Sioux City 2, Iowa.

Andre Paper Box Co., San Francisco, Calif.
Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.
Dixie Cup Co., 24th & Dixie Ave., Easton, Pa.
Indiana Popcorn Co., 3105 E. Jackson, Muncie, Ind.
Lily-Tulip Cup Corp., 122 E. 42nd St., N. Y. 17, N. Y.
Manley, Inc., 1920 Wyandotte, K. C. 8, Mo.
Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis.
Rex Paper Products Co., 21-09 Borden Ave., Long Island City, N. Y.
Service Confections, Ltd., 243 Lilac St., Winnipeg, Manitoba, Canada.
Supurdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee, Wis.
Wyandot Popcorn Co., 200 Oak St., Marion, Ohio.

346—POPCORN SCOOPS

Speed Scoop, 109 Thornton Ave., San Francisco 24, Calif.

347—POPCORN SEASONING

Arlington Edible Oil Products Co., 38 Yetten Terrace, Baston.
Best Foods, Inc., 1 E. 43rd St., New York 17, N. Y.
Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.
Capitol City Products Co., 525 W. 1st Ave., Columbus.
Cargill, Inc., 200 Grain Exchange, Minneapolis 15.
Cretors Corp., P. O. Box 1329, Nashville 9, Tenn.
Dell Food Specialties, Inc., Beloit, Wis.
Drew & Ca., Inc., E. F., 15 E. 26th St., New York 10.
Durkee Famous Foods, Div. of The Glidden Co., 1396 Union Commerce Bldg., Cleveland 14, Ohio.
Food Sales, Inc., 711 15th Ave., N.E., Minneapolis 13.
Indiana Popcorn Co., 3105 E. Jackson, Muncie, Ind.
Manley, Inc., 1920 Wyandotte, K. C. 8, Mo.
Planters Nut & Chocolate Co., Wilkes-Barre, Pa.
Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis, Mo.
Savarol Co., Popcorn Village, Nashville, Tenn.
Simonin's Sons, Inc., C. F., Tioga & Belgrade Sts., Philadelphia 34, Pa.
Wesson & Snowdrift Sales, 1701 Canal, New Orleans.

348—POPCORN, IMMERSION HEATER FOR COCONUT OIL

Kneisley Electric Co., 2501 La Grange, Toledo 3, Ohio.

POPCORN VENDERS—See 1916

349—POPCORN WARMERS

Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.
Concession Supply Co., 3916 Secor Rd., Toledo, Ohio.
Cretors Corp., P. O. Box 1329, Nashville 9, Tenn.
General Mfg. Ca., 1209 Castle St., Dallas, Tex.
Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati, Ohio.
Hollywood Servemaster Co., 114 W. 18th St., Kansas City 8, Mo.
Krispy Kist Korn Machine Co., 120 S. Halsted, Chicaga.
Manley, Inc., 1920 Wyandotte, K. C. 8, Mo.
Poppers Supply Co. of Philadelphia, 1211 N. Second St., Philadelphia, Pa.
Server Sales, Box 185, Menomonee Falls, Wis.
Star Mfg. Ca., 6300 St. Louis Ave., St. Louis 20, Mo.
Stein Woodcraft, 1205 Rockaway Ave., Brooklyn, N. Y.
Supurdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee 3, Wis.
Victor Products Corp., 901 Pope Ave., Hagerstown, Pa.

SHAKE DISPENSERS—See 338

350—SNOW CONE MACHINES

Samuel Bert Mfg. Co., P. O. Box 7803, Fair Park Station, Dallas, Tex.
Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.
Concession Supply Co., 3916 Secor Rd., Toledo, Ohio.
Echols, Inc., S. T., Box 612, Bismarck, Mo.
Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati, Ohio.
Interstate Popcorn Co., 19 Winchester St., Boston 16, Mass.
Krispy Kist Korn Machine Co., 120 So. Halsted, Chicago 6, Ill.
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
Midland Popcorn Co., 67 8th Ave., N. E., Minneapolis 13, Minn.
Rall-A-Grill Corp., 457 W. 40 St., New York, N. Y.
Ross-Temp, Inc., 1805 S. 55 St., Chicago
Sno-Master Mfg. Co., 124 Hopkins Ave., Baltimore.

4. Decorating

401—BLACK LIGHT FIXTURES

Black Light Products, 67 E. Lake St., Chicago 1, Ill.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.
Strablite Co., 75 West 45th St., New York 36, N. Y.
Switzer Bros., Inc., 4732 St. Clair Ave., Cleveland.
Wagner Sign Service, Inc., 218 S. Hayne Ave., Chicago 12, Ill.

402—BLACK LIGHT MURALS

Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.
Knoxville Scenic Studios, Box 1029, Knoxville, Tenn.
Novelty Scenic Studios, Inc., 432 E. 91st St., N. Y.
Strablite Co., 75 West 45th St., New York 36, N. Y.
Switzer Bros., 4732 St. Clair, Cleveland 3, Ohio.

403—DECORATIVE SERVICE

Knoxville Scenic Studios, P. O. Box 1029, Knoxville, Tenn.
Metropolitan Stage Equipment Co., 2451 St. Mary's Ave., Omaha 2, Neb.
Hubert Mitchell Industries, Inc., P. O. Box 49, Hartselle, Ala.
National Studios, 145 W. 45th, New York 19, N. Y.
Novelty Scenic Studios, Inc., 432 E. 91st St., New York 28, N. Y.
Hanns T. Teichert Co., 1311 N. Wells, Chicago, Ill.
Shearer Ca., B. F., 2318 Second Ave., Seattle 1, Wash.
Spatz Paint Industries, Inc., 5237 Manchester, St. Louis 10, Mo.

DRAPERIES, FABRICS—See 704

404—PAINT PRODUCTS, DECORATIVE

M. L. Campbell Paint Co., 2909 Chrysler Rd., (Fairfax), Kansas City, Kas.
Devoe & Raynolds Co., 787 First Ave., N. Y., N. Y.
E. I. DuPont de Nemours & Co., Wilmingtan, Del.
Eprad, 1214 Cherry St., Toledo.
The Glidden Co., 11001 Madison Ave., Cleveland, O.
Manroe Ca., Inc., 10703 Quebec Ave., Cleveland.
National Lead Co., 111 Broadway, New York, N. Y
Pittsburgh Plate Glass Co., One Gateway Center, Pittsburgh, Pa.
Sherwin-Williams Co., 101 Prospect Ave., N. W., Cleveland 1, Ohio.
Spatz Paint Industries, Inc., 5237 Manchester, St. Louis 10, Mo.
Switzer Bros., Inc., 4732 St. Clair Ave., Cleveland 3, Ohio
Tropical Paint Co., 1246 W. 70th., Cleveland 2, Ohio.

405—WALL COVERING, MISCELLANEOUS —See also 1304.

Armstrong Cork Co., Liberty & Mary Sts., Lancaster, Pa.
Asam Wallpapers, Inc., 2446 Germantown Ave., Phila., Pa.
Balta Products, Inc., Div. of the General Tire & Rubber Co., 70 Garden St., Lawrence, Mass.
Celanese Corp., af America, New York 16, N. Y.
Congoleum-Nairn, Inc., 195 Belgrove, Kearney, N. J.
Firestone Tire & Rubber Co., Akron, Ohio.
The Formica Co., 4614 Spring Grove Ave., Cincinnati, Ohio.
Goodall Fabrics, Inc., 525 Madison Ave., N. Y, N. Y.
Imperial Paper & Color Corp., Box 231, Glens Falls, N. Y.
Interchemical Carp., Standard Coated Products Div., 67 W. 44th St., New York 18, N. Y.
Maharam Fabric Co., 130 W. 46th St., New York, N. Y.
Manko Fabrics Co., Inc., 49 West 38th St., New York 18, N. Y.
Masland Duraleather Co., Amber & Willard Sts., Philadelphia 34, Pa.
NevaBurn Prod. Co., 67 Sullivan St., N. Y., N. Y.
New York Flameproofing Co., 115 Christopher St., New York 19, N. Y.
Novelty Scenic Studios, 432 E. 91st St., New York.
Pantasote Corp., of N. J., 444 Madison Ave., New York 22, N. Y.
Textileather Corp., 607 Madison Ave., Toledo, Ohio.
Thortel Fireproof Fabric, 101 Park Ave., N. Y. C.
U. S. Rubber Co., 1230 Ave. of the Americas, New York 20, N. Y.
United Wallpaper, Inc., Montgomery, Ill.

5. Floors and Carpets

501—ASPHALT, PLASTIC & RUBBER TILE

Armstrong Cork Co., Liberty St., Lancaster, Pa.
Brabrook, Inc., A. N., 18 E. 49th St., New York, N. Y.
Congoleum-Nairn, Inc., 195 Belgrove Dr., Kearney, N. J.
Fremont Rubber Co., Fremont, Ohio.
General Tire & Rubber Co., Bolta Products Div., 70 Gorden St., Lawrence, Mass.
Goodyear Tire & Rubber Co., 1144 E. Market St., Akron 16, Ohio.
Hewitt-Robins, Inc., 666 Glenbrook Rd., Stamford, Conn.
Johns-Manville Corp., New York 30, N. Y.
U. S. Rubber Co., 1230 6th Ave., New York, N. Y.

502—CARPETS

Artloom Carpet Co., Allegheny & Howard St., Phila, Pa.
Bigelow-Sanford Carpet Co., 140 Madison Ave., New York 16, N. Y.
Blumenthal & Co., Sidney, One Park Ave., N. Y., N. Y.
Firth Carpet Co., The, 295 Fifth Ave., New York 16.
Archibald Holmes Carpet Co., Erie Ave. and K Street, Philadelphia, Penn.
A. & M. Karagheusion, Inc., 295 5th Ave., New York.
Stephen Leedom Carpets Ca., Beaver St., Bristol, Pa.
James Lees & Sons Ca., Bridgeport, Pa.
Magee Carpet Co., 295 5th Ave., New York 16, N. Y.
C. H. Masland & Sons, Carlisle, Pa.
Mohasco Carpet Mills, Lyon St., Amsterdam, N. Y.
Smith, Alexander, Inc., 295 Fifth Ave., N. Y. 17, N. Y.

CARPET SWEEPERS & VACUUMS—See 1418

503—MATS AND MATTING

American Mat Corp., 1719 Adams St., Toledo 2, Ohio.
Armstrong Cork Co., W. Liberty St., Lancaster, Pa.
Brabrook, Inc., A. N., 18 E. 49th St., New York, N. Y.
Fremont Rubber Co., Fremont, Ohio.
Moor Co., D. W., 1719 Adams St., Toledo 2, Ohio.
National Mat. Co., 72 Kingsley St., Buffalo, N. Y.
Perfo Mat and Rubber Co., 281 5th Ave., New York, N. Y.

504—MATS, HEATED

Ace Lite Step Ca., 1708 So. State St., Chicago 16, Ill.
American Mat Corp., 1719 Adams St., Toledo 2, Ohio.
Interstate Rubber Products Co., 908 Avila Ave., Los Angeles 12, Calif.
Moor Co., D. W., 1719 Adams St., Toledo 2, Ohio.

505—RESILIENT FLOOR COVERING

American Mat Corp., 1719 Adams St., Toledo 2, Ohio.
American-Olean Tile Co., 9th & Kenilworth Ave., Lansdale, Pa.
Armstrong Cork Co., Liberty & Mary Sts., Lancaster, Pa.
Congoleum-Nairn, 195 Belgrove Dr., Kearney, N. J.
Kompolite Co., Inc., 11-15-44th Rd., Long Island City, N. Y.
Moor Co., D. W., 1719 Adams St., Toledo 2, Ohio.
Mueller Mosaic Co., Trenton, N. J.
National Tile & Mfg. Co., Anderson, Ind.

6. Frontage

601—BOXOFFICES

Pablocki & Sons, 3238 W. Pierce St., Milwaukee.

602—DOOR CONTROLS AND CLOSERS

LCN Closers, Inc., 466 W. Superior, Chicago, Ill.
Minnesota Fire Extinguisher Co., Inc., 2480 University Ave., St. Paul 14. Minn.
Nartan Door Closer Co., 2900 N. Western Ave., Chicago 18, Ill.
Pittsburgh Plate Glass Ca., 1 Gateway Center, Pittsburgh.
Sargent & Co., 45 Water St., New Haven 9, Conn.
The Stanley Works, Magic Door Div., Lake St., New Britain, Conn.

603—ELECTRIC EYE DOORS

Kawneer Ca., N. Front St., Niles, Mich.
Pittsburgh Plate Glass, One Gateway Center, Pittsburgh 22, Pa.
Stanley Works, Magic Door Div., Lake St., New Britain, Conn.

604—FRONTS, THEATRE

Pablocki & Sons, 3238 W. Pierce St., Milwaukee.

EXIT DEVICES, PANIC DOORS—See 1302

MARQUEES—See 110

605—PORCELAIN ENAMELED PANELS

Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles 64, Calif.
Ballantyne Co., The, 1712 Jackson St., Omaha 2, Neb.
Seaporcel Porcelain Metals, Inc., 28-20 Borden Ave., Long Island City 1, N. Y.
Pablacki & Sons, 3238 W. Pierce St., Milwaukee.
Wagner Sign Service, Inc., 218 So. Hoyne, Chicago.

SAFETY LADDERS & SCAFFOLDS—See 1307

7. Furnishings

701—AISLE LIGHTS

American Desk Mrg. Co., P. O. Box 416, Temple, Tex.
Capitol Stage Ltg. Co., 527 W. 45th, N. Y. 36, N. Y.
Century Lighting, Inc., 521 W. 43rd St., N. Y. 36.
Heywood-Wakefield Co., Menominee, Mich.
Ideal Seating Ca., 519 Ann St., N. W., Grand Rapids 2, Mich.
Kliegl Bros., Inc., 321 W. 50th, New York 19, N. Y.
Oglesby Equipt. Co., 20356 Grand River Ave., Detroit 19, Mich.
Sylvania Electric Products, Inc., 500 5th Ave., N.Y.C.
Voight Co., 1636 No. Carlisle, Philadelphia 22, Pa.

702—CONTROL ROPES, POSTS & RAILINGS

Great Western Stage Equip. Co., 1324 Grand Ave., Kansas City, Mo.
Hubert Mitchell Industries, Inc., P. O. Box 49, Hartselle, Ala.
Massey Seating Co., 160 Hermitage Ave., Nashville 10, Tenn.
National Theatre Supply, 92 Gold St., N. Y. 38, N. Y.
Novelty Scenic Studios, Inc., 432 E. 91st St., New York 28, N. Y.
S.O.S. Cinema Supply Corp., 602 W. 52nd, New York.
Theatre Seat Service Co., 160 Hermitage Ave., Nashville 10, Tenn.
Universal Corp., 6710 Denton Dr., Dallas 9, Tex.

703—DIRECTIONAL SIGNS, EXIT SIGNS, Etc.

Assoc. Ticket Register Corp., 346 W. 44th St., New York 11, N. Y.
Ballantyne Co., The, 1712 Jackson St., Omaha 2, Nebr.
Bevelite Corp., The, 1615 Cordova St., Los Angeles.
Dura Engraving Co., 133 W. 20th St., N. Y., N. Y.
Capitol Stage Ltg. Co., 527 W. 45th, N. Y. 36, N. Y.
Century Lighting, Inc., 521 W. 43rd St., N. Y. 36.
Hubert Mitchell Industries, Inc., Hartselle, Ala.
Kliegl Bros., Inc., 321 W. 50th, New York 19, N. Y.
National Theatre Supply, 92 Gold St., N. Y. 38, N. Y.
J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J.
S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York, N. Y.
Voight Co., 1636 N. Carlisle, Philadelphia, Pa.

704—DRAPERIES & CURTAINS

J. R. Clancy, 1020 W. Belden Ave., Syracuse 4, N. Y.
Eaker Seating & Fabrics, 317 N.E. 36th, Oklahoma City 5, Okla.
Goodall Fabrics, Inc., 525 Madison Ave., New York 22, N. Y.
Great Western Stage Equip. Co., 1324 Grand Ave., Kansas City, Mo.
Hayes Seating Service, Jack, 1 Monica Pl., Baldwinsville, N. Y.
Knoxville Scenic Studios, P. O. Box 1029, Knoxville, Tenn
Maharam Fabrics Carp., 130 W. 46th St., N. Y., N. Y.
Manko Fabrics, Inc., 49 West 38th St., New York 18, N. Y.

Massey Seating Co., 160 Hermitage Ave., Nashville 10, Tenn.
Mitchell Industries, Inc., Hubert, 100 Short St., Hartselle, Ala.
NevaBurn Prod. Co., 67 Sullivan St., New York, N. Y.
Novelty Scenic Studios, Inc., 432 E. 91st St., N. Y. 28, N. Y.
Premier Studios, 414 W. 45th St., New York, N. Y.
B. F. Shearer Co., 2318 2nd Ave., Seattle 1, Wash.
Theatre Drapery Supply, 2419 2nd Ave., Seattle 1.
Thortel Fireproof Fabrics, 101 Park Ave., N. Y., N. Y.
Tiffin Scenic Studios, Inc., Box 915, Tiffin, Ohio.

705—DRINKING FOUNTAINS

American Radiator & Standard Sanitary Corp., P. O. Box 1226, Pittsburgh 30, Pa.
Borg-Warner Corp., Norge Div., Detroit, Mich.
Ebco Mfg. Co., 401 W. Town St., Columbus, Ohio.
Frigidaire Div., Gen. Motors Corp., 300 Taylor St., Dayton, Ohio.
Kohler Co., Kohler, Wis.
Sunroc Co., Glen Riddle, Pa.
Voight Co., 1636 No. Carlisle, Philadelphia 22, Pa.
Westinghouse Electric Corp., Bloomfield, New Jersey.

706—SAND URNS

Goldberg Bros., 3500 Walnut St., Denver 1, Colo.
Wolk, Inc., Edw. H., 1241 S. Wabash Ave., Chicago

8. Heating

801—BOILERS AND FURNACES—See also HEATING SYSTEMS 804

American Blower Corp., 8111 Tireman Ave., Detroit.
American Radiator & Sanitary Corp., P. O. Box 1226, Pittsburgh 30, Pa.
Carrier Corp., 300 So. Geddes St., Syracuse 1, N. Y
Chrysler Corp., Air Temp Div., 1600 Webster St., Dayton, Ohio.
Electromode Div., Commercial Controls Corp., 570 Culver Rd., Rochester 3, N. Y.
General Electric Co., 570 Lexington Ave., New York 22, N. Y.
Iron Fireman Mfg. Co., 3170 W. 106th St., Cleveland 11, Ohio.
Kohler Co., Kohler, Wis.
National Radiator Co., 221 Central Ave., Johnstown, Po.

802—FANS, HEAT CIRCULATORS

Air-Cooling Engr. Co., P. O. Box 744, Evanston, Ill.
Ballantyne Co., The, 1712 Jackson St., Omaha 2, Nebr.
Carrier Corp., 300 So. Geddes St., Syracuse 1, N. Y.
Davenport Mfg. Co., Meadville. Pa.
Electromode Div., Commercial Controls Corp., 570 Culver Rd., Rochester 3, N. Y.
General Electric Co., Schenectady 5, N. Y.
National Radiator Co., 221 Central Ave., Johnstown, Pa.

803—GAS BURNERS

American Radiator & Standard Sanitary Corp., P. O. Box 1226, Pittsburgh 30, Pa.
Carrier Corp., 300 So. Geddes St., Syracuse 1, N. Y.
General Electric Co., Air Conditioning Div., 5 Lowrence St., Bloomfield, N. J.
Hastings Aircondtioning Co., Inc., 108 So. Colorado, Hastings, Neb.
Iron Fireman Mfg. Co., 3170 W. 106th St., Cleveland 11, Ohio.
National Radiator Co., 221 Central Ave., Johnstown, Pa.
Todd Shipyards Corp., Products Div., Columbia & Halleck Sts., Brooklyn 31, N. Y.
U. S. Air Conditioning Corp., Como Ave., S. E. at 33rd, Minneapolis 14, Minn.

804—HEATING SYSTEMS—See also Boilers & FURNACES, 801

American Radiator & Standord Sanitory Corp., Box 1226, Pittsburgh, Pa.
American Foundry and Furnace Co., Bloomington, Ill.
Batavia Electrical Construction Co., 467 Main, Batavia, N. Y.
Bryant Heater Div., Affiliated Gas Equip. Inc., 17825 St. Clair Ave., Cleveland 10, Ohio.
Carrier Corp., 300 S. Geddes St., Syracuse 1, N. Y.
Chrysler Airtemp Div., 1600 Webster, Dayton, Ohio.
Delco Appliance Div., 391 Lyell, Rochester, N. Y.
Electromode Div., Commercial Controls Corp., 570 Culver Rd., Rochester 3, N. Y.
General Electric Co., 5 Lawrence St., Bloomfield, N. J.
Iron Fireman Mfg. Co., 3170 W. 106th St., Cleveland 11, Ohio.
U. S. Air Conditioning Corp., Como Ave., S. E. at 33rd, Minneapolis 14, Minn.

9. Insulation—Acoustics

901—ACOUSTICAL MATERIALS

Armstrong Cork Co., Liberty & Mary Sts., Lancaster, Pa.
Celotex Corp., 120 S. LaSalle, Chicago, Ill.
Certain-Teed Products Corp., 120 E. Lancaster Ave., Ardmore, Pa.
Johns-Manville Corp., 22 E. 40th, New York, N. Y.
Libbey-Owens-Ford Glass Co., Nicholas Bldg., Toledo 3, Ohio.
National Gypsum Co., 325 Delaware, Buffalo, N. Y.
Owens-Corning Fiberglas Corp., Toledo 1, Ohio.
U. S. Gypsum Co., 300 W. Adams, Chicago, Ill.
Wood Conversion Co., 1st Nat'l Bk. Bldg., St. Paul Minn.

902—INSULATION MATERIALS

Armstrong Cork Co., Liberty & Mary Sts., Lancaster, Pa.
Celotex Corp., 120 S. LaSalle St., Chicago, Ill.
Certain-Teed Products Corp., 120 E. Lancaster, Ardmore, Pa.
Eagle-Picher Co., American Bldg., Cincinnati, Ohio.
Goodrich Co., The B. F., Shelton, Conn.
Johns-Mansville Corp., 22 E. 40th, New York, N. Y.
Kimberly-Clark Corp., Neenah, Wis.
Masonite Corp., 111 W. Washington, Chicago, Ill.
Owens-Illinois Glass Co., Kaylo Div., Box 1935, Toledo 1, Ohio.
Pittsburgh Corning Corp., One Gateway Center, Pittsburgh 22, Pa.
Reynolds Metals Co., 2500 So. Third, Louisville, Ky.
U. S. Gypsum Co., 300 W. Adams, Chicago, Ill.
U. S. Rubber Co., 1230 Ave. of the Americas, New York 20, N. Y.
Wood Conversion Co., 1st Nat'l Bk. Bldg., St. Paul, Minn.

10. Lighting

1001—BULB CHANGERS

Lumidor Mfg. Co., 4801 E. 50th, Los Angeles, Calif.
McGill Mfg. Co., Inc., Valparaiso, Ind.
National Theatre Supply, 92 Gold St., N. Y. 38, N. Y.
Rite-O-Lite of Calif., 308 E. Washington, Los Angeles 15, Calif.

1002—COLOR WHEELS

Amplex Corp., 11 Water, Brooklyn, N. Y.
Associated Lighting Service, P. O. Box 1033, Redwood City, Calif.
Best Devices Co., Inc., 10921 Briggs Rd., Clevelond 11, Ohio.
Capitol Stage Lighting Co., 527 W. 45th, N. Y., N. Y.
Century Lighting, Inc., 521 W. 43rd St., N. Y. 36.
Kleigl Bros., 321 W. 50th St., New York 19, N. Y.
Mpls.-Honeywell Register Co., Heiland Div., 5200 Evans, Denver.
Mitchell Industries, Inc., Hubert, 100 Short St., Hartselle, Ala.
Neumade Products Carp., 250 W. 57th St., New York.
Edward H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.

1003—DIMMERS & CONTROLS

Frank Adam Elec. Co., P. O. Box 357, St. Louis, Mo.
Ariel Davis Mfg. Co., 3687 So. State, Salt Lake City.
Capitol Stage Lighting Co., 527 W. 45th, N. Y., N. Y.
Century Lighting, Inc., 521 W. 43rd St., N. Y. 36, N. Y.
Cutler-Hammer, Inc., 315 N. 12th, Milwaukee, Wis.
Federal Electric Co., 50 Paris St., Newark, N. J.
General Electric Co., Schenectady 5, N. Y.
Kleigl Bros., 321 W. 50th, New York 19, N. Y.
Mitchell Industries, Inc., Hubert, 100 Short St., Hartselle, Ala.
J. E. Robin, Inc., 267 Rhode Island Ave., Eost Orange, N. J.
Superior Electric Co., 383 Middle St., Bristol, Conn.
Trumbull Dept., General Electric Co., Plainsville, Conn.
Ward Leonard Electric Co., 115 MacQuesten Pkwy. South, Mt. Vernon, N. Y.

DIRECTIONAL SIGNS—See 703

1004—EFFECT LIGHTING

Capitol Stage Lighting Co., 527 W. 45th, N. Y., N. Y.
Century Lighting, Inc., 521 W. 43rd St., N. Y. 36.
General Electric Co., 570 Lexington Ave., New York.
Kleigl Bros., 321 W. 50th, New York, N. Y.
Motion Picture Accessories Co., Box 240, Dayton, Oregon.
Trippe Mfg. Co., The, 133 No. Jefferson St., Chicago 6, Ill.
Voight Co., 1636 No. Carlisle, Philadelphia 22, Po.

1005—ELECTRIC POWER GENERATORS

Allis-Chalmers Mfg. Co., Milwaukee 1, Wis.
Delco Products Div., General Motors Corp., 329 E. First St., Dayton 1, Ohio.
Fairbanks Morse & Co., 600 S. Mich., Chicago 5, Ill.
General Electric Co., 570 Lexington Ave., N. Y., N. Y.
D. W. Onan & Sons, Inc., University at 25th, Minneapolis, Minn.
J. E. Robin, Inc., 267 Rhode Island Ave., East Orange. N. J.
Ready Power Co., 11431 Freud Ave., Detroit 14, Mich.
United States Motors Corp., Oshkosh, Wis.
Universal Motor Co., Oshkosh, Wis.

EMERGENCY LIGHTING, BATTERY—See 1301

1006—GELATINE SHEETS

Associated Lighting Service, 521 Brannan St., San Francisco 7, Calif.
Capitol Stage Lighting Co., 527 W. 45th, N. Y., N. Y.
Century Lighting, Inc., 521 W. 43rd St., N. Y. 36, N.Y.
Kleigl Bros., 321 W. 50th St., New York, N. Y.
Hubert Mitchell Industries, Inc., P. O. Box 49, Hortselle, Ala.

POST LIGHTS—See 2143

SIGNS, DIRECTIONAL—See 703

1007—SPOT & FLOOD LIGHTS

American Playground Device Co., 1801 S. Jackson, Anderson, Ind.
Amplex Corp., 111 Water St., Brooklyn 1, N. Y.
Ariel Davis Mfg. Co., 3687 So. State, Salt Lake City.
Best Devices Co., Inc., 10921 Briggs Rd., Cleveland 11, Ohio.
Capitol Stage Lighting Co., 527 W. 45th, N. Y., N. Y.
Century Lighting, Inc., 521 W. 43rd St., N. Y. 36, N.Y.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.
Genarco, Inc., 97-04 Sutphin Blvd., Jamaica 35, N. Y.
General Electric Co., Lamp Div., Neta Park, Cleveland 12, Ohio
Kleigl Bros., 321 W. 50th St., N. Y. 19, N. Y.
Minneapolis-Honeywell Reg. Co., Heiland Div., 5200 E. Evans Ave., Denver 22, Colo.
Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.
Westinghouse Electric Corp., Bloomfield, N. J.
Wolk, Inc., Edw. H., 1241 S. Wabash Ave., Chicago 5. Ill.

1008—SPOTLIGHT LENSES

Capitol Stage Lighting Co., 527 W. 45th, N. Y., N. Y.
Century Lighting, Inc., 521 W. 43rd St., N. Y. 36, N. Y.
Display Lighting, Inc., 417 E. 61st, N. Y. 21, N. Y.
Genarco, Inc., 97-04 Sutphin Rd., Jamaica, N. Y.
Mpls.-Honeywell Reg. Co., Heiland Div., 5200 E. Evans, Denver.
Kleigl Bros., 321 W. 50th, New York 19, N. Y.

11. Plumbing

1101—FLUSHING GUN

Miller Sewer Rod Co., 4642 No. Central Ave., Chicago 30, Ill.

1102—HAND DRYERS, ELECTRIC

Activeaire Devices, Inc., 1537 Bergen St., Brooklyn 13, N. Y.
American Dryer Corp., 1324 Locust St., Phila. 7. Pa.
Chicago Hardware Foundry Co., 1153 Commonwealth St., No. Chicago, Ill.
Electric-Aire Engineering Corp., 3138 W. Chicago Ave., Chicago 22, Ill.
World Dryer Corp., 616 W. Adams St., Chicago 6, Ill

1103—LAVATORIES

American Radiator & Standard Sanitary Corp., Box 1226, Pittsburgh, Pa.
Briggs Mfg. Co., 3001 Miller St., Detroit 11, Mich.
Crane Co., 836 S. Michigan, Chicago, Ill.
Eljer Co., Ford City, Pa.
Kohler Co., Kohler, Wis.

1104—SEWER CLEANING RODS

Miller Sewer Rod Co., 4642 No. Central Ave., Chicago 30, Ill.

1105—TOILET FIXTURES

American Radiator & Standard Sanitary Corp., Box 1226, Pittsburgh, Pa.
Briggs Mfg. Co., 3001 Miller St., Detroit, Mich.
Crane Co., 836 S. Michigan, Chicago 5, Ill.
Electric-Aire Engineering Corp., 209 W. Jackson Blvd. Chicago 6, Ill.
Eljer Co., Ford City, Pa.
Kohler Co., Kohler, Wis.
U. S. Sanitary Co., 142 Binns St., Uniontown, Pa.

12. Projection

1201—ADAPTERS for CENTERING PICTURE (Horizontally & Vertically) (For CinemaScope, VistaVision, Superscope)

Century Projector Corp., 729-7th Ave., N. Y. 19, N. Y.
Cinesound Service Corp., 420 West 45th St., New York 36, N. Y.
Motion Picture Accessories Co., Box 240, Dayton, Ore.
Shearer Co., B. F., 2318 Second Ave., Seattle 1, Wash.
S.O.S. Cinema Supply Corp., 602 W. 52nd St., New Yark 19, N. Y.

1201a—ALIGNMENT GAUGES, Film Path

D&F Products, 1350 N. Highland Ave., Hollywood, Calif.

1202—ANIMATED SCREEN EFFECTS

Motion Picture Accessories Co., Box 240, Dayton, Ore.

1203—APERTURE PLATES

Ballantyne Co., 1712 Jackson St., Omaha 2, Neb.
Camera Equipment Co., 315 W. 43rd St., New York.
Century Projector Corp., 729 7th Ave., New York.
General Precision, Inc., GPL Division, 63 Bedford Rd., Pleasantville, N. Y.
Heyer-Shultz Corp., 10 Factory St., Cedar Grove, N. J.
International Projector Corp., 55 La France, Bloomfield, N. J.
LaVezzi Machine Works, 4635 W. Lake St., Chicago 44, Ill.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
Wenzel Projector Co., 2505-19 S. State, Chicago, Ill.
Edw. H. Wolk, 1241 So. Wabash Ave., Chicago 5, Ill.

BLOWERS, LAMPHOUSE—See 1227

CARBONS—See 1237

1204—CARBON CABINETS

Ballantyne Co., The, 1712 Jackson St., Omaha 2.
Camera Equip. Co., Inc., 315 W. 43rd, N. Y. 36, N. Y.
Neumade Prod. Corp., 250 W. 57th St., New York 19.

1205—CARBON CONTACT POLISHERS

J. E. McAuley Mfg. Co., 554 W. Adams, Chicago, Ill.

1206—CARBON SAVERS

Ballantyne Co., 1712 Jackson, Omaha 2, Neb.
Best Devices Co., Inc., 10921 Briggs Rd., Cleveland.
Cali Products Co., 3719 Marjorie Way, Sacramento.
Co-Rap Mfg. Co., Rear 1571 Enlow Ave., Evansville, Ind.
Economizer Enterprises, 524 W. 43rd St., Los Angeles.
Full Run Carbon Saver Co., P. O. Box 107, 2015 High St., Salem, Ore.
Hanover Carbon Co., 4035 Spruce, Philadelphia.
Motion Picture Accessories Co., Box 240, Daytan, Ore.
Payne Products Co., Cron-o-matic Div., 2451 W. Stadium Blvd., Ann Arbor, Mich.
Philips Electro Extensions, Box 388, Ronceverte, W. Va.
Reversible Sign Co., 2056 So. Lincoln St., Denver 10, Colo.

S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York.
Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.
Wenzel Projector Co., 2505 S. State St., Chicago 16.
Lou Walters 8140 Hunnicut Rd., Dallas.
Tecknikote Corp., 63 Seabring St., Brooklyn.
Edward H. Wolk, 1241 S. Wabash Ave., Chicago 5.

1207—CARBON WASTE CANS

Ballantyne Co., The, 1712 Jackson, Omaha 2, Neb.
Camera Equip. Co., 315 W. 43, New York 36, N. Y.
Neumade Products Corp., 250 W. 57th St., N. Y. C.
Edward H. Wolk, 1241 S. Wabash, Chicago 25, Ill.

1208—CARBON WATER COOLERS

Camera Equip. Co., 315 W. 43, New York 36, N. Y.
Huff Mfg. Co., Hal I., 3774 Selby Ave., Los Angeles.

1209—CHANGEOVER DEVICES

Ace Electric Mfg. Co., 1458 Shakespeare Ave., Bronx 52, N. Y.
Ballantyne Co., 1712 Jackson, Omaha 2, Neb.
Camera Equip. Co., 315 W. 43rd, New York 36, N. Y.
Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
Westrex Corp., 111 8th Ave., N. Y. 11, N. Y.

1210—CONDENSING LENSES

Bausch & Lomb Optical Co., 720 St. Paul St., Rochester 2, N. Y.
Bodde Screen & Projector Co., 11541 Bradley Ave., San Fernando, Calif.
Camera Equip. Co., 315 W. 43rd, New York 36, N. Y.
Kollmorgen Optical Corp., 347 King St., Northampton, Mass.
Pacific Optical Corp., 5965 W. 98th St., Los Angeles.

1211—COOLERS, FILM TRAP

Ballantyne Co., The, 1712 Jackson St., Omaha 2, Nebr.
Camera Equip. Co., 315 W 43rd, New York 36, N. Y.
Huff Mfg. Co., Hal I., 3774 Shelby Ave., Los Angeles.
Motiograph, Inc., 4441 W. Lake St., Chicago 24, Ill.
Wenzel Projector Co., 2505-19 S. State, Chicago 16.

1212—CUE MARKERS

Ace Electric Mfg. Co., 1458 Shakespeare Ave., Bronx 52, N. Y.
Ballantyne Co., The, 1712 Jackson, Omaha 2, Neb.
Camera Equip. Co., 315 W. 43rd, New York 36, N. Y.
Neumade Products Corp., 250 W. 57th St., N. Y. C.

1213—DEMAGNETIZATION TOOLS

Ballantyne Co., The, 1712 Jackson St., Omaha 2, Neb.
Bizzelle Cinema Supply Co., 420 W. 45th St., N. Y.
Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Century Projector Corp., 729 7th Ave., N. Y. 19.
Motiograph, Inc., 4441 W. Lake St., Chicago 24, Ill.

1214—DOWSERS

Ballantyne Co., 1712 Jackson, Omaha 2, Neb.
Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.
Motiograph, Inc., 4431 W. Lake, Chicago 24, Ill.

1215—FILM CABINETS

The Ballantyne Co., 1712 Jackson, Omaha 2, Neb.
Camera Equipment Co., 315 W. 43rd., N. Y. 36, N. Y.
Goldberg Bros., 3500 Walnut St., Denver, Colo.
Harwald Co., The, 1245 Chicago Ave., Evanston, Ill.
Hollywood Film Co., 946 N. Seward, Hollywood, Calif.
Neumade Products Corp., 250 W. 57th St., N. Y. C.
Edward H. Wolk, 1241 S. Wabash, Chicago, Ill.

1216—FILM CEMENT

Ace Electric Mfg. Co., 1458 Shakespeare, Bronx, N. Y.
Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Fisher Mfg. Co., 1185 Mt. Read Blvd., Rochester 6, N. Y.
Harwald Co., The, 1245 Chicago Ave., Evanston, Ill.
Hollywood Film Co., 946 N. Seward, Hollywood, Calif.
Neumade Products Corp., 250 W. 57th St., N. Y. C.
Edward H. Wolk, 1241 S. Wabash, Chicago, Ill.

1217—FILM CLEANERS & PRESERVATIVES

Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Harwald Co., The, 1216 Chicago Ave., Evanston, Ill.
Hollywood Film Co., 946 N. Seward, Hollywood, Calif.
Neumade Products Corp., 250 W. 57th St., N. Y. C.

1218—FILM FLANGES

Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Century Projectior Corp., 729 7th Ave., New York, N. Y.
Goldberg Bros., 3500 Walnut St., Denver, Colo.
Neumade Products Corp., 250 W. 57th St., N. Y. C.
Reversible Sign Co., 2056 So. Lincoln St., Denver 10, Colo.
Wenzel Projector Co., 2505-19 S. State, Chicago 16, Ill.

1219—FILM HANDLING DEVICES

Ballantyne Co., The, 1712 Jackson St., Omaha 2, Nebr.
Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Century Projector Corp., 729 7th Ave., New York, N. Y.
Neumade Products Corp., 250 W. 57th St., N. Y. 19, N. Y.
Wenzel Projector Co., 2505-19 So. State St., Chicago 16, Ill.
Westrex Corp., 111-8th Ave., N. Y. 11, N. Y.

1220—FILM HUMIDIFIERS

Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Huff Mfg. Co., Hal I., 3774 Selby Ave., Los Angeles 34, Calif.
Neumade Products Corp., 250 W. 57th St., N. Y. 19, N. Y.
Westrex Corp., 111-8th Ave., N. Y. 11, N. Y.

1221—FILM MAGAZINES

Ballantyne Co., 1712 Jackson St., Omaha 2, Neb.
Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.
International Projector Corp., 55 La France Ave., Bloomfield, N. J.
Motiograph, Inc., 4431 W. Lake St.. Chicago 24, Ill.
Paromel Electronics Corp., 3956 W. Belmont, Chicago.
Wenzel Projector Co., 2505-19 S. State, Chicago, Ill.
Westrex Corp., 111 8th Ave., New York 11, N. Y.
Edward H. Wolk, 1241 S. Wabash, Chicago 25, Ill.

1222—FILM MEASURING MACHINES

Ballantyne Co., The, 1712 Jackson St., Omaha 2, Nebr.
Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Hollywood Film Co., 946 N. Seward, Hollywood, Calif.
Neumade Products Corp., 250 W. 57th St., N. Y. 19.
Westrex Corp., 111 8th Ave., New York 11, N. Y.

1223—FILM REELS

Ace Electric Mfg. Co., 1458 Shakespeare, N. Y. 52.
Ballantyne Co., The, 1712 Jackson St., Omaha 2, Nebr.
Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Century Projector Coro., 729 7th Ave., N. Y. C.
Goldberg Bros., 3535 Larimer St., Denver, Colo.
Hollywood Film Co., 946 N. Seward, Hollywood, Calif.
National Theatre Supply, 92 Gold St., N. Y. 38, N. Y.
Neumade Products Corp., 250 W. 57th St., N. Y. 19.
Paromel Electronics Corp., 3956 West Belmont Ave., Chicago 18, Ill.
S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.
Wenzel Projector Co., 2505-19 So. State St., Chicago 16, Ill.
Westrex Corp., 111 8th Ave., New York 11, N. Y.

1224—FILM REWINDERS

The Ballantyne Co., 1712 Jackson, Omaha 2, Neb.
Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.
Goldberg Bros., 3535 Larimer St., Denver, Colo.
International Projector Corp., 55 La France Ave., Bloomfield, N. J.
Lakewood Automatic Rewind Switch Co., 1298 Hathaway, Lakewood 7, Ohio.
Neumade Products Corp., 250 W. 57th St., N. Y. C.
Wenzel Projector Co., 2505-19 S. State, Chicago 16.
Edward H. Wolk, 1241 S. Wabash, Chicago, Ill.

1225—FILM SCRAPERS

Ace Electric Mfg. Co., 1458 Shakespeare, Bronx, N. Y.
Ballantyne Co., The, 1712 Jackson St., Omaha 2, Nebr.
Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Griswold Machine Works, 412 Main, Port Jefferson, L. I., N. Y.
Neumade Products Corp., 250 W. 57th St., N. Y. 19, N. Y.
S.O.S. Cinema Supply Corp., 602 West 52nd St., New York 19, N. Y.
Wenzel Projector Co., 2505-19 S. State, Chicago, Ill.
Westrex Corp., 111 8th Ave., New York 11, N. Y.

1226—FILM SPLICERS

Ace Electric Mfg. Co., 1458 Shakespeare, Bronx, N. Y.
Ballantyne Co., The, 1712 Jackson St., Omaha 2, Nebr.
Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Griswold Mach. Wks., 412 Main, Port Jefferson, N. Y.
Harwald Co., The, 1216 Chicago Ave., Evanston, Ill.
Neumade Products Corp., 250 W. 57th St., N. Y. 19.
Western Cine Service, Inc., 312 S. Pearl, Denver.

FILM TRAP COOLERS—See 1211

1227—LAMPHOUSE & PORTABLE BLOWERS

Ballantyne Co., 1712 Jackson, Omaha.
Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Motiograph, Inc., 4441 W. Lake St., Chicago 24, Ill.
Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.

1228—LENSES, ANAMORPHIC

Bausch & Lomb Optical Co., 720 St. Paul St., Rochester 2, N. Y.
Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Isco Optical Works, 705 Bronx River Road, Bronxville, N. Y.
Par Products Corp., 602 Colorado Ave., Santa Monica, Calif.
Pictorial Co., 2910 Broad St., Newcastle, Ind.
Projection Optics Co., 330 Lyell Ave., Rochester, N. Y.
S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Star Cinema Supply Co., 621 W. 55th St., N. Y. 19.
Superscope, Inc., 780 N. Gower St., Hollywood, Calif.
Wollensack Optical Co., Rochester 21, New York.

1229—LENSES, PRIME

American Optical Co., 19 Doat St., Rochester, N. Y.
Bausch & Lomb Optical Co., 720 St. Paul St. Rochester 2, N. Y.
Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Isco Optical Works, 705 Bronx River Rd., Bronxville 8, N. Y.
Kollmorgen Optical Corp., 347 King St., Northampton, Mass.
Pacific Optical Corp., 5965 West 98th St., Los Angeles 45, Calif.
Par Products Corp., 602 Colorado Ave., Santa Monica, Calif.
Projection Optics Co., Inc., 330 Lyell Ave., Rochester, New York.
S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Star Cinema Supply Co., 621 W. 55th St., N. Y. 19.
Westrex Corp., 111-8th Ave., N. Y. 11, N. Y.
Wollensak Optical Co., Rochester 21, N. Y.

1230—LENSES, Adapter for wideangle projection

Vicom, Inc., 70 Aberthaw Rd., Rochester, N. Y.

1231—LENS CLEANERS

Fisher Mfg. Co., 1185 Mt. Read Blvd., Rochester, N. Y.

1232—MOTOR-GENERATORS

Automatic Devices Co., 2121 S. 12th, Allentown, Pa.
The Ballantyne Co., 1712 Jackson St., Omaha 2, Neb.
Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Century Electric Co., St. Louis, Mo.
Eprad, 1206 Cherry, Toledo 4, Ohio.
General Electric Apparatus Sales Div., 1 River Rd., Schenectady, N. Y
General Precision Corp., Kearfott Div., 12690 Elmwood Ave., Cleveland.
Hertner Electric Co., 12690 Elmwood Ave., Cleveland 11, Ohio.
J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J.
Westinghouse Electric Corp., 306 Fourth Ave., Pittsburgh 30, Pa.
Wagner Electric Corp., St. Louis.

1233—PIN PUSHERS

Century Projector Corp., 729 7th Ave., New York 19.
Wenzel Projector Co., 2505-19 S. State St., Chicago.
Wolk, Inc., Edward H., 1241 S. Wabash Ave., Chicago 5, Ill.

1234—PORTABLE PROJECTORS

Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.
Harwald Co., Inc., 1245 Chicago Ave., Evanston, Ill.
International Projector Corp., 55 La France Ave., Bloomfield, N. J.
Poromel Electronics Corp., 3956 W. Belmont, Chicago.
Radio Corp. of America, Camden 3, N. J.
S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Star Cinema Supply Co., 621 W. 55th St., N. Y. 19.
Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Iowa.
Weber Machine Corp., 59 Rutter, Rochester 6, N. Y.

PORTHOLE BLOWERS—See 1227

1235—PORT HOLE GLASS

Ballantyne Co., The, 1712 Jackson St., Omaha 2, Nebr.
Huff Mfg. Co., Hal I., 3774 Selby Ave., Los Angeles.

1236—PROJECTION ARC LAMPS

C. S. Ashcraft Mfg. Co., 36-32 38th St., L. I., N. Y.
Ballantyne Co., 1712 Jackson St., Omaha 2, Neb.
Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Motiograph, Inc., 4431 W. Lake, Chicago, Ill.
National Theatre Supply, 92 Gold St., New York, N. Y.
Simplex Equip. Corp., International Projector Div., La France Ave., Bloomfield, N. J.
Star Cinema Supply Co., 621 W. 55th St., N. Y. 19.
Strong Electric Corp., The, 11 City Park Ave., Toledo 1, Ohio.
Westinghouse Electric Corp., Bloomfield, N. J.

1237—PROJECTION CARBONS

Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Carbons, Inc., 400 Myrtle Ave., Boonton, N. J.
Electro Carbons, Inc., 940 W. Belmont St., Chicago.
Hellos Carbons, Inc., 122 Washington St., Bloomfield, N. J.
Lorraine Carbon, Inc., 400 Myrtle Ave., Boonton, N. J.
Marble Co., P. O. Box 1050, Nashville, Tenn.
National Carbon Co. Div., Union Carbide Corp., 270 Park Ave., New York, N. Y.
Ringsdorf Carbon Co., East McKeesport, Pa.
Star Cinema Supply Co., 621 W. 55th St., N. Y. 19.
Western Mercantile Corp., (Diamond Carbons), 70 Pine St., New York 5, N. Y.
Westrex Corp., 111-8th Ave., N. Y. 11, N. Y.

1238—PROJECTION MACHINES 35mm

Ballantyne Co., 1712 Jackson St., Omaha 2, Neb.
Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y
General Precision, Inc., GPL Division, 63 Bedford Rd., Pleasantville, N. Y.
Joe Hornstein, Inc., 341 W. 44th St., N. Y.
International Projector Corp., (Simplex), 55 La France Ave., Bloomfield, N. J
Motiograph, Inc., 4441 W. Lake, Chicago, Ill.
Paromel Electronics Corp., 3956 W. Belmont Ave., Chicago 18, Ill.
Philips Projector Co., Endhoven. Holland.
Star Cinema Supply Co., 621 W. 55th St., N. Y. 19.
Wenzel Projector Co., 2505-19 S. State, Chicago, Ill.
Westrex Corp., 111 8th Ave., New York 11, N. Y.

1239—PROJECTION MACHINES 16mm

Bell & Howell Co., 7100 McCormick, Chicago, Ill.
Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Century Projector Corp., 729 7th Ave., New York, N. Y.
Gen. Precision Products Co., 90 Gold St., N. Y. C.
DeVry Corp., 1111 Armitage, Chicago.
NATCO, 4401 North Ave., Chicago 39, Ill.
RCA Theatre Equip. Sales, Bldg. 15-1, Front & Cooper Sts., Camden, N. J.
Rank Precision Indst., Ltd., 37-41 Mortimer St., London W. 1, England.
SOS Cinema Supply Co., 602 W. 52nd St., N. Y.
Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Iowa.
Westrex Corp., 111 8th Ave., New York 11, N. Y.

1240—PROJECTION MACHINES, 70mm/35mm

Century Projector Corp., 729-7th Ave., New York 19. N. Y.
Cinematograph International, Inc., 341 W. 44th St., New York 36, N. Y.
Joe Hornstein, Inc., 341 W. 44th St., N. Y.
National Theatre Supply Co., subsidiary of General Precision Equipment Co., 90 Gold St., New York, N. Y.
North American Philips Co., motion picture equipment division, 100 E. 42nd St., New York 17, N. Y.

1241—PROJECTOR PARTS

The Ballantyne Co., 1712 Jackson St., Omaha, Neb.
Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.

LaVezzi Machine Works, 4635 W. Lake St., Chicago.
Motiograph, Inc., 4431 W. Lake, Chicago, Ill.
Paramel Electronics Corp., 3956 W. Belmont Ave., Chicago 18, Ill.
RCA Service Co., Inc., Bldg. 203-3, Camden 8, N. J.
Simplex Equipment Corp., International Projector Div., 55 La France Ave., Bloomfield, N. J.
Star Cinema Supply Co., 621 W. 55th St., N Y. 19.
Wenzel Projector Corp., 2505 S. State, Chicago, Ill.
Wolk, Edw. H., 1241 S. Wabash. Chicago.

1242—REAMERS

Century Projector Corp., 729 7th Ave., New York 19.
LaVezzi Machine Works, 4635 W. Lake St., Chicago.
Wenzel Projector Co., 2505-19 S. State St., Chicago.
Wolk, Inc., Edw. H., 1241 So. Wabash Ave., Chicago 5, Ill.

1243—RECTIFIER BULBS

Ballantyne Co., The, 1712 Jackson St., Omaha 2, Nebr.
Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Christie Electric Corp., 3410 W. 67th St., Los Angeles 43, Calif.
Continental Electric Co., 6 N Michigan. Chicago 2.
Electro Carbons, 940 W. Belmont, Chicago 14, Ill.
Gardos Corp., 250 Glenwood Ave., Bloomfield, N. J.
Kneisley Electric Co., 2501-9 Lagrange St., Toledo 3, Ohio.
RCA Theatre Equip., Sales Bldg., Front & Cooper Sts., Camden, N. J.
J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J.
S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York.
Westinghouse Lamp Div., MacArthur Ave., Bloomfield, N. J.

1244—RECTIFIERS, BULB TYPE

Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Continental Electric Co., 6 No. Michigan, Chicago.
Garver Electric Co., R 244 N. Columbia St., Union City, Ind.
General Electric Co., Apparatus Sales Div., 1 River Rd., Schenectady 5. N. Y.
Kneisley Elec. Co., 2501-9 Lagrange St., Toledo 3.
Strong Electric Corp., 11 City Park Ave., Toledo, Ohio.
Westrex Corp., 111-8th Ave., N. Y. 11, N. Y.

1245—RECTIFIERS, COPPER OXIDE

Camera Equip. Co., 315 W. 43rd, N. Y. 36, N. Y.
Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.
Christie Corp., Ltd., 3410 W. 67th St., Los Angeles.
General Electric Co., Apparatus Sales Div., 1 River Rd., Schenectady 5, N. Y.
International Projector Corp., 55 La France Ave., Bloomfield. N. J.
Strong Electric Co., 11 City Park Ave., Toledo, Ohio.
Westinghouse Electric Corp., 306 Fourth Ave., Pittsburgh 30, Pa.

1246—RECTIFIERS, COPPER SULPHIDE

Camera Equip. Co., Inc., 315 W. 43rd, N. Y. 36, N. Y.
Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.
Christie Corp., Ltd., 3410 W. 67th St., Los Angeles.
International Projector Corp., 55 La France Ave., Bloomfield, N. J.

1247—RECTIFIERS, SELENIUM

Ballantyne Co., The, 1712 Jackson St., Omaha 2, Nebr.
Camera Equip. Co., Inc., 315 W. 43rd, N. Y. 36, N. Y.
Christie Corp., Ltd., 3410 W. 67th St., Los Angeles.
Garver Electric Co., Rear 224 N. Columbia, Union City, Ind.
General Electric Co., Apparatus Sales Div., 1 River Rd., Schenectady 5, N. Y.
International Projector Corp., 55 La France Ave., Bloomfield, N. J.
Kneisley Electric Co., 2501-9 Lagrange St., Toledo 3,
Motiograph, Inc., 4441 W. Lake St., Chicago 24, Ill.
National Theatre Supply, 92 Gold St., New York, N. Y.
J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J.
Strong Electric Co., 11 City Park Ave., Toledo 1, Ohio.

1248—RECTIFIER CONVERSION UNITS

Camera Equip. Co., Inc., 315 W. 43rd, N. Y. 36, N. Y.
Christie Electric Corp., 3410 W. 67th St., New York, N. Y.
Kneisley Electric Co., 2501-9 Lagrange St., Toledo, O.
Strong Electric Corp., The, 11 City Park Ave., Toledo.

1249—REEL BANDS

Sure Grip Reel Bands, 3910 H. St., Sacramento, Calif.

1250—REEL-END SIGNALS

Ace Electric Mfg. Co., 1458 Shakespeare Ave., Bronx, N. Y.
American Theatre Supply Co., 2300 1st Ave., Seattle, Wash.
Ballantyne Co., 1712 Jackson, Omaha 2, Neb.
Camera Equip. Co., Inc., 315 W. 43rd, N. Y. 36, N. Y.
Hulett Mfg. Co., E. W., 1430 Merriman Dr., Glendale 2, Calif.
J. E. Robin, Inc., 267 Rhode Island, East Orange, N. J.
S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

1251—REFLECTORS

Ballantyne Co., 1712 Jackson St., Omaha 2, Neb.
Bausch & Lomb Optical Co., 721 St. Paul St., Rochester, N. Y.
Camera Equip. Co., Inc., 315 W. 43rd, N. Y. 36, N. Y.
S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York.
Strong Electric Corp., 11 City Park Ave., Toledo 1.

1252—REFLECTORS, GLASS, "COLD"

Ballantyne Co., The, 1712 Jackson St., Omaha 2, Nebr.
Bausch & Lomb Optical Co., 721 St. Paul St., Rochester 2. N. Y.
Bodde Screen & Projector Co., 11541 Bradley Ave., San Fernando, Calif.
Camera Equip. Co., Inc., 315 W. 43rd, N. Y. 36, N. Y.
Strong Electric Corp., 11 City Park Ave., Toledo 1.
Westrex Corp., 111 8th Ave., N. Y. 11, N. Y.

1253—REFLECTORS, METAL

Heyer-Shultz, Inc., 10 Factory St., Cedar Grove, N. J.

1254—REWINDS, AUTOMATIC

Ballantyne Co., The, 1712 Jackson, Omaha 2, Neb.
Camera Equip. Co., Inc., 315 W. 43rd, N. Y. 36, N. Y.
Goldberg Bros., 3535 Larimer St., Denver 1, Colo.
Lakewood Automatic Switch, 1298 Hathaway Ave., Lakewood 7, Ohio.
Neumade Products Corp., 250 W. 57th St., N. Y.
Wenzel Projector Co., 2509 S. State, Chicago 16, Ill.

1255—REWINDS, HAND

Ballantyne Co., The, 1712 Jackson St., Omaha 2, Nebr.
Camera Equipment Co., Inc., 315 W. 43rd, N. Y. 36.
Century Projector Corp., 729 7th Ave., New York 19.
International Projector Corp., 55 La France Ave., Bloomfield, N. J.
Neumade Products Corp., 250 W. 57th St., N. Y. 19.
Wenzel Projector Co., 2505-19 S. State, Chicago 16.

REWIND PULLEYS & SWITCHES—See 1224

1256—REWIND TABLES

Ballantyne Co., 1712 Jackson St., Omaha 2, Neb.
Camera Equip. Co., Inc., 315 W. 43rd, N. Y. 36, N. Y.
Goldberg Bros., 3535 Larimer St., Denver 1, Colo.
Neumade Products Corp., 250 W. 57th St., N. Y. C.
Edward H. Wolk, 1241 S. Wabash, Chicago, Ill.

1257—RHEOSTATS

Automatic Devices Co., 2121 S. 12th St., Allentown, Pa.
Camera Equip. Co., Inc., 315 W. 43rd, N. Y. 36, N. Y.
Capitol Stage Lighting Co., 527 W. 45th St., N. Y.
Century Lighting, Inc., 521 W. 43rd St., N. Y. 36.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee.
General Electric Co., Apparatus Sales Div., 1 River Rd., Schenectady 5, N. Y.
General Precision Corp., Kearfott Div., 12690 Elmwood Ave., Cleveland.
Hertner Electric Co., 12690 Elmwood Ave., Cleveland.
Ward Leonard Electric Co., 115 MacQuesten Pkwy., Mt. Vernon, N. J.
Westrex Corp., 111 8th Ave., N. Y. 11, N. Y.

1258—SLIDE PROJECTORS & STEREOPTICONS

American Optical Co., 80 Heard St., Chelsea 50, Mass.
Bausch & Lomb Optical Co., 720 St. Paul St., Rochester 2, N. Y.
Best Devices Co., Inc., 10921 Briggs Rd., Cleveland.
Bodde Projector Co., 11541 Bradley Ave., San Fernando, Calif.
Camera Equip. Co., Inc., 315 W. 43rd, N. Y. 36, N. Y.
Century Lighting, Inc., 521 W. 43rd St., N. Y. 36, N. Y.
Genarco, Inc., 97-04 Sutphin Blvd., Jamaica 35, N. Y.
Harwald Co., The, 1216 Chicago Ave., Evanston, Ill.
Kliegl Bros., 321 W. 50th, New York, N. Y.
Minneapolis-Honeywell Reg. Co., Heiland Div., 5200 E. Evans Ave., Denver 22, Colo.
Strong Electric Corp., 11 City Park Ave., Toledo 1.

1258A—SPOTLIGHTS

Strong Electric Co., 11 City Park Ave., Toledo.

1259—SPROCKETS

Ballantyne Co., The, 1712 Jackson St., Omaha 2, Nebr.
Camera Equip. Co., Inc., 315 W. 43, N. Y. 36, N. Y.
Century Projector Corp., 729 7th Ave., New York 19, N. Y.
International Projector Corp., 55 La France Ave., Bloomfield, N. J.
LaVezzi Machine Works, 4635 W. Lake St., Chicago.
Motiograph, Inc., 4441 W. Lake St., Chicago 23, Ill.
Neumade Products Corp., 250 W. 57th St., New York 19, N. Y.
Wenzel Projector Co., 2505-19 So. State, Chicago 16.
Wolk, Inc., Edward H., 1241 S. Wabash, Chicago.

1260—SPROCKET PULLER

Camera Equip. Co., Inc., 315 W. 43, N. Y. 36, N. Y.
Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.
LaVezzi Machine Work, 4635 W. Lake St., Chicago.
S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York.
Wenzel Projector Co., 2505-19 S. State, Chicago 16.
Wolk, Inc., Edw. H., 1241 S. Wabash Ave., Chicago 5.

1261—TELESCOPE, PROJECTOR-FOCUSING

Camera Equip. Co., Inc., 315 W. 43, N. Y. 36, N. Y.
Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.
Farber Products Co., Inc., 226 Lafayette St., New York.
Wenzel Projector Co., 2505-19 State St., Chicago.

1262—TELEVISION, Cable Theatre Equipment

Camera Equip. Co., Inc., 315 W. 43, N. Y. 36, N. Y.
General Precision Laboratories, Inc., 63 Bedford Rd., Pleasantville, N. Y.
International Telemeter Corp., 1501 Broadwoy, New York City.
Jerrold Electronics Corp., 23rd & Chestnut Sts., Philadelphia, Pa.
Times Wire & Cable Co., Wallingford, Conn.

1263—TELEVISION, THEATRE SYSTEMS

Allen B. DuMont Laboratories, Inc., 2 Main Ave., Passaic, N. J.
Camera Equip. Co., Inc., 315 W. 43, N. Y. 36, N. Y.
General Precision Laboratory, Inc., 63 Bedford Rd., Pleasantville, N. Y.
RCA Service Co., Inc., Bldg. 203-3, Camden 8, N. J.
Trad Television Corp., 1001 First Ave., Asbury Park, N. J.

1264—TEST FILM, for TESTING PROJECTORS

Action Systems, Inc., 1 Vanderbilt Ave., New York.
Camera Equip. Co., 315 W. 43, N. Y. 36, N. Y.
Neumade Products Corp., 250 W. 57th St., N. Y.
S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Wesley Trout, Box 575, Enid, Okla.

1265—TOOLS FOR PROJECTOR REPAIRING

Century Projector Corp., 792 7th Ave., N. Y. 19, N. Y.
LaVezzi Machine Works, 4635 W. Lake St., Chicago.
S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Wenzel Projector Co., 2509-19 S. State St., Chicago.
Wolk, Inc., Edw. H., 1241 So. Wabash Ave., Chicago 5, Ill.

1266—TUBES, RECTIFIERS

Ballantyne Co., The, 1712 Jackson St., Omaha 2, Nebr.
Camera Equip. Co., 315 W. 43, N. Y. 36, N. Y.
Continental Electric Co., 6 No. Michigan, Chicago.
J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J.
Westrex Corp., 111 8th Ave., New Yark 11, N. Y.

1267—VOLTAGE REGULATORS & TRANSFORMERS

Ballantyne Co., The, 1712 Jackson St., Omaha 2, Nebr.
Camera Equip. Co., 315 W. 43, N. Y. 36, N. Y.
General Electric Co., Schenectady, N. Y.
J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J.
Superior Electric Co., 383 Middle St., Bristol, Conn.
Wagner Electric Corp., 6400 Plymouth, St. Louis, Mo.
Westrex Corp., 111 8th Ave., N. Y. 11, N. Y.

DOOR CLOSERS—See 601

13. Safety Devices

1301—EMERGENCY LIGHTING

Bright Star Industries, 600 Getty Ave., Clifton, N. J.
Carpenter Mfg. Co., 174 Master-Light Bldg., Somerville 45, Mass.
Christie Electric Corp., 3410 W. 67th St., Los Angeles.
Darley & Co., 2810 Washington Blvd., Chicago 12, Ill.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.
Electric Cord Co., 195 William St., New York 38, N. Y.
Electric Storage Battery, 42 S. 15th St., Phila. 32, Pa.
Lightalarms, Inc., 95 Atlantic Ave., Brooklyn 1, N. Y.
Minn. Fire Extinguisher Co., Inc., 2480 University, St. Paul 14, Minn.
National Emergency Light Co., 214 Bessemer Blvd., Pittsburgh 22, Pa.
D. W. Onan & Sons, Inc., University Ave., S. E. at 25th, Minneapolis 14, Minn.
Sireno Co., Inc., The, 214 William St., New York 38.
Surrette Storage Battery Co., Inc., Jefferson Ave., Salem, Mass.
Trippe Mfg. Co., The, 133 No. Jefferson St., Chicago 6, Ill.
U-C Lite Mfg. Co., 1050 W. Hubbard St., Chicago 22.

1302—EXIT DEVICES—PANIC DOORS

Balch Glass Door Exit Release, 1725 Silver Lake Blvd., Los Angeles, Calif.
Hay, Daniel C., 8808 Wilshire Blvd., Beverly Hills, Calif.
Minn. Fire Extinguisher Co., 2480 University, St. Paul 14, Minn.
Phillips Pattern & Mfg. Co., 5215 Tweedy Blvd., So. Gate, Calif.
Sargent & Co., 45 Water St., New Haven, Conn.

1303—FIRE EXTINGUISHER SYSTEMS

American-LaFrance-Foamite Corp., 115 E. LaFrance St., Elmira, N. Y.
Automatic Sprinkler Corp., Youngstown 1, Ohio.
Badger Fire Extinguisher Co., Somerville, Mass.
Buffalo Fire App. Corp., 221 Crane, Dayton 1, Ohio.
Firex Corp., 516 So. Broadway, St. Louis 2, Mo.
Fyr-Fyter Co., 221 Crane St., Dayton 1, Ohio.
General Pacific Corp., 1501 E. Washington Blvd., Los Angeles 31, Calif.
Globe Sprinkler Co., 21st & Washington, Phila., Pa.
International Fire Equip. Corp., Staten Island, N. Y.
Kidde Ultrasonic & Detection Alarms, Inc., 683 Brighton Rd., Clifton, N. J.
Minn. Fire Extinguisher Co., 2480 University Ave., St. Paul 14, Minn.
Neumade Prod. Corp., 250 W. 57th St., N. Y., N. Y.
Pyrene Mfg. Co., U. S. Highway 1, Newark 8, N. Y.
Red Comet, Inc., Red Comet Bldg., Littleton, Colo.

1304—FIREPROOF FABRICS

Maharam Fabric Corp., 130 W. 46th St., N. Y., N. Y.
Manko Fabrics Co., 49 West 38th St., New Yark 18, N. Y.
NevaBurn Prod. Co., 67 Sullivan St., New York, N. Y.
New York Flameproofing Co., 115 Christopher St., New York City 14.
Owens-Corning Fiberglas Corp., Toledo 1, Ohio.
Pantasote Corp., of N. J., New York 22, N. Y.
Thortel Fireproof Fabrics, 101 Park Ave., N. Y. 17.

1305—FIREPROOFING COMPOUNDS

Flamecheck Corp. of America, Cambridge, Mass.
Flamort Chemical Co., 746 Natoma, San Francisco.
Fyr-Fyter Co., 221 Crane St., Dayton 1, Ohio.
Imperial Products Co., 1600 Fontain, Phila. 22, Pa.
NevaBurn Prod. Corp., 67 Sullivan St., N. Y., N. Y.
New York Flameproofing Co., 115 Christopher, New York 4, N. Y.
Signal Chemical Mfg. Co., 3110 E. 130, Cleveland 20, Ohio.

1306—FIRE RETARDANT PAINTS

Albi Mfg. Co., 29 Bartholmew Ave., Hartford, Conn.
Dupont de Nemours & Co., Inc., E. I. Wilmington 98, Del.
Flamort Chemical Co., 746 Natoma St., San Francisco 3, Calif.

F. R. P. Corp., Box 1206, Chicago, Ill.
Fyr-Kote Co., 1823 Washington Ave., St. Louis, Mo.
Monroe Co., Inc., 10703 Quebec Ave., Cleveland.
New York Flameproofing Co., 115 Christopher, New York City.
Pittsburgh Plate Glass Co., 1 Gateway Center, Pittsburgh.
Spatz Paint Industries, Inc., 5237 Manchester, St. Louis 10, Mo.

1307—SAFETY LADDERS & SCAFFOLDS

Atlas Industrial Corp., 877 39th, Brooklyn 3, N. Y.
Dayton Safety Ladder Co., 2337 Gilbert Ave., Cincinnati 6, Ohio.
Goshen Mfg. Co., 10th & Reynolds Sts., Goshen, Ind.
Minn. Fire Extinguisher Co., 2476 University Ave., St. Paul 4, Minn.
Newark Ladder & Bracket Co., Walnut & Central Aves., Clark T'nship, N. J.
Patent Scaffolding Co., Inc., 38-21 12th St., Long Island City 1, N. Y.

14. Sanitation

1401—BLOWERS FOR DUST AND LITTER

American Floor Surfacing Machine Co., 518 S. St. Clair St., Toledo 3, Ohio.
Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill.
Hild Floor Machine Co., 740 W. Washington Blvd., Chicago 6, Ill.
Huntington Labs., Inc., 900-970 E. Tipton St., Huntington, Ind.
Ideal Industries, Inc., Park & Borden Aves, Sycomore, Ill.
Mid East Sales Co., P.O. Box 62, Lockland, Ohio.
Multi-Clean Products, Inc., 2277 Ford Pkwy., St. Paul 16, Minn.
National Super Service Co., 1946 N. 13th St., Toledo 2, Ohio.
Pullman Vacuum Cleaner Corp., 25 Buick St., Boston.
Spencer Turbine Co., The, 486 New Park., Hartford 6, Conn.

1402—CARPET SHAMPOO MACHINES

American Floor Surfacing Co., 518 So. St. Clair St. Toledo 3, Ohio.
Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill.
Hild Floor Machine Co., 740 Washington Blvd., Chicago, Ill.
Kent Co., Inc., The, 884 Canal St., Rome, N. Y.
Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul 16, Minn.
National Super Service Co., The, 1946 N. 13th St., Toledo 2, Ohio.
Reliance Chemical Co., The, 2432 Lakeside Ave., Cleveland 14, Ohio.

1403—CLEANERS, ASPHALT TILE

Armstrong Cork Co., Liberty & Mary Sts., Lancaster, Pa.
Brulin & Co., Inc., 2939-45 Columbia Ave., Indianapolis 7, Ind.
C. B. Dolge Co., Westport, Conn.
Monroe Co., 10703 Quebec Ave., Cleveland.
Multi-Clean Products, Inc., 2277 Ford Pkwy., St. Paul 16, Minn.
Reliance Chemical Co., The, 2432 Lakeside Ave., Cleveland 14, Ohio.

1404—CLEANSING COMPOUNDS

Brulin & Co., 2939 Columbia Ave., Indianapolis 7, Ind.
C. B. Dolge Co., Westport, Conn.
Continental Car-Na-Var Corp., Brazil, Ind.
Holcomb Mfg. Co., Inc., J. I., 1601 Borth Ave., Indianapolis, Ind.
Huntington Laboratories, Inc., 900-970 E. Tipton, Huntington, Ind.
Imperial Products Co., 1600 Fontain, Phila. 21, Pa.
Kinner Products Co., 13325 E. Broad St., Pataskala, O.
Multi-Clean Products, Inc., 2277 Ford Pkwy., St. Paul 1, Minn.
Mystic Foam Corp., 2003-7 St. Clair Ave., Clevelond, Ohio.
Parlee Co., Inc., 829 Fort Wayne Ave., Ind'pls 2, Ind.
Robertson Prod. Co., Theo. B., 700-704 W. Divisior St., Chicago 10, Ill.
Rosco Laboratories, 367 Hudson, Brooklyn 1, N. Y.
Signal Chemical Mfg. Co., 2648-50 Woodhill, Cleveland 4, Ohio.
West Disinfecting Co., 42-16 West St., Long Island City 1, N. Y.
Wyandotte Chemicals Corp., J. B. Ford Div., 1609 Biddle, Wyandotte, Mich.

1405—CLEANERS, DRAIN, TOILET & URINAL

Abbey Chemical Co., 210 E. Ohio St., Chicago II, Ill.
Antle & Co., Inc., 125 Piedmant N. E., Atlanta, Ga.
Brulin & Co., 2939 Columbia Ave., Indianapolis 7, Ind.
Chemical Solvent Co., P. O. Box 487, Birmingham, Ala.
C. B. Dolge Co., Westport, Conn.
Holcomb Mfg. Co., Inc., J. I., 1601 Barth Ave., Indianapolis, Ind.
Huntington Laboratories, Inc., 900-907 E. Tipton, Huntington, Ind.
Imperial Prod. Co., 1600 Fontain, Phila. 21, Pa.
Miller Sewer Rod Co., 4642 N. Central Ave., Chicago.
Reliance Chemical Co., The, 2432 Lakeside Ave., Cleveland 14, Ohio.
Sani-Brite Prod. Co., P. O. Box 11, Battle Creek, Mich.
West Disinfecting Co., 42-16 West St., L. I. City, N. Y.
Wyandotte Chemicals Corp., J. B. Ford Div., Wyandotte, Mich.

1406—CLEANERS, FABRIC

Brulin & Co., 2939 Columbia Ave., Indianapolis.
Multi-Clean Products, Inc., 2277 Ford Pkwy, St. Paul 16, Minn.
Mystic Foam Corp., 2003-7 St. Clair Ave., Cleveland.
Reliance Chemical Co., The, 2432 Lakeside Ave., Cleveland 14, Ohio.

1407—CLEANERS, FLOOR

American Floor Surfacing Machine Co., 518 So. St. Clair St., Toledo, Ohio.
Armstrong Cork Co., W. Liberty St., Lancaster, Penna.
Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill.
Brulin & Co., 2939 Columbio Ave., Indianapolis 7, Ind.
Continental Car-Na-Var, Brazil, Ind.
The Flintkote Co., Tile-Tex Div., 1232 McKinley Ave., Chicago Heights, Ill.
Holcomb Mfg. Co., Inc., J. I., 1601 Barth Ave., Indianapolis, Ind.
Hollingshead Corp., 848 Cooper St., Camden 2, N. J.
Huntington Labs., Inc., 970 E. Tipton St., Huntington, Ind.
Hyson Products, 932 W. 38th Place, Chicago.
Imperial Prod. Inc., 1600 Fontain, Phila. 21, Pa.
Multi-Clean Products, Inc., 2277 Ford Pkwy, St. Paul.
Reliance Chemical Co., The, 2432 Lakeside Ave., Cleveland 14, Ohio.
Signal Chemical Mfg. Co., 2648-50 Woodhill, Cleveland, Ohio.
United Laboratories, Inc., 16801 Euclid, Cleveland, Ohio.
Universal Chemical Co., 1630 E. 25th, Cleveland, O.
West Disinfecting Co., L. I. City 1, N. Y.
Wyandotte Chemicals Corp., J. B. Ford Div., 1609 Biddle, Wyandotte, Mich.

1408—CLEANERS, GLASS AND CHROME

Kinner Products Co., 13325 East Broad St., Pataskala, Ohio.

1409—CLEANERS, RUGS

Armstrong Cork Co., Liberty & Mary Sts., Lancaster, Pa.
Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago.
Bryn Mawr Products Co., P. O. Box 532, Bryn Mawr, Pa.
Columbus Dixon, Inc., 333 E. 23rd St., N. Y. 10, N. Y.
Duo-Dellay Products Co., 4201 Pulaski Hwy., Baltimore.
Glamorene, Inc., 270 Park Ave., N. Y. 17, N. Y.
Huntington Labs., Inc., 900-970 E. Tipton, Huntington, Ind.
Hyson Products, 932 W. 38th Pl., Chicago.
Imperial Prod. Co., 1600 Fantain, Phila. 21, Pa.
Magicleaner Co., 55 Jones St., Newark 3, N. J.
Multi-Clean Products, Inc., 2277 Ford Pkwy., St. Paul 16, Minn.
Mystic Foam Corp., 2003 St. Clair, Cleveland, Ohio.
Reliance Chemical Co., The, 2432 Lakeside Ave., Cleveland 14, Ohia.
Universal Chemical Co., 1630 E. 25th, Cleveland, O.
Wyandotte Chemicals Corp., J. B. Ford Div., Wyandotte, Mich.

CLEANERS, VACUUM—See 1418

1410—DEODORANTS AND DISINFECTANTS

Brulin & Co., 2939 Columbia Ave., Indianapolis 7, Ind.
C. B. Dolge Co., Westport, Conn.
Fogging & Dusting Service, Inc., 131 Alexander Ave., Upper Montclair, N. J.
Huntington Laboratories, Inc., 900-970 E. Tipton, Huntington, Ind.
Hyson Products, 932 W. 38th Pl., Chicogo.
Imperial Prod., Inc., 1600 Fontain, Phila. 21, Pa.
Kinner Products Co., 13325 E. Broad St., Pataskala, Ohio.
Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul 16, Minn.
Pic Corporation, 837 Broadway, Newark, N. J.
Reliance Chemical Co., The, 2432 Lakeside Ave., Cleveland 14, Ohio.
Rosco Laboratories, 367 Hudson, Brooklyn 1, N. Y.
Smith Co., D. B., 414 Main St., Utica, N. Y.
Universal Chemical Co., 1630 E. 25th, Cleveland, O.
West Disinfecting Co., 42-16 West St., L.I.C. 1, N. Y.
Wyandotte Chemicals Corp., J. B. Ford Div., 1609 Biddle, Wyandotte, Mich.

1411—FLOOR SCRUBBERS, POLISHES, ETC.

American Floor Surfacing Mach. Co., 518 St. Clair, Toledo 3, Ohio.
Breuer Electric Mfg. Co., 5102 N. Ravenswood Ave., Chicago 40, Ill.
Brulin & Co., 2939 Columbia Ave., Indianapolis 7, Ind.
Hild Floor Machine Co., 740 W. Washington, Chicago, Ill.
Holcomb Mfg. Co., Inc., J. I., 1601 Barth Ave., Indianapolis, Ind.
Huntington Laboratories, Inc., 900-970 E. Tipton St., Huntington, Ind.
Kent Co., Inc., The, 884 Canal St., Rome, N. Y.
Lawler Co., 125 N. Aberdeen St., Chicago, Ill.
Multi-Clean Products, Inc., 2277 Ford Pkwy., St. Paul 16, Minn.
National Super Service Co., 1946 No. 13th St., Toledo.
Pullman Vacuum Cleaner Corp., 25 Buick St., Boston 15, Mass.
Reliance Chemical Co., The, 2432 Lakeside Ave., Cleveland 14, Ohio.

FOGGING EQUIPMENT—See 2118

1412—GERMICIDAL LAMPS

Acme Products Corp., 212 S. 3rd St., St. Joseph, Mo.
General Electric Co., Lamp Div., 1 River Rd., Schenectady 5, N. Y.
Sperti Faraday, Inc., Cincinnati 12, Ohio.
Sylvania Electric, Inc., 500 5th Ave., N. Y., N. Y.
Ultra-Violet Prod., Inc., 5114 Walnut Grove Ave., San Gabriel, Calif.
Westinghouse Electric Corp., Bloomfield, N. J.

1413—INSECTICIDES AND GERMICIDES

Brulin & Co., 2939 Columbia Ave., Indianapolis 7, Ind.
C. B. Dolge Co., Westport, Conn.
Dow Chemical Co., Midland, Mich.
DuPont de Nemours & Co., Inc., E. I., Wilmington 98, Del.
Fogging & Dusting Service, Inc., 131 Alexander Ave., Upper Montclair, N. J.
Gardener Manufacturing Co., 3655 Barstow St., Horicon, Wis.
Holcomb Mfg. Co., Inc., J. I., 1601 Barth Ave., Indianapolis, Ind.
Huntington Laboratories, Inc., 900-970 E. Tipton, Huntington, Ind.
Imperiol Prod., Inc., 1600 Fontain, Phila. 21, Pa.
Pic Corp., 837 Broad St., Newark, N. J.
Reliance Chemical Co., 2432 Lakeside Ave., Cleveland 14, Ohio.
Signal Chemical Mfg. Co., 3110 E. 130th St., Cleveland 20, Ohia.
Southern Mill Creek Prod. Co., 1906 N. Armenia Ave., Tampa, Fla.
Universal Chemical Co., 1630 E. 25th, Cleveland, O.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

1414—MOP WAGONS and WRINGERS

Huntington Labs., Inc., 900 E. Tipton St., Huntington, Ind.
Market Forge Co., Garvey St., Everett 49, Mass.

1415—ODOR ABSORBERS

Airkem, Inc., 241 E. 44th St., New York 17, N. Y.
American Dryer Dist. Corp., 1324 Locust, Phila. 7, Pa.
Brulin & Co., Inc., 2939-45 Columbia Ave., Indianapolis 7, Ind.
Imperial Products Co., 1600 Fontain St., Phila. 21, Pa.
Kinner Products, 13325 E. Broad St., Pataskala, Ohio.
Research Products Corp., 1015 E. Washington Ave., Madison 10, Wis.
Universal Chemical Co., 1630 E. 25th, Cleveland, O.
West Disinfecting Co., 42-16 West St., L. I. C. 1, N. Y.

1416—SOAP DISPENSERS

American Dispenser Co., Inc., 215 4th St., N. Y., N. Y.
Antiseptol Co., 5524 N. W. Highway, Chicago, Ill.
Bobrick Mfg. Corp., 1839 Blake, Los Angeles, Calif.
Bram Chemical Co., 820 65th Ave., Phila. 26, Pa.
C. B. Dolge Co., Westport, Conn.
Holcomb Mfg. Co., Inc., J. I., 1601 Barth Ave., Indianapolis, Ind.
Huntington Laboratories. Inc., 900-970 E. Tipton, Huntington, Ind.
Universal Chemical Co., 1630 E. 25th, Cleveland, O.
West Disinfecting Co., 42-16 West St., L. I. 1, N. Y.

1417—TOILET PLUNGERS

Miller Sewer Rod Co., 4642 N. Central Ave., Chicago.
Stevens-Burt Co., The, New Brunswick, N. J.

URINAL CLEANERS & DEORDORANTS—See 1405 & 1410

1418—VACUUM CLEANERS

Breuer Electric Co., 5102 N. Ravenswood Ave., Chicago 40, Ill.
Hild Floor Machine Co., 740 W. Washington Blvd., Chicago, Ill.
Ideal Industries, Inc., Park & Borden Aves., Sycamore, Ill.
Kent Co., Inc., The, 884 Canal St., Rome, N. Y.
Mid-East Sales Co., P. O. Box 62, Lockland, Ohio.
Multi-Clean Prod., Inc., 2277 Ford Pkwy., St. Paul.
National Super Service Co., Inc., 1946 N. 13th St., Toledo 2, Ohio.
Pullman Vacuum Cleaner Corp., 25 Buick St., Boston 19, Mass.
Spencer Turbine Co., 486 New Park Ave., Hartford 6. Conn.
United Floor Machine Co., 7715 S. Chicago Ave., Chicago 19, Ill.

15. Seating

1501—AUDITORIUM CHAIRS

American Desk Mfg. Co., P.O. Box 416, Temple, Tex.
American Seating Co., 901 Broadway N. W., Grand Rapids 2, Mich.
Eastern Seating Co., 138-13 Springfield Blvd., Springfield Gardens, N. Y.
Griggs Equipment Co., Box 630, Belton, Tex.
Heywood-Wakefield Co., Menominee, Mich.
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids 2, Mich.
International Seat Corp., W. Pearl St., Union City, Ind.
Irwin Seating Ca., 1480 Buchanan Ave., S. W., Grand Rapids 2, Mich.
Massey Seating Co., 100 Tayor St., Nashville 10, Tenn.
10, Tenn.
National Theatre Supply, 92 Gold St., N. Y. 38, N. Y.
Peabody Seating Co., Inc., The, North Manchester, Ind.
Southern Desk Co., P. O. Drawer 490, Hickory, N. C.

1502—CHAIR FASTENING CEMENT and CHAIR PATCHING CEMENT

C.M.P.S. Corp., 354 W. 44th St., N. Y., 34.
Eaker Theatre Seat Service, 317 N.E. 36th, Oklahoma City 11, Okla.
Fensin Seating Co., 1143 S. Wabash, Chicago, Ill.
Massey Seating Co., 100 Tayor St., Nashville 10, Tenn.
Rusco Co., W. J., 483 Kenmore Blvd., Akron 1, Ohio.

DRIVE-IN CHAIRS—ALL WEATHER, See 2103 and 2108

1502A—PAINT (Plastic) FOR SEAT COVERS

Plasticover, Inc., 72 Commerce St., Brooklyn.

1503—SEAT COVERS, SLIP-ON

American Desk Mfg. Co., P.O. Box 416, Temple, Tex.
Eaker Theatre Seat Service, 317 N.E. 36th, Oklahoma City 11, Okla.
Hayes Seating Service, Jack, 1 Monica Pl., Baldwinsville, N. Y.
Heywood-Wakefield Co., Menominee, Mich.
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids 2, Mich.

Irwin Seating Co., 1480 Buchanan Ave., S. W., Grond Rapids 2, Mich.
Manko Fabrics Co., Inc., 49 West 38th St., N. Y. 36, N. Y.
Massey Seating Co., 100 Tayor St., Nashville 10, Tenn.

1504—SEAT CUSHIONS

American Desk Mfg. Co., P.O. Box 416, Temple, Tex.
Griggs Equipment Co., Box 630, Belton, Tex.
Hayes Seating Service, Jack, 1 Monica Pl., Baldwinsville, N. Y.
Heywood-Wakefield Co., 3010 10th St., Menominee, Mich.
Ideal Seating Co., 519 Ann St., N. W., Grand Rapid 2, Mich.
Irwin Seating Co., 1480 Buchanan Ave., S. W., Grand Rapids 2, Mich.
Manko Fabrics, 49 West 38th St., New York 18, N.Y.
Massey Seating Co., 100 Tayor St., Nashville 10, Tenn.

1505—SEAT REPAIR & MAINTENANCE

Americon Desk Mfg. Co., P. O. Box 416, Temple, Tex.
Century Seating Co., 346 W. 44th St., N. Y., N. Y.
Eaker Theatre Seat Service, 317 N.E. 36th, Oklahoma City 11, Okla.
Eastern Seating Co., 138-13 Springfield Blvd., Springfield Gardens, Lang Island City, N. Y.
Fensin Seating Co., 1143 S. Wabash Ave., Chicago.
Jack Hayes Seating Service, 1 Monica Pl., Baldwinsville, N. Y.
Manko Fabrics, 49 West 38th St., New York 18, N.Y.
Massey Seating Co., 100 Tayor St., Nashville 10, Tenn.
Mitchell Industries, Inc., Hubert, 100 Short St., Hartselle, Ala.
Pacific Chemical Co., P. O. Box 3199, Ft. Worth, Tex.
Toledo Theatre Supply Co., 3916 Secor Rd., Toledo.
Lou Walters, 8140 Hunnicut Rd., Dallas, Tex.

1506—UPHOLSTERY MATERIALS

American Desk Mfg. Co., P.O. Box 416, Temple, Tex.
Blumenthal & Co., One Park Ave., N. Y. 16, N. Y.
Bolta Products, Inc., 70 Garden St., Lawrence, Mass.
E. I. Dupont de Nemours & Co., Inc., Fabrics Div., 350 Fifth Ave., New York 1, N. Y.
Duracote Corp., 350 N. Diamond, Ravenna 3, Ohio.
Firestone Tire & Rubber Co., 1200 Firestone Parkway, Akron, Ohio.
Goodall Fabrics, Inc., 525 Madison Ave., N. Y. 22, N.Y.
Goodrich Co., The, B. F., Sponge Prods. Div., Shelton, Conn.
Goodyear Tire & Rubber Co., The, 1144 E. Market St., Akron 16, Ohio.
Ideal Seating Co., 519 Ann St., N.W., Grand Rapids 2, Mich.
Maharam Fabric Co., 130 W. 46th St., New York, N. Y.
Manko Fabrics, 49 West 38th St., New York 18, N.Y.
Masland Duraleather Co., Amber & Willard Sts., Philadelphia 34, Pa.
Massey Seating Co., 100 Tayor St., Nashville 10, Tenn.
NevaBurn Prod. Co., 67 Sullivan St., N. Y., N. Y.
Pantasote Corp. of N. J., 444 Madison Ave., New York 22, N. Y.
Texileather Corp., 607 Madison Ave., Toledo 3, Ohio.
U. S. Rubber Co., 1230 Ave. of Americas, New York.

16. Sound Equipment

1601—AMPLIFIERS

Ampex, 934 Charter St., Redwood City, Calif.
Altec Service Co., 161 Sixth Ave., New York 13, N. Y.
Ballantyne Co., 1712 Jackson, Omaha 2, Neb.
Century Projector Corp., 729 7th Ave., New York 19.
EPRAD, 1206 Cherry, Toledo 7, Ohio.
Fairchild Recording Equip. Co., 154th St. and 7th Ave., Whitestone 57, N. Y.
International Projector Corp., 55 La France Ave., Bloomfield, N. J.
Magnasync Mfg. Co., Ltd., 5517 Satsuma Ave., N. Hallywood, Calif.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
National Theatre Supply, 92 Gold St., N. Y. 38, N. Y.
Paromel Electronics Corp., 3956 West Belmont Ave., Chicago 18, Ill.
Radio Corp. of America, Theatre Equip., Sales Bldg. 15-1 Front & Cooper Sts., Camden, N. J.
Wenzel Projector Co., 2505-19 So. State St., Chicago 16, Ill.
Westrex Corp., 111 8th Ave., N. Y. 11, N. Y.

1602—AMPLIFIER TUBES

Ampex, 934 Charter St., Redwood City, Calif.
Ballantyne Co., 1712 Jacksan, Omaha 2, Neb.
Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.
General Electric Co., Schenectady, N. Y.
International Projector Corp., 55 La France Ave., Bloomfield, N. J.
Magnasync Mfg. Co., Ltd., 5517 Satsuma Ave., No. Hollywood, Calif.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
Wenzel Projector Co., 2505-19 So. State St., Chicago 16, Ill.
Westinghouse Electric Corp., Bloomfield, N. J.

AUDITORIUM SPEAKERS—See 1609

1603—DC EXCITER SUPPLY

Altec Service Co., 161 Sixth Ave., New York 13.
Ballantyne Co., 1712 Jackson, Omaha 2, Neb.
Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.
General Electric Co., Schenectady, N. Y.
International Projector Corp., 55 La France Ave., Bloamfield, N. J.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J.
Westrex Corp., 111 Eighth Ave., New York 11, N. Y.

1604—INTERCOMMUNICATING SYSTEMS

Bell Sound Systems, Inc., 555 Marion Rd., Columbus 7, Ohio.
Connecticut Telephone and Electric Corp., 199 Brittania St., Meriden, Conn.
Dictograph Products, Inc., 580 Fifth Ave., N. Y. C.
Kellogg Switchboard Co., 79 W. Monroe, Chicago, Ill.
Motiograph, Inc., 4441 W. Lake St., Chicago 24, Ill.
Operadio Mfg. Co., St. Charles, Ill.
Vida-Sound Corp., 730 5th Ave., New York 19, N. Y.
Westrex Corp., 111 Eighth Ave., New York 11, N. Y.

1605—LAMPS, EXCITER

Ballantyne Co., The, 1712 Jockson St., Omaha 2, Nebr.
Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.
General Electric Co., Lamp Dept., Nela Park, Cleveland 12, Ohio.
Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
Westinghouse Lamp Div., MacArthur Ave., Bloomfield, N. J.

1606—MICROPHONES

Ampex, 934 Charter St., Redwood City, Calif.
Altec Service Co., 161 Sixth Ave., New York, N. Y.
American Michrophone Co., 370 S. Fair Oaks, Pasadena 1, Calif.
Hallen Corp., 3503 W. Olive St., Burbank, Calif.
Kellogg Switchboard & Supply Co., 6650 S. Cicero Ave., Chicago 38, Ill.
Magnasync Mfg. Co., Ltd., 5517 Satsuma Ave., North Hollywood, Calif.
Permoflux Corp., 4900 W. Grand Ave., Chicago 39, Ill.
RCA Theatre Equip. Sales, Front & Cooper, 15-1, Camden, N. J.
Stephens Trusonic, Inc., 8538 Warner Dr., Culver City, Calif.

1607—PHOTOELECTRIC CELLS

Century Projector Corp., 729 7th Ave., New York 19.
Cantinental Electric Co., 6 N. Michigan, Chicago 2, Ill.
General Electric Co., Apparatus Sales Div., 1 River Rd., Schenectady, N. Y.
Motiograph, Inc., 4431 W. Lake, Chicago 24, Ill.
Weber Machine Corp., Rochester 6, N. Y.
Wenzel Projector Co., 2505-19 S. State, Chicago, Ill.
Westinghouse Lomp Div., MacArthur Ave., Bloomfield, N. J.

1608—PRE-AMPLIFIER WALL CABINET

Ballantyne Co., The, 1712 Jackson Ave., Omaha 2.
Century Projector Corp., 729 7th Ave., New York 19.
International Projector Corp., 55 La France Ave., Bloomfield, N. J.
Matiograph, Inc., 4441 W. Lake St., Chicago 24, Ill.
Radio Corp. of America, Front & Cooper Sts., Comden, N. J.
Westrex Corp., 111 8th Ave., New York 11, N. Y.

1609—PUBLIC ADDRESS SYSTEMS

Altec Service Co., 161 Sixth Ave., New York 13.
Bell Sound Systems, Inc., 555 Marion Rd., Columbus 7, Ohio.
International Projector Corp., 55 La France Ave., Bloamfield, N. J.
Magnasync Mfg. Co., Ltd., 5517 Satsuma Ave., North Hollywood, Calif.
Paromel Electronics Corp., 3956 W. Belmont, Chicago 18, Ill.
Steohens Trusonic, Inc., 8538 Warner Dr., Culver City, Calif.
Vido-Sound Corp., 730 5th Ave., New York 19, N. Y.

RECTIFIERS—See 1243, 1244, 1245, 1246, 1247

1610—SOUND EQUIPMENT, COMPLETE

Altec Service Co., 161 6th Ave., N. Y.
Ampex Electric Corp., Redwood City, Calif.
Ballantyne Co., The, 1712 Jackson, Omaha 2, Neb.
Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.
Fairchild Recording Equipment Co., Whitestone, N. Y.
Hallen Corp., 3503 W. Olive Ave., Burbank, Calif.
International Projector Corp., 55 La France Ave., Bloomfield, N. J.
Magnasync Mfg. Co., Ltd., 5517 Satsuma Ave., North Hollywood, Calif.
Motiagraph, Inc., 4441 W. Lake, Chicago 24, Ill.
Paromel Electronics Corp., 3956 W. Belmont Ave., Chicago 18, Ill.
Pictorial Co., 2910 Broad St., New Castle, Ind.
RCA Theatre Equip. Sales, Front & Cooper, 15-1, Camden, N. J.
Stelma, Inc., 389 Ludlow St., Stamford, Conn.
Stephens Trusonic, Inc., 8538 Warner Dr., Culver City, Calif.
Vido-Sound Corp., 730 5th Ave., New York 19. N. Y.
Wenzel Projector Co., 2505-19 So. State St., Chicago 16, Ill.
Westrex Corp., 111 8th Ave., New York 11, N. Y.

1611—SOUND SERVICE CONTRACT

Altec Service Co., 161 6th Ave., N. Y. 13, N. Y.
Ballantyne Co., The, 1712 Jackson, Omaha 2, Neb.
National Theatre Supply, 92 Gold St., New York 38.
RCA Service Co., Bldg., 203-3 Camden 8, N. J.
Westrex Corp., 111 8th Ave., New York 11, N. Y.

1612—SOUND TESTING EQUIPMENT

Action Systems Co., 1 Vanderbilt Ave., N. Y.
Heath Co., Benton Harbor, Mich.
RCA Test Equipment Dept., Camden, N. Y.
Triplett Instrument Co., Bluffton, Ohio.
Westrex Corp., 111 8th Ave., New York 11, N. Y.

SPEAKER SYSTEMS—See 1609, 1610

1613—STAGE SPEAKERS

Altec Service Co., 161 Sixth Ave., New York.
Ballantyne Co., The, 1712 Jackson St., Omaha 2, Neb.
Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.
Koropp Co., Glenn E., 3600 San Ysidro Way, Sacramento 25, Calif.
Stephens Trusonic, Inc., 8538 Warner Dr., Culver City, Calif.
Western Electronics Co. (Repairs), 3311 Houston Ave., Hauston.
Westrex Corp., 111 8th Ave., New York 11, N. Y.

1614—STEREOPHONIC SOUND ADAPTER SYSTEMS

Ampex Corp., 934 Charter, Redwood City, Calif.
Ballantyne Co., The, 1712 Jackson, Omaha 2, Neb.
Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.
International Projector Corp., 55 La France, Bloomfield, N. J.
Magnasync Mfg. Co., 5546 Satsuma Ave., No. Hollywood, Calif.
Motiograph, Inc., 4441 W. Lake St., Chicago 24, Ill.
RCA Theatre Equip., Front & Cooper Sts., Camden, N. J.
Stephens Trusonic, Inc., 8538 Warner Dr., Culver City, Calif.
Westrex Corp., 111 8th Ave., New York 11, N. Y.

17. Stage Equipment

1701—CONTROL STANDS

Associated Lighting Service, P. O. Box 1033, Redwood City, Calif.
Automatic Devices Co., 2121 S. 12th, Allentown, Pa.
J. R. Clancy, Inc., 1010 W. Belden, Syracuse, N. Y.
Mitchell Industries, Inc., Hubert, 100 Short St., Hartselle, Ala.

1702—CURTAIN CONTROL and TRACKS

Automatic Devices Co., 2121 S. 12th, Allentown, Pa.
J. R. Clancy, Inc., 1010 W. Belden, Syracuse, N. Y.
Massey Seating Co., 100 Taylor St., Nashville, Tenn.
Mitchell Industries, Inc., Hubert, 100 Short St., Hartselle, Ala.
N. Y. Flameproofing Co., 115 Christopher St., New York 14, N. Y.
Novelty Scenic Studios, 432 E. 92 St., New York, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, Ohio.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles.

1703—CURTAINS

J. R. Clancy, Inc., 1010 W. Belden, Syracuse, N. Y.
Dazian's, Inc., 142 W. 44th St., New York.
R. L. Grosh & Sons, 4118 Sunset, Hollywood, Calif.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville, Tenn.
Manko Fabrics, 49 West 38th St., New York 18, N.Y.
Massey Seating Co., 100 Taylor St., Nashville, Tenn.
Metropolitan Scenic Studios, 1611 Davenport, Omaha.
Mitchell Industries, Inc., Hubert, 100 Short St., Hartselle, Ala.
Novelty Scenic Studios, Inc., 432 E. 91st St., New York 28, N. Y.
Thortel Fireproof Fabrics, 101 Park Ave., N. Y. C.

1704—MASKING EQUIPMENT

Automatic Devices Co., 2121 S. 12th St., Allentown, Pa.
Mitchell Industries, Inc., Hubert, 100 Short St., Hartselle, Ala.
Novelty Scenic Studios, Inc., 432 E. 91st St., New York 28, N. Y.
Selby Industries, Inc., 1350 Ghent Hills Rd., Akron, Ohio.
Technikote Corp., 63 Seabring St., Brooklyn, N. Y.
Westrex Corp., 111 8th Ave., New York 11, N. Y.

1705—SCREEN BRUSHES

National Super Service Co., Inc., 1941 N. 12th, Toledo 2, Ohio.
Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.

1706—SCREEN COATINGS

Bodde Screen & Projector Co., 11541 Bradley Ave., San Fernando, Calif.
Drive-In Theatre Mfg. Co., 505 W. 9 St., Kansas City, Mo.
National Theatre Screen Refinishing Co., 129 Jenner St,. Buffalo 11, N. Y.
Spatz Paint Industries, Inc., 5237 Manchester, St. Louis 10, Mo.
Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.

1707—SCREENS, INDOOR THEATRES

Ballantyne Co., 1712 Jacksan St., Omaha 2, Neb.
Bodde Screen Co., 11541 Bradley, San Fernando, Calif.
Hurley Screen Co., Inc., 96-17 Northern Blvd., Corana 68, N. Y.
National Theatre Supply, 92 Gold St., N. Y. 38, N. Y.
Radio Corp. of America Theatre Equip., Sales Bldg., 15-1 Front & Cooper Sts., Camden 3, N. J.
Stewart-Trans-Lux Corp., 1111 W. Sepulveda Blvd., Torrance, Calif.
Selby Industries, Inc., 1350 Ghent Hills Rd., Akron, Ohio.
Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.
Walker-American Corp., 2665 Delmar Blvd., St. Louis.
Williams Screen Co., 1674 Summit Lake Blvd., Akron 7, Ohio.

1707a—SCREEN FRAMES, variable and fixed curvature

Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Hurley Screen Co., 96-17 Northern Blvd., Corona, N. Y.
Nick Mulone & Son, Pittsburgh St., Cheswick, Pa.
Rodio Screen Corp., P. O. Box 5640, Chicago.
Selby Industries, 1350 Ghent Hills Rd., Akron, Ohio.
Stewart-Trans-Lux Corp., 1111 W. Sepulveda Blvd., Torrance, Calif.

SCREENS—DRIVE-INS—SEE 2150-51

1708—STAGE HARDWARE and RIGGING

Automatic Devices Co., 2121 S. 12th, Allentown, Pa.
J. R. Clancy, 1020 W. Belden, Syracuse, N. Y.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Neb.

Pic Corporation, 837 Broad St., Newark 2, N. J.
Silver Creek Precision, Silver Creek, N. Y.
Southern Mill Creek Products Co., 1906 No. Armenia Ave., Tampa 7, Fla.
Todd Shipyards Corp., Products Div., Columbia & Halleck Sts., Brooklyn 31, N. Y.

2135—PICNIC TABLES

American Playground Device Co., 1801-31 So. Jackson St., Anderson, Ind.
Burke Co., The J. E., P. O. Box 549, Fond du Lac, Wis.
Game-Time, Inc., 206 Jonesville Rd., Litchfield, Mich.
Goshen Mfg. Co., Inc., 10th & Reynolds Sts., Goshen, Ind.
Miracle Equipment Co., Box 275, Grinnell, Iowa.
Recreation Equip. Corp., 724 W. 8th St., Anderson, Ind.
Trojan Playground Equipt. Mfg. Co., 11 - 2nd Ave. N.E., St. Cloud, Minn.

2136—PLAYGROUND EQUIPMENT—KIDDIE RIDES—MECHANICAL

American Desk Mfg. Co., P. O. Box 416, Temple, Tex.
American Trampoline Co., Box 368, Jefferson, Iowa.
Amusement Supply Co., 1791 Vine Street, Salt Lake City, Utah.
Hampton Amusement Co., Portage Des Sioux, Mo.
Herschell, Allan Co., Inc., 104 Oliver St., North Tonawanda, N. Y.
Hiller Engineering Corp., P. O. Box 175, Los Altos, Calif.
Hurlburt Amusement Equip. Co., 8218 S. Greenleaf, Whittier, Calif.
King Amusement Co., 82 Orchard, Mt. Clemens, Mich.
Meteor Machine Co., 75 West 45th St., New York.
The Miracle Equip. Co., Box 275, Grinnell, Iowa.
Nationol Amusement Device Co., Box 488, V. A. F., Dayton, Ohio.
Recreation Equip. Co., 724 W. 8th, Anderson, Ind.
Smith & Smith, Inc., 303 Franklin St., Springville, N. Y.
Tinkertown Enterprises, 6039 West 76th St., Los Angeles 45, Calif.
Weld Built Body Co., 5903 Preston Court, Brooklyn.

2137—PLAYGROUND EQUIPMENT, SELF-PROPELLED RIDES

American Playgorund Device Co., Anderson, Ind.
American Desk Mfg. Co., P. O. Box 416, Temple, Tex.
Burke Co., The J. E., P. O. Box 549, Fond du Lac, Wis.
Game-Time, Inc., Litchfield, Mich.
Hampton Amusement Co., Portage Des Sioux, Mo.
Harris Co., The Delmer F., P. O. Box 288, Concordia, Kas.
Hodges Amusement & Mfg. Co., 1415 W. Pruitt St., Indianapolis 23, Ind.
Hollywood Jr. Merry-Go-Round, 1313 N. Custer, Santa Ana, Calif.
Jamison Mfg. Co., 8800 S. Mettler St., Los Angeles.
Miracle Equipment Co., Box 275, Grinnell, Iowa.
Play-Yards Original Corp., 74 N. Main, Castile, N. Y.
Smith & Smith, 303 Franklin St., Springville, N. Y.
Trojan Playground Equipt. Mfg. Co., 11 - 2nd Ave. N.E., St. Cloud, Minn.

2138—PLAYGROUND EQUIPMENT—MERRY-GO-ROUNDS, Mechanically Operated

American Desk Mfg. Co., P. O. Box 416, Temple, Tex.
Herschell Co., Inc., Allan, 104 Oliver St., North Tonawanda, N. Y.
Miracle Equipment Co., Box 275, Grinnell, Iowa.
Play-Yards Original Corp., 74 No. Main, Castile, N. Y.
Smith & Smith, 303 Franklin St., Springville, N. Y.

2139—PLAYGROUND EQUIPMENT—MERRY-GO-ROUNDS, Foot Powered

American Desk Mfg. Co., P. O. Box 416, Temple, Tex.
American Playground Device Co., 1801-31 So. Jackson St., Anderson, Ind.
Burke Co., J. E., P. O. Box 549, Fond du Lac, Wis.
Game-Time, Inc., 206 Jonesville Rd., Litchfield, Mich.
General Playground Equip., Inc., 1133 So. Courtland, Kokomo, Ind.
Goshen Mfg. Co., Inc., 10th & Reynolds Sts., Goshen, Ind.
Allan Herschell, Inc., 104 Oliver St., No. Tonowanda, N. Y.
Harris Co., The Delmer F., P. O. Box 288, Concordia, Kas.
Miracle Equipment Co., Box 275, Grinnell, Iowa.
Recreation Equipment Corp., 724 W. 8th St., Anderson, Ind.
Rolfe Products Co., 400 8th St. S.W., Mason City, Iowa.
Trojan Playground Equip. Mfg. Co., 11-2 Ave. N.E., St. Cloud, Minn.

2140—PLAYGROUND EQUIPMENT—SLIDES, SWINGS, TEETER-TOTTERS, etc.

American Desk Mfg. Co., P. O. Box 416, Temple, Tex.
American Playground Device Co., 1801-31 So. Jackson St., Anderson, Ind.
American Trampoline Co., Jefferson, Iowa.
Burke Co., J. E., The, P.O. Box 549, Fond du Lac, Wis.
Game-Time, Inc., 206 Jonesville Rd., Litchfield, Mich.
General Playground Equip., Inc. 1133 So. Courtland, Kokomo, Ind.
Goshen Mfg. Co., Inc., 10th & Reynolds Sts., Goshen, Ind.
Harris Co., The Delmer F., P. O. Box 288, Concordia, Kas.
Jamison Mfg. Co., 8800 S. Mettler St., Los Angeles.
Miracle Equipment Co., Box 275, Grinnell, Iowa.
Play-Yards Original Corp., 74 No. Main, Castile, N. Y.
Recreation Equipment Corp., 724 W. 8th St., Anderson, Ind.
Rolfe Products Co., 400 8th St. S.W., Mason City, Iowa.
Trojan Playground Equip. Mfg. Co., 11-2 Ave. N.E., St. Cloud, Minn.

2141—PLAYGROUND EQUIPMENT—MINIATURE TRAINS

Herschell Co., Inc., Minature Troin Div., 104 Oliver St., No. Tonawanda, N. Y.
Ray L. Maker Co., 3933 Shaffer, Oakland, Calif.
National Amusement Device Co., Box 488 VAF, Dayton, Ohio.
Recreation Equip. Corp., 724 W. 8th St., Anderson, Ind.

2142—MINIATURE GOLF, Portable

Phillips Amusements, Inc., 208 S. Robinson St., Bloomington, Ill.

2143—POST LIGHTS

Ballantyne Co., 1712 Jackson, Omaha 2, Neb.
Bevelite Corp., The, 4407 State St., Pomona, Calif.
Drive-In Theatre Mfg. Co., 505 W. 9th St., K. C., Mo.
EPRAD, Inc., 1206 Cherry St., Toledo 4, Ohio.
General Electric Co., Schenectady 5, N. Y.
Steber Mfg. Co., 2700 Roosevelt Rd., Broadview, Ill.

2144—POST LIGHT TRANSFORMERS

Ballantyne Co., The, 1712 Jackson St., Omaha 2, Neb.
Bevelite Corp., The. 4407 State St., Pomona, Calif.
Drive-In Theatre Mfg. Co., 505 W. Ninth St., Kansas City 5, Mo.
EPRAD, Inc., 1206 Cherry St., Toledo 4, Ohio.

2145—POSTER PANEL, Large

Tiffin Art Metal Co.. Tiffin, Ohio.

RAIN VISORS—See 2170

2146—RAMP LIGHTS

Ballantyne Co., 1712 Jackson, Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 505 W. 9th St., K. C., Mo.
Drive-In Theatre Equip. Co., 2110 Superior, Cleveland.
EPRAD, Inc., 1206 Cherry St., Toledo 4, Ohio.
Motiograph, Inc., 4431 W. Lake, Chicago, Ill.
Steber Mfg. Co., 2700 Roosevelt Rd., Broadview, Ill.

2147—RAMP REPAIR MATERIALS

Monroe Co., 10703 Quebec Ave., Cleveland.
Revere Chemicol Corp., 2010 E. 102nd St., Cleveland.

2148—RECORDED MUSIC & ANNOUNCEMENTS

(Intermission tapes, radio spots, etc.)

Alliance Drive-In Theatre Reconing Service, 3706 Broadway, K. C. 11, Mo.
Drive-In Theatre Mfg. Co., 505 W. 9th St., K. C., Mo.
Marvin Fremerman, 3706 Broadway, K. C. 11, Mo.
Mercury Recording Co., 110 W. 18th St., K. C., Mo.
Mark Simpson Mfg. Co., 32-28 49th St., L. I. 3, N. Y.
Edward L. Roskelley, 1801 Del Rancho Drive, Irving, Texas.

2149—REVOLVING LIGHTS

Ballantyne Co., The 1712 Jackson St., Omaha 2.
Drive-In Theatre Mfg. Co., 505 W. 9th St., K. C., Mo.
Federal Sign & Signal Corp., 8700 S. State St., Chicago.
Minn. Fire Extinguisher Co., 2480 University Ave., St. Paul 14, Minn.
National Theatre Supply, 92 Gold St., N. Y. 38, N. Y.
Sireno Co., Inc., 214 William St., N. Y. 38, N. Y.
Trippe Mfg. Co., 133 N. Jefferson, Chicago 6, Ill.

SCREEN PAINTS—See 2132

2150—SCREEN TOWER FACING

Ballantyne Co., 1712 Jackson, Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 505 W. 9th St., K. C., Mo.
George English, Inc., Berwyn, Pa.
Jackson Construct. Co., P. O. Box 992, Robstown, Tex.
Keasby & Mattison, Ambler, Pa.
Manco-Vision, Milwaukee, Wis.
Masonite Co., 111 W. Washington, Chicago, Ill.
Selby Industries, Inc., 1350 Ghent Hills Rd., Akron, O.

2151—SCREEN TOWERS

Ballantyne Co., 1712 Jackson, Omaha 2, Neb.
Cartwright & Morrison, Inc., Holcomb, N. Y.
Chestnut Welding & Iron Works, 120 Elm St., Watertown, Mass.
Drive-In Theatre Mfg. Co., 505 W. 9th St., K. C., Mo.
Jackson Construct. Co., P. O. Box 992, Robstown, Tex.
National Theatre Supply, 92 Gold St., N. Y. 38, N. Y.
Selby Industries, Inc., 1350 Ghent Hills Rd., Akron, O.
Theatre Equip. Co. of America, 111 Michigan, Toledo.

2152—SCREEN TOWERS, For Earlier Openings

Tweedy Screen Corp., 5005 N.E. 6th St., Minneopolis.

2153—SEPTIC TANK CLEANERS

Abbey Chemical Co., 210 E. Ohio St., Chicago 11, Ill.

2154—SPEAKER CONES

Mid-States Distributing Co., Libertyville, Ill.
Minneapolis Speaker Co., 3806 Grand Ave., Minneapolis 9, Minn.
Projected Sound, Plainfield, Ind.

2155—SPEAKER CONE PROTECTORS

Ballantyne Co., The, 1712 Jackson, Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.
EPRAD, Inc., 1206 Cherry St., Toledo 4, Ohio.
Western Electronics Co., 3311 Houston Ave., Houston.

2156—SPEAKER CORDS

Ballantyne Co., The, 1712 Jackson, Omaha 2, Neb.
Blake Co., Whitney, 1565 Dixwell Ave., New Haven 14, Conn.
Drive-In Theatre Mfg. Co., 505 W. 9th St., K. C., Mo.
Drive-In Theotre Equip. Co., Inc., 2110 Superior, Cleveland, Ohio.
EPRAD Co., 1206 Cherry St., Toledo, Ohio.
Koiled Kords, Inc., Box K, New Haven 14, Conn.
Minneapolis Speaker Co., 3806 Grand Ave., Minneapolis 9, Minn.
Motiograph, Inc., 4431 W. Lake, Chicago, Ill.
Projected Sound, Plainfield, Ind.
National Theotre Supply, 92 Gold St., N. Y. 38, N. Y.
Sandler Mfg. Co., 2108 Payne, Cleveland, Ohio.
United Speaker Co., 1263 Third Ave., New Kensington, Pa.

2157—SPEAKER COVERS

Ballantyne Co., The, 1712 Jackson, Omaha 2, Neb.
Central States Bag & Paper Co., 5221 Natural Bridge, St. Louis 15, Mo.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo
EPRAD, Inc., 1206 Cherry St., Toledo 4, Ohio.
Motiograph, Inc., 4431 W. Lake, Chicago 24, Ill.
National Theatre Supply, 92 Gold St., New York, N. Y.

2158—SPEAKER POSTS

Ballantyne Co., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Konsas City 5, Mo.
National Theatre Supply, 92 Gold St., N. Y. 38, N. Y.

2159—SPEAKER RECONING SERVICE

Minneapolis Speaker Co., 3806 Grand Ave., Minneapolis 9, Minn.
National Speaker Reconing Service, 1511 - 17th St., Denver 2, Colo.
National Theotre Supply, 92 Gold St., N. Y. 38, N. Y.
Hershel D. Parker, 1004 Holly St., Gadsden, Ala.
Toledo Theatre Supply Co., 3916 Secor Rd., Toledo 13, Ohio.
Wallace Reconing Service, 712 Rose Ave., Des Moines.
Fred M. Walls Theatre Service Co., 827 Wayne, Topeka, Kas.
Western Electronics Co., 3311 Houston Ave., Houston.

2160—SPEAKERS, IN-CAR

Ballantyne Co., The, 1712 Jackson, Omaha 2, Neb.
Bevelite Corp., The, 4407 State St., Pomona, Calif.
Century Projector Corp., 729 7th Ave., New York, N.Y.
Cletron, Inc., 1974 E. 61st St., Cleveland, Ohio.
Drive-In Theatre Mfg. Co., 505 W. 9th St., K. C., Mo.
EPRAD, 1206 Cherry St., Toledo 2, Ohio.
ElectroCarbons, 940 W. Belmont, Chicago 14, Ill.
International Projector Div., Simplex Equip. Corp., 55 LoFrance Ave., Bloomfield, N. J.
Minneapolis Speaker Co., 3806 Grand Ave., Minneapolis 9, Minn.
Montay Co., P. O. Box 21, Cuthbert, Go.
Motiograph, Inc., 4441 W. Lake, Chicago 34, Ill.
Projected Sound, Plainfield, Ind.
Sandler Mfg., 2108 Payne, Cleveland.
Sigmund Scope, 1327 Market St., Youngstown, Ohio.
Soundcraft of Scranton, 214 Crown Ave., Scranton, Pa.
United Speaker Co., 1263 Third Ave., New Kensington, Pa.

2161—SPEAKER, IN-CAR (Telescope)

Sigmund Scope Speaker, Box 546, Youngstown, Ohio.

2162—SPEAKER THEFT PREVENTION DEVICES

American Steel & Wire—Div. U.S. Steel, 614 Superior Ave. N.W., Clevelond 13, Ohio.
Bevelite Corp, The, 4407 State St., Pomona, Calif.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.
EPRAD, Inc., 1206 Cherry St., Toledo 4, Ohio.
Minneapolis Speaker Co., 3806 Grand Ave., Minneapolis 9, Minn.
Speaker Security Co., Willow Ave., 17th St., Hoboken, N. J.

2163—SWEEPERS, GROUNDS, POWER

Atwater Strong Co., Atwater, Ohio.
Gravely Tractor Co., Dunbar, W. Va.
Mideast Sales Co., 106 Pendery Ave., Cincinnati 15.
Tarrant Mfg. Co., 27 Jumel Pl., Saratoga Springs, N. Y.

2164—SWIMMING POOLS AND EQUIPMENT

American Playground Devices Co., 1801 S. Jockson, Anderson, Ind.

2165—TRACTORS, TRUCKS, SMALL

Gravely Tractors, Inc., Dunbar, W. Va.
Toro Mfg. Corp., 3042 Snelling Ave. So., Minneapolis 6, Minn.
Willys Motors, Inc., 940 N. Cove Blvd., Toledo.

2166—TRAFFIC WAND FLASHLIGHTS

Darley & Co., W. S., 2810 Washington Blvd., Chicogo 12, Ill.
Gits Molding Corp., 4600 W. Huron St., Chicago, Ill.
LaVezzi Machine Works, 4635 W. Lake St., Chicago 44, Ill.
Lake Erie Chemical Co., 2200 Scranton Rd., Cleveland, Ohio.
National Carbon Co., 30 E. 42nd St., N. Y. 17, N. Y.
Ray-O-Vac Co., Madison 10, Wis.

TRAINS, MINIATURE—See 2139

2167—TRAMPOLINES

American Trampoline Co., Box 368, Jefferson, Iowa.

2168—UNDERGROUND CABLES

Ballantyne Co., The, 1712 Jackson, Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.
General Electric Co., Construction Materials Div., Bridgeport, Conn.
Radio Corp. of America, Front & Cooper Sts., Camden, N. J.
Simplex Wire & Cable Co., 79 Sidney, Cambridge, Mass.
Whitney-Blake Co., 1565 Dixwell Ave., New Haven Conn.

2169—VACUUM CLEANERS (for Drive-Ins)

Mid East Sales Co., Box 62, Lockland 15, Ohio.
Tarrant Mfg. Co., 55 Jumel Pl., Soratoga Springs, N. Y.

2170—VISORS FOR CARS

Dri-View Mfg. Co., Box 91, Nichols Drive 16, Ky.
Pioneer Sales Co., Box 899, Waterbury, Conn.

Material and Equipment by TRADE NAMES

AN ALPHABETICAL DIRECTORY OF COMMODITIES POPULARLY REFERRED TO AS "ADVERTISED BRANDS"

A

AAA projection machine: Motiograph, Inc., 4431 W. Lake, Chicago.

ADCO drink dispenser: A. Dalkin Co., 3232 N. Gilpatrick Ave., Chicago.

AIRFLO theatre chairs: Heywood-Wakefield Theatre Seating Div., 3010-10th St., Menominee, Mich.

ALL-AMERICAN picnic grills: American Playground Device Co., Anderson, Ind.

ALMOND JOY candy bar: Peter Paul, Inc., Naugha-tuck, Conn.

ALUMINEX poster cases, aluminum door hardware, drive-in theatre guide lights: Bevelite Corp., 1615 Cordova St., Los Angeles.

AMBASSADOR in-car speaker: Drive-In Theatre Mfg. Co., 505 West 9th St., Kansas City, Mo.

AMBASSADOR popcorn machine: Cretors, Popcorn Bldg., Nashville, Tenn.

ARC-MASTER projection arc lamps: The Ballantyne Company, 1712 Jackson, Omaha 2, Neb.

ARCTIC BLANCH outdoor screen paint: National Theatre Screen Refinishing Co., 129 Zenner St., Buffalo 11, N. Y.

ARISTOCRAT popcorn popper: Manley, Inc., 1920 Wyandotte St., Kansas City 8, Mo.

AUTOMATIC JET lamphouse blower: Drive-In Theatre Mfg. Co., 505 W. 9th, Kansas City, Mo.

AUTO-CHECK admission control for drive-ins: Palmer Engineering Co., 2459½ N. Chico, El Monte, Calif.

AUTODRAPE curtain controls: Automatic Devices Co., 1035 Linden St., Allentown, Pa.

AUTOMATICKET ticket chopper: General Register Corp., 36-30 33rd St., Long Island City 1, N. Y.

B

BALCOLD reflector for projection lamps: Bausch & Lomb Co., 721 St. Paul St., Rochester, N. Y.

BANANA BOAT candy bar: Paul F. Beich Co., 1121 Front St., Bloomington, Ill.

BEACON RAY revolving light: Federal Sign & Signal Co., 8700 S. State, Chicago.

BEEHIVE popcorn: Blevins Popcorn Co., Nashville, Tenn.

BERNZ-O-MATIC flameless, propane gas in-car heater: Stanford Industries, Inc., 6400 W. 95th St., Oak Lawn, Ill.

BESTEEL curtain tracks: Automatic Devices Co., 1035 Linden St., Allentown, Pa.

BIG TIME candy bar: Hollywood Brands, Inc., 836 S. Chestnut, Centralia, Ill.

BILUXOR projection beam splitter: PAR Products Corp., 602 Colorado, Santa Monica, Calif.

BIO carbons: Helros Carbons, Inc., 122 Washington St., Bloomfield, N. J.

BIRDOFF repellant to birds: Prunty Seed and Grain Co., 620 N. 2nd, St. Louis, Mo.

BIT-O-COCONUT candy bar: Schutter Candy Co., 4730 W. Augusta Blvd., Chicago 51, Ill.

BIT-O-HONEY candy bar: Schutter Candy Co., 4730 W. Augusta Blvd., Chicago 51, Ill.

BLACKCROWS candy drops: Mason, Au & Magenheimer Confy. Mfg. Co., P. O. Box 549, Mineola, L. I., N. Y.

BLIZZARD snow cone machine: Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.

BODIFORM theatre chairs: American Seating Company, 9th & Broadway, Grand Rapids 2, Mich.

BOWLAIDE & BOWLETTE liquid toilet bowl cleaners: Brulin & Co., Inc., 2939-45 Columbia Ave., Indianapolis 7, Ind.

BOWLINE screen frame: Hubert Mitchell Industries, Hartselle, Ala.

BRITEWAY cleaner and disinfectant: C. B. Dolge & Co., Westport, Conn.

BRULIN BRIGHT slip-resistant floor finish: Brulin & Co., Inc., 2939-45 Columbia Ave., Indianapolis, Ind.

BRULINFOAM liquid hand soap for dispensers: Brulin & Co., Inc., 2939-45 Columbia Ave., Indianapolis.

BRULINSEPTIC liquid disinfectant: Brulin & Co., Inc., 2939-45 Columbia Ave., Indianapolis 7, Ind.

BRULINTREAD waxless floor finish: Brulin & Co., 2939 Columbia Ave., Indianapolis 7.

BUCKINGHAM manually operated beverage dispenser: Heat Exchangers, Inc., 2003 W. Fulton, Chicago 12.

BUTTERBRICKLE candy bars: Fern Bros., Inc., 114-128 E. 10th St., Sioux Falls, S. Dak.

BUTTERCUP popcorn container: Supurdisplay, Inc., Wisconsin Tower Bldg., Milwaukee, Wis.

BUTTERFLAKE popcorn sealed in cans: National Oats Co., 1515 H Ave., N. E., Cedar Rapids, Iowa.

BUTTERKIST cups: Server Sales, Box 185, Menomonee Falls, Wis.

BUTTER-MAID automatic hot butter dispenser: Automatic Products Co., 250 W. 57th St., N. Y., N. Y.

BUTTER-MAT all electric popcorn butterer: Supurdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee, Wis.

BUTTERMATIC serving-warming unit for buttered popcorn: Supurdisplay, Inc., Wisconsin Tower Bldg., Milwaukee.

BUTTERNUT candy bar: Hollywood Brands, Inc., Centralia, Ill.

C

CADET non-carbonated beverage dispenser: Frigidrink Dispenser Co., 55 E. Washington St., Chicago 2, Ill.

CALI carbon savers: Cali Products Co., 3719 Marjorie Way, Sacramento, Calif.

CANDY CORN: Henry Heide, New York 13, N. Y.

CASCADE refrigeration: Selmix Dispensers, Inc., 5-17 46th Rd., Long Island City 1, N. Y.

CASCADER non-carbonated beverage dispenser: Frigidrink Dispenser Co., 55 E. Washington St., Chicago 2, Ill.

CHALLENGER theatre chair: Ideal Seating Co., 511 Ann St., Grand Rapids, Mich.

CHERRY MASH candy bar: Bunte Bros. Chase Candy Co., 3301 W. Franklin Blvd., Chicago 24.

CHICKEN DINNER candy bar: Sperry Candy Co., 133 W. Pittsburgh Ave., Milwaukee, Wis.

CHINA-COTE hot drink cup: Lily-Tulip Cup Corp., 122 E. 42 St., New York.

CHIEF theatre chair: Ideal Seating Co., 519 Ann St., Grand Rapids, Mich.

CHIP-FREEZE automatic ice maker: Cold Corp. of America, 1371-89 N. Branch St., Chicago 22, Ill.

CHOCLETS milk chocolate candy: The Nestle Co., Inc., 2 William St., White Plains, N. Y.

CHOC-LO-MATIC hot chocolate dispenser: Heat Exchangers, Inc., 2003 W. Fulton St., Chicago 12, Ill.

CHOCOLATE BABIES candy: Henry Heide, New York 13, N. Y.

CHOCOLATE SPONGE candy bar: Henry Heide, Inc., 313 Hudson St., N. Y. 13, N. Y.

CHUCKLES jelly candy: Fred W. Amend Co., 1603 Orrington Ave., Evanston, Ill.

CINEARC projection lamp: Strong Electric Corp., 87 City Park Ave., Toledo 2, Ohio.

CINEMAPHONE sound equipment: S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

CINEMA RAPTARS projection lens: Wollensak Optical Co., Rochester, N. Y.

CINEPHOR condensers and projection lenses: Bausch & Lomb Optical Co., 721 St. Paul St., Rochester 2, N. Y.

CINEX lamphouse: C. S. Ashcraft Mfg. Co., 36-32 Thirty-Eighth St., Long Island City 1, N. Y.

CLARK candy bar: D. L. Clark Co., 503 Martindale St., Pittsburgh, Pa.

CLEAR VISION tape splicer for film: Camera Equip. Co., 315 W. 43rd St., N. Y. C.

COFFEE-SHOPPE coffee vender: APCO, Inc., 1740 Broadway, N. Y. 19, N. Y.

COLDISPLAY ice cream merchandiser: Supurdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee, Wis.

COLE-SPA drink dispenser: Cole Vending Industries, 560 W. Lake St., Chicago.

COLMA cologne dispensers: Colma, Inc., 70 Piedmont St., Worcester 10, Mass.

COLOSSEUM popcorn and drink machine: Manley, Inc., 1920 Wyondotte, Konsas City, Mo.

COMET model theatre chairs: Irwin Seating Company, Grand Rapids, Mich.

CONE-LIFE treatment for speoker cones: EPRAD, 1206 Cherry, Toledo, Ohio.

CONSTELLATION "170" projection arc lamp: National Theatre Supply, 92 Gold St., New York City.

CONTOUR rubber seat cushion: Heywood-Wakefield Co., 3010-10th St., Menominee, Mich.

CO-OP in-car speakers: Diecast Aluminum Speakers, Inc., 2027 South Second St., St. Louis.

CO-RAP corbon savers: Co-Rap Mfg. Co., 1571 Enlow Ave., Evansville, Ind.

CRON-O-MATIC carbon saver: Payne Products Co., P. O. Box 28, Ann Arbor, Mich.

CURVIT-SURE curtain track for curved screens: Automatic Devices Co., 2121 S. 12th St., Allentown, Pa.

D

DENVER SANDWICH candy bar: Sperry Candy Co., 133 W. Pittsburgh Ave., Milwaukee, Wis.

DE VRY projector machines: Paromel Electronics Corp., 3956 W. Belmont Ave., Chicago.

DIAMOND LICORICE DROPS: Henry Heide, Inc., 313 Hudson St., New York 13, N. Y.

DIAMOND projector carbons: Western Mercontile Corp., 70 Pine St., New York City.

DIXIE hot dog, chili and bun warmer: Garvis Mfg. Co., 210 Court Ave., Des Moines.

DO-ALL corded rubber runner matting: American Mat Corp., 2018 Adoms, Toledo.

DOLE beverage dispenser: The Coca-Cola Co., P. O Drawer 1734, Atlanta 1, Ga.

DRIZZLE GUARD car rain visor: Dri-View Mfg. Co., 2223 Paris Dr., Louisville, Ky.

DRI-SYRUP beverage boses: Cramore Fruit Products Co., Box 668, Pleasont Beach, N. J.

DUB'L-CONE in-a-car speoker: The Ballantyne Co., 1712 Jackson St., Omaha, Neb.

DURAFLEX plastic upholstery material: Manko Fabrics Co., 49 West 38th St., New York 18, N. Y.

DYNA-FOG insecticide fogging equipment: Curtis Automotive Devices, Inc., Dyna Products Div., Box 232, Bedford, Ind.

DYNAMIC film rewind: Neumode Products Corp., 330 West 42nd St., N. Y. 36, N. Y.

E

EARN-A-SLIDE play equipment: Miracle Equipment Co., Grinnell, Iowa.

EASY takeup reels: Goldberg Bros., 3535 Larimer St., Denver.

EJECTOR carbon economizers: Economizer Enterprises, 524 W. 43rd St., Los Angeles 37, Calif.

ENCORE theatre chairs: Heywood-Wakefield, Theatre Seoting Div., 3010-10th St., Menominee, Mich.

ENDURONAMEL chongeable copy panel: Wagner Sign Service, Inc., 218 South Hayne Ave., Chicago.

ETHYLOID film cement: Fisher Mfg. Co., 1185 Mt. Reed Blvd., Rochester, N. Y.

EUREKA spring-loaded positive carbon clamp and carbon savers: Economizer Enterprises, 524 W. 43rd St., Los Angeles 37, Calif.

EVERFROST soft drink dispensers, soda fountains and ice cream cabinets: Anderson & Wagner, Inc., 8701 S. Mettler St., Los Angeles 3, Calif.

EVEREADY flashlights and batteries: National Carbon Co., 30 E. 42nd St., New York 17, N. Y.

EVERWEAR rewinds: Neumade Products Corp. 250 W. 57 St., New York.

EXCELENIUM rectifiers: National Theatre Supply, 92 Gold St., New York City.

EXCELITE hi-intensity projection arc lamp, distributed through National Theatre Supply.

E-Z carbon savers: End-Gripper Co., 1224 Homedale, N. W., Canton, Ohio.

EZ-ERECT steel screen tower: Ballantyne Co., 1712 Jackson St., Omaha, Neb.

E-Z WAY coffee makers & venders: Steel Products Co., 40-8th Ave., S. W., Cedar Rapids, Iowa.

EZY-RUG, rubber link matting: American Mat Corp., 2018 Adams St., Toledo, Ohio.

F

FENESTEEL curtain tracks: Automatic Devices Co., 1035 Linden St., Allentown, Pa.

FLASH-VU illuminated beverage dispenser: Selmix Dispensers, Inc., 5-17-46th Rd., Long Island City, N. Y.

FLAVOS shrimp rolls and turkey steamrollers: Flavo-Rite Foods, Inc., 643 Brook Ave., Bronx, N. Y.

FOAMITE fire extinguishers: American-LaFrance-Foamite Corp., 100 East La France St., Elmira, N. Y.

FOREVER YOURS condy bar: Mars, Inc., 2019 N. Oak Park Ave., Chicago 35, Ill.

FRANK-BANK hot dog machine: Manley, Inc., 1920 Wyondotte, Kansas City 8, Mo.

FRANK-MASTERA hot dog rotisserie: Sno-Moster Mfg. Co., 124 Hopkins Pl., Baltimore.

FRANK-O-MATIC hot dog grill: North American Motors, Inc., 2264 Wyckoff at Brooklyn 17, N. Y.

FREEZ-KING soft ice cream dispenser: Freez-King Corp., 2518 W. Montrose Ave., Chicago 18, Ill.

FRIGIDMIXER milk shake machine: Sweden Freezer Mfg. Co., 3401 Seventeen Ave., Seattle, Wash.

FUN-FUL playground, swim pool apparatus: General Playground Equipment Co., Kokomo, Ind.

FUTURA theatre chair: Heywood-Wakefield, Theatre Seating Division, Menominee, Mich.

G

GLENRAY hot dog machines: Greer Enterprises, Inc., 281 N. Grant Ave., Columbus, Ohio.

GOOBERS chocolate peanuts: Blumenthal Bros., Margaret & James Sts., Philadelphia.

GOOD & PLENTY licorice candy: Quaker City Choc. & Confy. Co., Inc., 2140 Germantown Ave., Phila. 22, Pa.

GOOFY GOLF miniature golf course: Phillips Amusement Co., 208 S. Robinson St., Bloomington, Ill.

GRC cash control systems: General Register Corp., 36-30 33rd St., Long Island City 1, N. Y.

GREEN LEAF drink cup: Lilly-Tulip Cup Corp., 122 E. 42nd St., New York.

H

HI-BALL outdoor signal sign: Trippe Mfg. Co., 133 N. Jefferson St., Chicago.

HI-FI in-car speaker: Eprad, Inc., 1206 Cherry St., Toledo 4, Ohio.

HILUX VAL variable anamorphic lens: Projection Optics Co., Inc., 330 Lyell Ave., Rochester, N. Y.

HI-POP popcorn: Manley, Inc. 1920 Wyandotte, Kansas City, Mo.

HITEX projector carbons: National Carbon Co., 30 E. 42nd St., New York.

HOLIDAY popcorn machine: Cretors, Popcorn Bldg., Nashville, Tenn.

HOLLYWOOD candy bar: Hollywood Brands, Inc., 836 S. Chestnut, Centralia, Ill.

HOT CHOT hot chocolate dispenser: Frigidrink Dispenser Co., 185 N. Wabash Ave., Chicago 2, Ill.

HOTRAY popcorn warmer: Supurdisplay, Inc., Wisconsin Tower Bldg., Milwaukee.

HOT SHOT in-car heater: EPRAD, 1206 Cherry, Toledo, Ohio.

HOT-SPA coffee & hot drink vender: Cole Vending Industries, 560 W. Lake, Chicago.

HUMDINGER in-car speaker: EPRAD, Inc., 1214 Cherry, Toledo.

H-S metal reflectors: Heyer-Schultz, Inc., Cedar Grove, N. J.

HY-CANDESCENT projection arc lamps: J. E. McAuley Mfg. Co., 522 W. Adams St., Chicago, Ill.

HYDRO-ARC projection lamp for drive-ins: C. S. Ashcraft Mfg. Co., 36-32 Thirty-Eighth St., Long Island City, N. Y.

HYSTERSET dimmer: Ward Leonord Electric Co., 115 MacQuestion Pkwy., Mount Vernon, N. Y.

I

ICEBERG drink vender: Cole Vending Industries, 560 W. Lake, Chicago.

ICE-O-BAR beverage dispenser: Manley, Inc., 1920 Wyandotte, Kansas City 8, Mo.

IMPAC in-car speaker: Radio Corp. of America, Camden, N. J.

INKAR heaters for drive-ins: Thermolator Corp., 1628 Victory Bldg., Glendale, Calif.

INSPECT-O-FILM automatic film inspection machine: Harwald Co., 1216 Chicago Ave., Evanston, Ill.

INSECTO-FOG insecticide for outdoor fogging: Brulin & Co., Inc., 2939-45 Columbia Ave., Indpls. 7, Ind.

INTERNATIONAL theatre chairs: International Seat Corp., W. Pearl St., Union City, Ind.

ISCO projection lenses: J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J.

J

JAMES RIVER barbecue meats: Smithfield Ham & Products Co., Smithfield, Va.

JENSEN replacement in-car speaker: Soundcrafters of Scranton, 232 Crown Ave., Scranton, Pa.

JETARC projection lamp: Strong Electric Co., 11 City Park Ave., Toledo 1, Ohio.

JOLLY CATERPILLAR ride: Allan Herschell Co., North Tonawanda, N. Y.

JOLLYTIME popcorn, seasoning, sacks: American Popcorn Co., Box 178, Sioux City, Iowa.

JUJUBES gum confections: Henry Heide, Inc., 313 Hudson St., New York 13, N. Y.

JUJYFRUITS candy: Henry Heide, Inc., 313 Hudson St., New York 13, N. Y.

K

KANDY KING candy floss machine: Concession Supply Co., 3916 Secor Rd., Toledo.

K-HILL traffic counter: K-Hill Co., Uhrichsville, Ohio.

KLIEGLIGHT: Kliegl Bros. Universal Electric Stage Lighting Co., 321 W. 50th St., New York 19.

KNI-TRON rectifiers: The Kneisley Electric Co., 333 W. Woodruff Ave., Toledo 3, Ohio.

KOILED-KORDS speaker cords: Koiled Kords, Inc., Box K, Hamden, Conn.

KOMPAK PASSIMETER booth-type registering turnstile: Perey Turnstile Co., 101 Park Ave., N. Y. 17, N. Y.

KRACKEL candy bar: Hershey Chocolate Corp., Hershey, Pa.

L

LAMOLITE illuminoted engraved signs for theatre use: Dura Engraving Co., 682 Sixth Ave., New York 16.

LARKETE midget car: Master Enterprises, Eau Claire, Wis.

LEAFLETS candy: Leaf Brands, Inc., 1155 N. Cicero Ave., Chicago 51.

LIGHTMASTER arc lamps and rectifiers: The Ballontyne Co., 1712 Jackson St., Omaha 2, Neb.

LITTER BUG gasoline-powered vacuum cleaner: Mid East Sales Co., Box 62, Lockland, Ohio.

LITTER SHARK outdoor vacuum cleaner: Tarrant Mfg. Co., 55 Jumel Place, Saratoga Springs, N. Y.

LITTERLIFT grading-hauling tractor: Litterlift, 202 N. Mahaffee, Olathe, Kas.

LITTLE INFERNO in-car heatre: Sandler Mfg. Corp., 2108 Payne, Cleveland, Ohio.

LITTLE MISER carbon saver: Lou Walters Co., 8140 Hunnicut Rd., Dallas, Tex.

LOK-UP plastic letters: Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles.

LORRAINE carbons: Carbons, Inc., 400 Myrtle Ave., Boonton, N. J.

LUXTROL light equipment: Superior Electric Co., 2020 Demers Ave., Bristol, Conn.

LUXURIA screens: Stewart-Trans-Lux Corp., 1111 W. Sepulveda Blvd., Torrance, Calif.

M

MAGIC JET carbonators: Carbonic Dispenser, Inc., Herbert Rd., Canfield, Ohio.

MAGNARC projection arc lamps: Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.

MALTIES chocolate malted milk balls: Blumenthal Bros. Choc. Co., Margaret & Jones Sts., Philo. 37

MANCO-VISION drive-in screen: National Theatre Supply, 92 Gold St., New York City.

MARSETTES bite-size candy in rolls: Mars, Inc., Chicago.

MARSHMALLOW BAR: Paul Beich Co., Bloomington, Ill.

MARTY'S candy bars: Hollywood Brands, Centrolia, Ill.

MASON MINTS candy: Mason, Au & Magenheimer Confy. Mfg. Co., P. O. Box 549, Mineola, L. I., N. Y.

MASTERPIECE frozen custard machine: Mills Industries, Inc., 4100 Fullerton Ave., Chicago.

MELLOTONE in-car speaker: Eprad, Inc., 1206 Cherry St., Toledo.

MERIT in-car speaker: Eprad, Inc., 1206 Cherry St., Toledo 4, Ohio.

METRO-LITE high intensity spotlights: Genarco, Inc., 56-56 34th St., Long Island City, N. Y.

MICROSOL aerosol fog generator: Silver Creek Precision Corp., Silver Creek, N. Y.

MILLSHAKE milkshake machine: Mills Industries, Inc., 4100 Fullerton Ave., Chicago.

MILK SHAKE candy bar: Hollywood Brands, Inc., 836 S. Chestnut, Centralia, Ill.

MILKY WAY candy bar: Mars, Inc., 2019 North Oak Park Ave., Chicago 35, Ill.

MINUT-BUN sandwich machine: Helmco, Inc., 1215 W. Fullerton, Chicago, Ill.

MIRROPHONIC sound systems: Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.

MISCO speaker and cone units: Minneapolis Speaker Co., 3806 Grand, Minneapolis 9.

MISCO MARVEL in-car speaker: Minneapolis Speaker Co., 3807 Grand Ave., Minneapolis 9.

MIX MONITOR faucets: Carbonic Dispenser, Inc., Herbert Rd., Canfield, Ohio.

MIXOMATIC soft drink dispenser: Dunhill Food Corp., 79-85 Walworth St., Brooklyn 5, N. Y.

MIX RIGHT soda cups: Lily-Tulip Cop Corp., 122 E. 42 St., New York.

MOBILTONE in-car speaker: Sandler Mfg. Co., 2108 Payne, Cleveland 14, Ohio.

MOGUL, Strong, projection arc lamp: The Strong Electric Corp., 87 City Park Ave., Toledo 2, Ohio.

MOTORLITE motor operated dimmer: Ward Leonard Electric Co., 115 MacQuestion Pkwy., Mt. Vernon, N. Y.

MOUNDS candy bar: Peter Paul, Inc., Naugatuck, Conn.

MOUNT-N-AIRE deodorizers: Thermolater Corp., 1628 Victory Blvd., Glendale 1, Calif.

MOV-E-VUE windshield rain visors: Pioneer Sales Co., P. O. 899, Waterbury, Conn.

MR. GOODBAR candy bar: Hershey Chocolate Corp., Hershey, Pa.

MULTIFLO electric carbonators: Multiplex Faucet Co., 1400 Ferguson, St. Louis 14, Mo.

MULTIPLEX dispensers carbonated drinks: Multiplex Faucet Co., 1400 Ferguson, St. Louis 14, Mo.

MULTIPOP electric corn popper: Electroware Corp., 1336 W. Bancroft, Toledo, Ohio.

N

NEVIAL fluorescent, plastic, changeable letters: Wagner Sign Service, Inc., 218 S. Hoyne Ave., Chicago 12, Ill.

NIAGARA carbonator: Selmix Dispensers, Inc., 5-17 46th Rd., Long Island City, N. Y.

NEUTYPE film cabinet: Neumade Products Corp., 330 W. 42nd St., New York 36.

NORELCO 70/35mm projector, North American Philips Co., Inc., Motion Picture Equipment Div., 100 E. 42nd St., New York 17, N. Y.

NYLWOOD carpet: Notional Theatre Supply, 92 Gold St., N. Y. 38, N. Y.

O

OASIS electric water coolers: The Ebco Mfg. Co., 401 West Town St., Columbus 6, Ohio.

OLD COLONY flavored beverages, soft drink: Oronge Crush Co., 2201 W. Main St., Evanston, Ill.

OLD NICK candy bar: Schutter Candy Co., 4730 W. Augusta Blvd., Chicogo 51, Ill.

OLYMPIC popcorn machine: Cretors Corp., Box 1329-B, Nashville, Tenn.

OPEN HEARTH charco gas broiler: Bakers Pride Oven Co., Inc., 1641 E. 233rd St., New York 66, N. Y.

ORANGE-CRUSH beverage: Crush Internationol Corp., 2201 Main, Evonston, Ill.

OROTIP projector carbons: National Corbon Co., Inc., 30 E. 42nd St., New York 17, N. Y.

P

PABLO white screen paint: Notional Theotre Screen Refinishing Co., 129 Zenner Ave., Buffalo 11, N. Y.

PAC-KUPS paper cups: Dixie Cup Co., Easton, Pa.

PASTILLES licorice candy: Henry Heide, Inc., 313 Hudson St., New York 13, N. Y.

PAYDAY condy bar: Hollywood Brands, Inc., Centrolia, Ill.

PEARLEX projector carbons: National Carbon Co., Inc., 30 E. 42nd St., New York 17, N. Y.

PECAN PETE candy bar: Paul F. Beich Co., 1121 Front St., Bloomington, Ill.

PEERLESS Magnarc projection arc lamps: Strong Electric Corp., 87 City Park Ave., Toledo 1.

PERFUMATIC cologne dispensers: Jo-Lo Perfumatic Dispenser, Inc., 328 Stephens St., Jersey City 5, N. J.

PERLITE indoor screen: Williams Screen Co., 1679 Summit Lake Blvd., Akron, Ohio.

PIC-A-BAR ice cream merchandiser: West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles 15, Calif.

PIN-CORE slug to eliminate carbon waste: Economizer Enterprises, 524 W. 23rd St., Los Angeles.

PLAYMATE playground equipment: The Delmar F. Harris Co., 517 Broadway, Concordia, Kas.

PLEXIGLAS acrylic plastic: Rohm and Haas Company, Washington Square, Philadelphia 5, Pa.

POPALOT popcorn machine: Gold Medal Products Co., 318 E. Third St., Cincinnati 2, Ohio.

POPCOBETTER popcorn seasoning: Manley, Inc., 1920 Wyandotte, Kansas City, Mo.

POPCORN SHOPPE popcorn dispenser: APCO, Inc., 1740 Broadway, New York City.

POP KING popcorn: Prunty Seed Co., 620 N. 2nd St., St. Louis.

POPSIT PLUS popcorn seasoning: C. F. Simonin's Sons, Inc., Tioga and Belgrade Sts., Philadelphia 4.

POP UP FRI deep fat fryer: Cretors, Corp., P. O. Box 1329, Nashville 9, Tenn.

PRISM PROCESS, plastic screen coating for drive-ins: George English Corp., Berwyn, Pa.

PUSH-BACK theatre chairs: Griggs Equipment Co., Belton, Tex.

Q

QUIK-SERV grill: Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.

R

RAIN VISOR windshield protector: Pioneer Sales Co., P.O. Box 899, Waterbury, Conn.

RAISINETS chocolate covered raisins: Blumenthal Bros. Choc. Co., Margaret & James St., Phila. 37, Pa.

RED ARROW selenium rectifier: Strong Electric Corp., 11 City Park Ave., Toledo 2, Ohio.

REDI-MADE cords for drive-in speakers: Glenn Koropp Co., 3600 San Ysidro Way, Sacramento, Calif.

REDLINE Misco replacement cone units: Minneapolis Speaker Co., 3806 Grand, Minneapolis 9.

REFRESHERETTE hot dog and drink machine: Manley, Inc., 1920 Wyandotte, K. C., Mo.

RELAX RECLINER reclining back theatre chair: Heywood-Wakefield Co., 3010-10th St., Menominee, Mich.

REMOVA-PANEL frames: Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles 64, Calif.

RESTFOAM cushioning material: Hewitt Rubber of Buffalo, 240 Kensington Ave., Buffalo 5, N. Y.

RETRACTO coiled speaker cords: Sandler Mfg. Co., 2108 Payne Ave., Cleveland 14.

REVOLVO-RAY outdoor signal: Sireno Co., 212 Williams St., New York City.

RICHBO popcorn seasoning: Dell Food Specialties, Inc., Beloit, Wis.

RODEO ROCKY horse on a spring: Miracle Equipment Co., Grinnell, Iowa.

ROLL-A-GRILL automatic frankfurter grill: J. J. Connolly, Inc., 457 W. 40th St., New York 18, N. Y.

ROLO candy bar: New England Confectionery Co., 254 Massachusetts Ave., Cambridge 39, Mass.

ROMAN MIRIO CINEMA carbons: Electro Carbons, 940 W. Belmont, Chicago 14, Ill.

ROTO-CORE rotating core pin for joining carbon stubs: Economizer Enterprises, 524 W. 23rd St., Los Angeles.

ROTO-GRILLE hot dog broiler: Hollywood Servemaster Co., 114 W. 18th St., Kansas City, Mo.

ROTODRAPER pivot arm fixture: Automatic Devices Co., 116 N. 8th St.. Allentown, Pa.

ROTO-SLEEVE carbon coupling device: Economizer Enterprises, 524 W. 43rd St., Los Angeles 37, Calif.

ROUGENE lens cleaning pencil: Fisher Manufacturing Co., 1185 Mt. Read Blvd., Rochester 6, N. Y.

ROYAL BRAZILS candy bars: Fenn Bros., Inc., 114-128 E. 10th St., Sioux Falls, S. Dak.

ROYAL CROWN beverage syrup: Nehi Corp., 1000 Ninth Ave., Columbus, Ga.

ROYAL SOUNDMASTER sound systems: The Ballantyne Co., 1712 Jackson St., Omaha 2, Neb.

RUSH HOUR popcorn: Prunty Seed & Grain Co., 620 No. 2nd St., St. Louis 2, Mo.

S

SAFLITE safety swing seats: Jamison Mfg. Co., 8800 S. Mettler St., Los Angeles, 3.

SANI-DRI electric hand dryers: Chicago Hardware Foundry Co., 2500 Commonwealth, N. Chicago, Ill.

SANI-SERV ice cream freezer: General Equipment Sales, 1349 Stadium Dr., Indianapolis, Ind.

SANI-SHAKE malt shaker: General Equipment Sales, Inc., 1349 Stadium Dr., Indianapolis, Ind.

SAVOROL popcorn seasoning: Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.

SCOTSMAN automatic ice machines: American Gas Machine Co., Dept. MT 25, Division of Queen Stove Works, Inc., Albert Lea, Minn.

SEALTITE film storage cabinets: Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y.

SEALUXE poster cases; door hardware; crown control equipment: Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

SEAZO popcorn seasoning: C. F. Simonin's & Sons, Inc., Philadelphia 34, Pa.

SECTIONAD changeable letter panels: Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles.

SELECTIFIER selenium arc rectifiers: Norpat, Inc., 113 W. 42nd St., New York 36, N. Y.

SELMIX beverage dispenser: 5-17 46th Rd., Long Island City, N. Y.

SEL-TUBE selenium rectifier conversion kits: Kneisley Electric Co., 333 W. Woodruff, Toledo, Ohio.

SEPTO-SOLV septic tank cleaner: M. T. Abbey Chemical Co., 646 N. Michigan, Chicago.

SERVETTE popcorn warmer: Hollywood Servemaster Co., 114 W. 18th St., Kansas City, Mo.

SERVEMASTER popcorn warmer: Hollywood Servemaster Co., 114 W. 18th St., Kansas City, Mo.

SERV-O-MAT butter dispenser: Server Sales, Box 185, Menomonee Falls, Wis.

SERV-O-MATIC concession stand: Manley, Inc., 1920 Wyandotte, Kansas City, Mo.

SERVUS-FONE communication system: Motiograph, Inc., 4441 Wilake St., Chicago 24, Ill.

SHAKE-SPA drink dispenser: Cole Products Corp., 560 W. Lake St., Chicago 6, Ill.

SHOKLESS coconut oil heater: The Kneisley Electric Co., Toledo 3, Ohio.

SHOWBAGS plastic speaker covers: Central States Paper and Bag Co., 5221 Natural Bridge Ave., St. Louis.

SLUSHMASTER, slush-type drink dispenser: Marlan Co., 500 W. Cermak Rd., Chicago, Ill.

SILENT STEEL curtain tracks: Automatic Devices Co., 1035 Linden St., Allentown, Pa.

SIL-TUBES silicon junctions: Kneisley Electric Co., Toledo 3, Ohio.

SILVERLITE screen resurfacing coatings: Vocalite Screen Corp., 19 Debevoise Ave., Roosevelt, N. Y.

SILVER SERVICE curtain controls: Automatic Devices Co., 1035 Linden St., Allentown, Pa.

SIMPLEX projection and sound system: distributed by National Theatre Supply, 92 Gold St., N. Y. 38, N. Y.

SIT-IN coil spring seat cushion: Heywood-Wakefield Co., 3010-10th St., Menominee, Mich.

SKID-NOT nonslip floor finish: Monroe Co., Inc., 10703 Quebec Ave., Cleveland.

SLIDE-BACK theatre chairs: Ideal Seating Co., Grand Rapids, Mich.

SLUSHMAKER beverage dispenser: Sweden Freezer Co., 3401 17th Ave., W. Seattle 99, Wash.

SLUSHMASTER, slush-type drink dispenser. Marlan Co., 500 W. Cermak Rd., Chicago, Ill.

SMOOTH SAILIN candy bar: Hollywood Brands, 836 S. Chestnut, Centralia, Ill.

SNAPLITE projection lenses: Kollmorgen Optical Corp., 30 Church St., N. Y. 7, N. Y.

SNAP LOK letters: Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles 64, Calif.

SNICKERS candy bar: Mars, Inc., 2019 N. Oak Park Ave., Chicago 35, Ill.

SNO KING candy bar: Hollywood Brands, Inc., 836 S. Chestnut, Centralia, Ill.

SNO-KONETTE ice shaver: Gold Medal Products Co., 316-18 E. Third St., Cincinnati, Ohio.

SNO-MASTER ice shaver and sno-cone machine: Sno-Master Mfg. Co., 124 Hopkins Pl., Baltimore.

SNOW MAGIC snow cone machine: Samuel Bert Mfg. Co., Box 7806, Dallas, Tex.

SOCIALIGHT beverage dispenser: Pepsi-Cola Co., 500 Park Ave., New York.

SODA BAR drink dispenser: Everfrost Sales Co., 14815 S. Broadway, Gardena, Calif.

SODAMAKER beverage dispenser: Superior Refrigerator Mfg. Co., 822-24 Hodiamont Ave., St. Louis., Mo.

SODAMASTER beverage dispenser: Carbonic Dispensers, Inc., Herbert Rd., Canfield, Ohio.

SODA-MITE drink dispensers: Leitner Equipment Co., 2535 N. 25th Ave., Franklin Park, Ill.

SODASERVER soft drink dispenser: Sweden Freezer Corp., 3401 17th Ave. W., Seattle 99, Wash.

SODASHOPPE automatic beverage dispenser: Apco, Inc., 1740 Broadway, New York 19, N. Y.

SOFTSERVER ice cream machine: Sweden Freezer Mfg. Co., 3401 17th Ave. W., Seattle.

SOSOLVEX antistatic film cleaner: S.O.S. Cinema Supply, 602 W. 52nd St., New York City.

SOUNDMASTER sound systems, projectors, etc.: Ballantyne Co., 1712 Jackson St., Omaha 2, Neb.

SPANOTRAC curtain track: Automatic Devices Co., 2121 South 12th St., Allentown, Pa.

SPEEDSTER do-nut fryer: Speedster, Inc., 1215 12th St., Denver.

SPLICE-O-FILM automatic film splicer: Harwald Co., 1216 Chicago Ave., Evanston, Ill.

SPOT PECAN candy bar: Hollywood Brands, Centralia, Ill.

SS weed killer: C. B. Dolge & Co., Westport, Conn.

STABILARC motor-generator sets: Automatic Devices Co., 1035 Linden St., Allentown, Pa.

STABILINE voltage regulators: The Superior Electric Co., 2020 Demers Ave., Bristol, Conn.

STARMASTER fryers, griddles, etc.: Star Mfg. Co., 6300 St. Louis Ave., St. Louis.

STEAMETTE food warmer: Greer Enterprises, 281 N. Grant Ave., Columbus 3, Ohio.

STEAMRO hot dog steamer and bun warmer: Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.

STEELSPIN merry-go-round: Jamison Mfg. Co., 8800 S. Mettler St., Los Angeles 3, Calif.

STIP-TEX drive-in screen paint: Spatz Paint Industries, Inc., 5237 Manchester Ave., St. Louis 10, Mo.

SUPER CINEPHOR projection lenses: Bausch & Lomb Optical Co., 635 St. Paul St., Rochester 2, N. Y.

SUPER CINEX projection lamp: C. S. Ashcraft Co., Long Island City 1, N. Y.

SUPER-GLO motion picture screen: Hurley Screen Corp., 96-17 Northern Blvd., Corona 68, N. Y.

SUPER-HIGH projection lamps: Ashcraft Mfg. Co., Long Island City 1, N. Y.

SUPER 135 arc lamp: Strong Electric Co., 87 City Park Ave., Toledo, Ohio.

SUPER POWER projection lamp: C. S. Ashcraft Mfg. Co., 36-32 38th St., Long Island City, N. Y.

SUPERSCOPE variable lens: Superscope, Inc., 780 N. Gower St., Hollywood, Calif.

SUPERLITE projection lenses: Projection Optics, 330 Lyell Ave., Rochester 6, N. Y.

SUPER LUXAR, projection lens: PAR Products Corp., 602 Colorado Ave., Santa Monica, Calif.

SUPER-OPTICA motion picture screen: Hurley Screen Corp., 9617 Northern Blvd., Corona 18, N. Y.

SUPER-SERVICE projector parts: LaVezzi Machine Works, 4635 W. Lake St., Chicago, Ill.

SUPER SNAPLITE projection lenses: Kollmorgen Optical Corp., 30 Church St., New York 7, N. Y.

SUPER SUCTION cleaning equipment: National Super Service Co., Inc., 1941 N. 12th St., Toledo 2, Ohio.

SUPREX projector carbons: National Carbon Co., Inc., 30 E. 42nd St., New York 17, N. Y.

SYNCRO-DYNAMIC projectors: J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.

T

TALLY-KING hand-operated traffic counter: Faymus Div., Bankers & Merchants, Inc., 3227 N. Sheffield Ave., Chicago 13, Ill.

TANGOS candy bar: Bunte Bros. Chase Candy Co., 301 W. Franklin Blvd., Chicago, Ill.

TASTEE-POP popcorn seasoning: E. F. Drew & Co., Inc., New York 10, N. Y.

TASTY-TWENTY vender for candy, pastry, cookie, crackers, gum, mint vender: Rose Mfg. Co., 31 E. 17th St., New York 3, N. Y.

TELESEAL underground cable: Whitney Blake Co., 1565 Dixwell Ave., New Haven 14, Conn.

TICKETAKER ticket stub collectian box: General Register Corp., 43-01 22nd St., Long Island City, N. Y.

TICOGRAPH admission checker: Theatre Control Corp., 319 Orleans St., Detroit, Mich.

TIFA insecticidal fog applicator, Comb. Equip. Div.: Todd Shipyards Corp., 81-16 45th Ave., Elmhurst, Queens, N. Y.

TOILAFEX toilet plunger: Stevens-Burt Mfg. Co., New Brunswick, N. J.

TOOTSIE ROLLS: Sweets Co. of America, 1515 Willow Ave., Hoboken, N. J.

TORNADO theatre blowers, vacuum cleaners and floor machines: Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill.

TRAF-I-TROL exit control for drive-ins: Drive-In Theatre Service Co., Devon, Pa.

TRANS-LUX rear projection screens & lenses: Stewart Trans-Lux Corp., 1111 W. Sepulveda Blvd., Torrance, Calif.

TRANSVERTER motor generators and rheostats: The Hertner Electric Company, 12690 Elmwood Ave., Cleveland 11, Ohio.

TRI-DRYER triple unit electric hand dryer: Electric-aire Engineering Corp., 3138 W. Chicago Ave., Chicago 22, Ill.

TROUPER arc spotlight: Strong Electric Co., 85 City Park Ave., Toledo, Ohio.

TRU-ARC selenium rectifier: J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J.

TUF-TRED tire fabric matting: American Mat Corp., 2018 Adams St., Toledo 2, Ohio.

U

U-H-I projection lamp: Strong Electric Co., 87 City Park Ave., Toledo, Ohio.

ULTRA-WHITE drive-in screen coating: Drive-In Theatre Mfg. Co., 505 W. 9th, Kansas City, Mo.

ULTREX projector carbons: National Carbon Co., 30 E. 42nd St., New York.

UNIVERSAL arc slide projector: Strong Electric Co., 87 City Park Ave., Toledo.

UNIVERSAL in-car speaker: Drive-In Theatre Mfg. co., 505 W. 9th St., Kansas City, Mo.

V

VARI-FOCUS projection lens: Woolensack Optical Co., Rochester 21, N. Y.

VARISTAT auto transformer dimmer: Ward Leonard Electric Co., 115 MacQuestion Pkwy., So. Mt. Vernon, N. Y.

VERTAR rear projection lens: PAR Products Corp., 926 North Citrus Ave., Hollywood, Calif.

VENDARAMIC hot drink cups: Dixie Cup Div., American Can Co., 24th and Dixie Ave., Easton, Pa.

VENTARC projection lamp: National Theatre Supply, 92 Gold St., New York 38.

VICTORIA X 70/35mm projector: Cinematograph International, Inc., 341 W. 44th St., New York 36, N. Y.

VINYLKOTE drive-in screen paint: Raytone Screen Corp., 165 Clermont Ave., Brooklyn 5, N. Y.

VISTA POP popcorn machine: Manley, Inc., Dept. BO-655, 1920 Wyandotte St., Kansas City, Mo.

VITROHM dimmer: Ward Leonard Electric Co., 115 MacQuestion Pkwy., So., Mt. Vernon, N. Y.

VOICE OF THE THEATRE sound systems: Altec Lansing Corp., 250 W. 57th St., New York 19, N. Y.

VORTEX paper cups: Dixie Cup Co., Easton, Pa.

W

WALKER HI INTENSITY SCREENS: National Theatre Supply, Div. of National-Simplex-Bludworth, Inc., 92 Gold St., New York 7, N. Y.

WALNUT CRUSH candy bors: Fenn Bros., Inc., 114-128 E. 10th St., Sioux Falls, S. Dak.

WEATHER CAP in-car speakers: National Theatre Supply, 92 Gold St., New York 38.

WEATHERMASTER in-car speaker: Sound Crafters, 232 Crown Ave., Scranton, Pa.

WESTCHESTER utility and burning cart: County Specialties, Box 468, Ossining, N. Y.

WHIRL-A-DOG hot dog machine: Helmco, Inc., 7400 W. Lawrence Ave., Chicago 31.

WHIRLWIND cotton candy machine: Gold Medal Products Co., 318 East Third St., Cincinnati, Ohio.

WHIZ candy bar: Paul F. Beich Co., Front St., Bloomington, Ill.

WHIZ BANG popcorn machine: Gold Medal Products Co., 318 E. 3rd St., Cincinnati 2, Ohio.

WONDERTONE indoor projection screen: Raytone Screen Corp., 165 Clermont Ave., Brooklyn, N. Y.

X Y Z

XR-171 anti-static, plastic-coated screen. Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.

ZERO candy bar: Hollywood Brands, Inc., 836 S. Chestnut, Centralia, Ill.

THEATRE EQUIPMENT AND SUPPLY DEALERS: U.S. AND CANADA

KEY TO SYMBOLS: (C) Century dealers; (R) RCA affiliates; (B) Ballantyne; National Theatre Supply dealers are indicated by name. Others are unaffiliated.

ALABAMA: Birmingham—The Queen Feature Service, Inc., 1912½ Morris Ave. (C)

ARIZONA: Phoenix—National Theatre Supply, 111 W. Jackson.
Phoenix Theatrical Supply, 324 N. 11 Wy.
Tuscon—Arizona Film Supply, 33 West Congress St.

ARKANSAS: Little Rock—Arkansas Theatre Supply, 1008 Main (B)

CALIFORNIA: Fresno—Midstate Theotre Supply, 1906 Thomas Ave.
Las Angeles—J. M. Boyd Co., 2032 S. Vermont Ave.
John P. Filbert Co., Inc., 2007 Vermont Ave. (R)
National Theatre Supply, 1961 S. Vermont Ave.
Pembrex Theatre Supply, 1969 S. Vermont Ave. (C)
B. F. Shearer Co., 1964 S. Vermont Ave.
Sacramento—Glenn E. Koropp, 3600 Ysidro Way
San Francisco—National Theatre Supply, 255 Golden Gate Ave.
Walter G. Preddey, 187 Golden Gate Ave. (C)
B. F. Sheorer Co., of California, 243 Golden Gate Ave.
Western Theatrical Equipment Co., 168 Golden Gate Ave. (R)

COLORADO: Denver—National Theatre Supply, 2111 Chompa St.
Service Theatre Supply Co., 2054 Broadway (B)
Western Service & Supply, Inc., 2120 Broadway (R)

CONNECTICUT: New Haven—National Theotre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA: Washington, D. C.—Elmer H. Brient & Sons, Inc., 925 New Jersey Ave., N. W. (R)
Lust Theatre Supply, 1001 New Jersey Ave., N. W.
R. & S. Theatre Supply, 920 New Jersey Ave., N. W.

FLORIDA: Jacksonville—Southeastern Theatre Equipment, 206 E. Bay St. (R)
Roy Smith Co., 365 Park St.
Miami—Joe Hornstein, Inc., 273 W. Flagler St. (C)
Pearce Theatre Equipment, 320 W. Flagler
Tampa—United Theatre Supply, 206 Memorial H'way

GEORGIA: Albany—Dixie Theatre Service & Supply, 1010 North Slappey Dr. (B)
Atlanta—Capitol City Supply, Inc., 161 Walton St, N. W. (C)
Dixie Theatre Service and Supply, 95 Walton St., N. W. (B)
National Theotre Supply, 187 Walton St., N. W.
Southeastern Theatre Equipment Co., 203 Luckie St., N. W. (R)
Wil-Kin Theatre Supply, 301 North Ave. N. E.
Savannah—Rhodes Sound & Projection Service, 218 E. 56th Street

ILLINOIS: Chicago—Abbott Theatre Equipment, 1309 S. Wabash Ave. (R)
An-Gar Co., 2831 N. Clark St. (C)
Gardner Theatre Service, Inc., 1235 S. Wabash
Movie Supply Co., 1318 S. Wabash (C)
National Theatre Supply, 1325 S. Wabash
Coulterville—Frank McLean Theatre Service, Second and Vine Sts.

INDIANA: Evansville—Evansville Theatre Supply Co., 2400 E. Chandler Ave.
Indianapolis—Ger-Bar, Inc., 442 N. Illinois
National Theatre Supply, 436 N. Illinois
Unian City—Projection Equipment Co. (B)

IOWA: Des Maines—Des Moines Theatre Supply, 1121 High St. (B) (C)
National Theatre Supply, 1102 High St.

KANSAS: Wichita—Southwest Theatre Equipment Co., 118½ W. Douglas Ave.
Topeka—Fred M. Walls, Theatre Service Co., 827 Wayne Ave.

KENTUCKY: Louisville—Falls City Theatre Equipment Co., 427-29 South 3rd St.
Hadden Theatre Supply Co., 209 S. 3rd St. (C)

LOUISIANA: New Orleans—Hodges Theatre Supply Co., 1309 Cleveland Ave.
Johnson Theatre Service, 1409 Cleveland (B)
National Theatre Supply, 220 S. Liberty St.
Shrevepart—Alan Boyd, Jefferson Hotel Bldg. (C)

MARYLAND: Baltimare—J. F. Dusmon Co., 12 E. 25th St. (C)
National Theatre Supply, 417 St. Paul Place

MASSACHUSETTS: Bostan—American Theatre Supply, 616 Washington
Capitol Theatre Supply Co., 28 Piedmont St. (R)
Major Theatre Equipment Co., 44 Winchester St.
Massachusetts Theatre Equipment Co., Inc., 20 Piedmont St. (C)
National Theatre Supply, 37 Winchester St.
Theatre Service & Supply Co., Inc., 18 Piedmont St.

MICHIGAN: Detrait—Amusement Supply Co., 208 W. Montcalm St.
Forbes Theatre Supply, 210-14 W. Montcalm St. (R)
National Theatre Supply, 2312 Cass Ave.
Grand Rapids—Ringold Theatre Equipment Co., 106 Michigan St., N. W.

MINNESOTA: Minneapalis—AVED Theatre Service, 830 Lumber Exchange Bldg. (B)
Elliott Film & Theatre Equipment Co., 1110 Nicollet
Frosch Theatre Supply, 1111 Currie Ave. (R)
Mpls. Theatre Supply, 75 Glenwood Ave. (C) (R)
National Theatre Supply, 56 Glenwood Ave.
Norm Maintenance, 1017 E. Franklin
Western Theatre Equipment Exchange, 45 Glenwood Ave.

MISSISSIPPI: Jackson—Jackson Theatre Supply Co., 414 W. Capital St.

MISSOURI: Kansas City—Great Western Stage Equipment Co., 1324 Grand
Missouri Theatre Supply Co., 115 W. 18th St. (R) (B)
National Theatre Supply, 223 W. 18th St.
Shreve Theatre Supply Co., 217 W. 18th St. (C)
Stebbins Theatre Equipment Co., 1804 Wyandotte St.
St. Lauis—National Theatre Supply, 3212 Olive St.
St. Louis Theatre Supply Co., 3310 Olive St. (R) (B)

NEBRASKA: Omaha—The Ballantyne Co., 1712 Jackson St. (B)
National Theatre Supply, 307 N. 16th
Quality Theatre Supply Co., Inc., 1515 Davenport St. (C)
The Western Theatre Supply Co., 214 N. 15th St. (R)

NEW JERSEY: Asbury Park—Clark Theatre Supply, P. O. Box 835

NEW MEXICO: Clavis—Eastern New Mexico Theatre Supply Co., Box 1099

NEW YORK: Albany—Albany Theatre Supply Co., 443 N. Peorl St. (B) (C)
National Theatre Supply, 962 Broadway
Auburn—Auburn Theatre Equipment, 5 Court St. (B)
Buffalo—Buffalo Theatre Equipment and Seating, 505 Pearl St.
Eastern Theatre Supply Co., Inc., 496 Pearl St. (R)
National Theatre Supply, 500 Pearl St.
United Projector-Film Corp., 228 Franklin St.
New Yark—Amusement Supply Co., Inc., 341 W. 44th St. (C)
Capitol Motion Picture Supply, 630 Ninth Ave. (R)
Crown Motion Picture Supplies Corp., 354 West 44th
Joe Hornstein, Inc., 341 W. 44th St.
National Theatre Supply, 356 W. 44th St.
S.O.S. Cinema Supply Corp., 602 W. 52nd St.
Star Cinema Supply Co., 621 W. 55th St.

NORTH CAROLINA: Charlotte—Charlotte Theatre Supply, 227 Church St. (B)
Dixie Theatre Supply Co., 213 3rd St.
Horris Theatre Sales, Inc., 321-25 S. Church St.
Independent Theatre Supply, 216 W. 4th St.
Standard Theatre Supply Co., 219 S. Church St. (C)
National Theatre Supply, 304 S. Church St.
Theatrical Engineering Co., Rt. 2, Sherbrooke Rd.
Theatre Equipment Co., 1220 E. 7th St.
Wil-Kin Theatre Supply, Inc., 229 S. Church St.
Greensboro—Standard Theatre Supply Co., Inc., 215 E. Washington St. (C)
Theatre Suppliers, Inc., 3101 High Point Rd.

NORTH DAKOTA: Fargo—McCarthy Theatre Supply Co., 67 N. 4th St.

OHIO: Cincinnati—Cincinnati Theatre Supply Co., Inc., 3601 Epworth Ave.
Midwest Theatre Supply Co., Inc., 1638 Central Parkway (R)
National Theatre Supply, 1637 Central Pkw.
Cleveland—Cleveland Projector Co., 2108 Poyne Ave. (B)
National Theatre Supply, 2128 Payne Ave.
Ohio Theatre Supply Co., 2108 Payne Ave.
Oliver Theatre Supply, East 23rd & Payne Ave. (R)
Columbus—American Theatre Supply, 165 N. St. (B)
Cuyahaga Falls—Jones Projector Co., 2727 6th St.
Dayton—Dayton Theatre Supply, 4679 Richwood Dr.
Taledo—American Theatre Supply Co., 439 Dorr St.
Theatre Equipment Co., 1206 Cherry St. (C)
Toledo Theatre Supply Co., 3916 Secor Rd.

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W. R. Howell, 15 N. Dewey
National Theatre Supply, 700 W. Grand Ave.
Oklahoma Theatre Supply, 628 W. Grand Ave. (R) (B)

OREGON: Partland—Modern Theatre Supply Co., 1935 N.W. Keorney
B. F. Shearer Co., 1947 N.W. Keorney St.

PENNSYLVANIA: Philadelphia—Blumberg Bros., 1305-07 Vine St. (R)
National Theatre Supply, 1310 Vine St.
Superior Theatre Equip. Co., 1315 Vine St.
Pittsburgh—Atlas Theatre Supply Co., 402 Miltenberger St.,
National Theatre Supply, 86 Van Braam St.

RHODE ISLAND: Providence—Rhode Island Theatre Supply Co., 357 Westminster St.

SOUTH CAROLINA: Florence—Ace Camera Supply, 150 N. Irby St.
Greenville—Trio Amusement Co., 229 N. Main St.

SOUTH DAKOTA: Sioux Falls—American Theatre Supply, 316 S. Main St. (B)

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Tri-State Theatre Supply, 320 S. Second St. (C) (R)

TEXAS: Dallas—Hardin Theatre Supply Co., 714 S. Hampton Rd. (B) (C)
Herber Bros., 408 S. Harwood St.
Modern Sales and Service, 2200 Young St.
National Theotre Supply, 300 S. Horwood St.
Southwestern Theatre Equipment, 2010 Jackson St. (R)
Lou Wolters Projector Repoir Service, 8140 Hunnicut Rd.
El Paso—El Poso Theatre Equipment Co., 2804 Catnip Ave.
Hauston—Southwestern Theatre Equipment Co., 1618 Austin St. (R)
San Antania—Independent Theatre Supply, 2750 E. Houston St.
Alamo Theatre Supply Co., 1303 Alametos
Equipo Sales Co., 915 S. Alamo St.

UTAH: Salt Lake City—Inter-Mountain Theatre Supply Co., 264 E. First South St.
National Theatre Supply, 368 E. 1st South St.
Western Sound & Equipment Co., 264 E. 1st South St. (R)

VIRGINIA: Narfolk—Norfolk Theatre Supply Co., 2706 Colley Ave.
Raanoke—Perdue Cinema Service, 36 Kirk Ave., S.W.

WASHINGTON: Seattle—American Theatre Supply Co., Inc., 2300 1st Ave. at Bell St. (B)
S. F. Burns & Co., 2319 2nd Ave.
Modern Theatre Supply, Inc., 2400 3rd Ave. (R)
National Theatre Supply, 2319 2nd Ave.
B. F. Sheorer Co., 2318 2nd Ave.

WEST VIRGINIA: Charleston—Charleston Theatre Supply Co., 506 Lee St.
Clarksburg—Lovett & Co., 333 W. Pike St.
Elkins—Veterans Electrical Construction & Service, Inc., Randolph Ave. at 3rd St. (B)
Huntington—Theatre Service & Supply, 1019 10th St.

WISCONSIN: Milwaukee—Vic Manhardt Co., Inc., 1705 W. Clybourn St. (R)
National Theatre Supply, 1027 N. 8th St.
The Roy Smith Co., 710 W. State St.
Theatre Equipment & Supply, 1009 N. 7th St. (B)
Osceola—Star Theatre Supply Co., 36 N. Cascade St.

CANADA

ALBERTA: Calgary—Dominion Sound Equipments, Ltd., 712 8th Ave. W. (C)
Sharp's Theatre Supplies, Ltd., Film Exchange Bldg.
Edmantan—Dominion Sound Equipments, 10330 104th St.
M. L. Adamson Co., 9921 112th St.
J. M. Rice & Co., Ltd., 10029 Jasper Ave. (B)

BRITISH COLUMBIA: Vancouver—Dominion Sound Equipments, Ltd., 2162 W. 12th St.
Dominion Theatre Equipment Co., Ltd., 847 Davie St. (C)
General Theatre Supply Co., Ltd., 914-16 Davie St.
La Salle Reareations, Ltd., (Theatre Chair & Carpet Div.), 945 Granville St.
Theatre Equipment Supply, 2182 W. 12th St. (B)

MANITOBA: Winnipeg—Dominion Sound Equipments, Ltd., 218-222 Fort St. (C)
General Theatre Supply Co., Ltd., 271 Edmonton St.
J. M. Rice & Co., Ltd., 430 Kensington.

NEW BRUNSWICK: St. Jahn—Dominion Sound Equipments, Ltd., 4 Hazen Ave. (C)
General Theatre Supply Co., Ltd., 86 Charlotte St.

NEWFOUNDLAND: St. Jahn—Atlantic Films & Electronics, Ltd., 22 Prescott St.
Charles Hutton & Sons, 222 Water St.
Motion Picture Supplies, Ltd., 22 Prescott St.

NOVA SCOTIA: Halifax—Dominion Sound Equipments, Ltd., 76 Hollis St. (C)
General Theatre Supply Co., 69 Fenwick St.

ONTARIO: Ottawa—Dominion Sound Equipments, Ltd., 18 Western Ave.
General Theatre Supply Co., 41 Belmont Ave.
Toranto—Arrow Films, Ltd., 214 Adelaide St., W.
Coleman Electrical Co., 18 Dundas Sq.
Dominion Sound Equipments, 45 Wingold Ave. (C)
General Theatre Supply Co., Ltd., 861 Bay St.

QUEBEC: Mantreal—Best Theotre Supply Co., 4828 St. Dennis St.
Dominion Sound Equipments, Ltd., 4040 St. Catherine St., W. (C)
General Theatre Supply Co., 288 St. Catherine St.
RCA Victor Co., Ltd., 1001 Lenoir St.
Quebec, P. Q.—Dominion Sound Equipments, Ltd., 1299 Blvd. Charest

SASKATCHEWAN: Regina—Dominion Sound Equipments, Ltd., No. 5 Pisch Block, 1553 Albert (C)

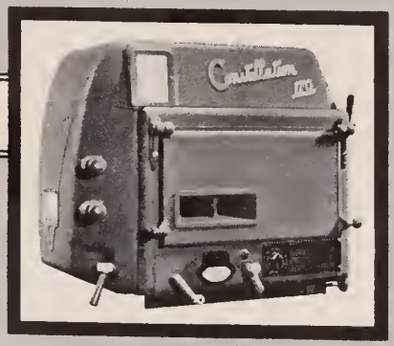
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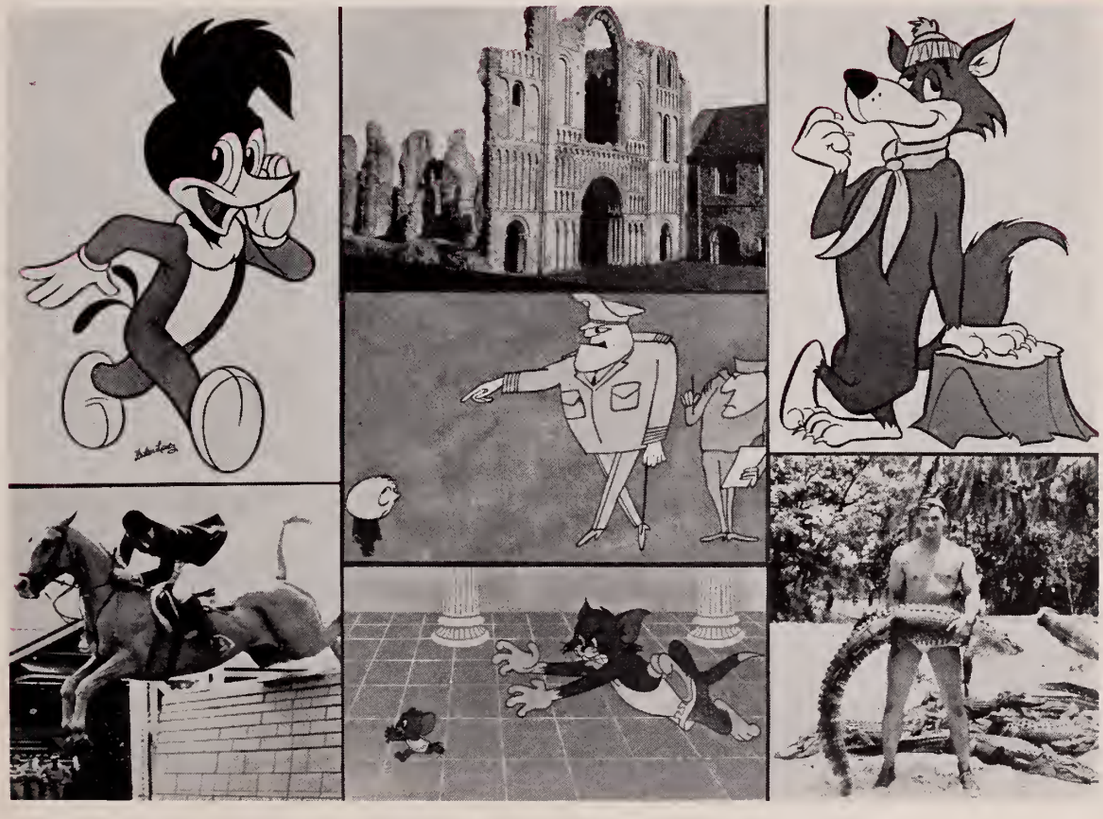
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NOVEMBER 27, 1961

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The Pulse of the Motion Picture Industry



Short subjects have gone global in greater numbers than ever this year, as producers search far new materials ta pravide entertainment far the warld's screens. While calar cartaans remain the mast papular items, travel featurettes are increasing in number, as are other live-action short films. Scenes from several upcaming subjects are shawn abave, and a report on 1961-62 product appears in a special short subjects sectian in this issue.

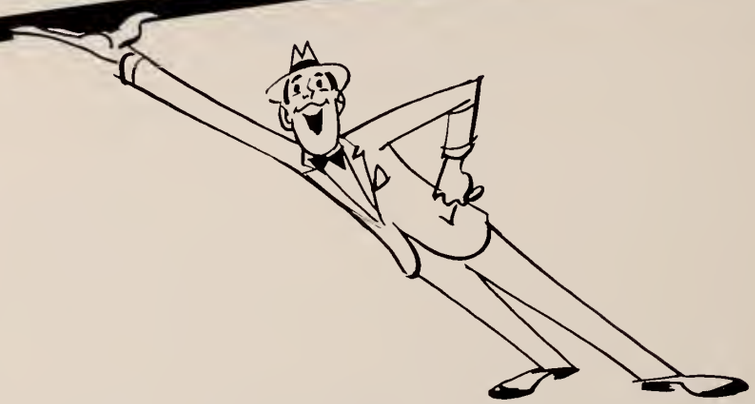
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Montreal: Room 314, 625 Belmont St., Jules Larochelle.
St. John: 43 Waterloo, Sam Babb.
Toronto: 2675 Bayview Ave., Willowdale, Ont. W. Gladish.
Vancouver: 411 Lyric Theatre Bldg. 751 Granville St., Jack Droy.
Winnipeg: 300 New Hargraves Bldg., Kenneth Beach.

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ON THE RIGHT TRACK

DECISION by Metro-Goldwyn-Mayer to make a quantity of its older pictures available to theatres—rather than to television—certainly is a move in the right direction. As Robert Mochrie, vice-president and general sales manager of MGM, stated, there is substantial revenue in this product. But, more important, is the aid this will be to hundreds of theatres to overcome, partially at least, the product shortage.

While a considerable quantity of post-1948 product, and some that originally was released in the late 1950s, has been sold to television, there still is a sizeable backlog that has not. There is some reason or hope, at least, that the several companies that have not yet disposed of their post-1948 inventories to TV will continue to refrain from doing so, which might turn out to be the case, if the older Metro product makes the good showing expected from it.

MGM's plan of marketing its older product through independent regional distributors can serve as the best means of getting the most out of it—for exhibitors, the distributors and MGM. It has been demonstrated many times that good reissues, properly merchandised and given fresh, new promotional treatment, can produce excellent boxoffice results. In fact, some of this product has done better on the second time around than on its initial release. But, in these instances, it wasn't just booked as fill-in. It was judiciously handled.

With some 600 post-'48 theatrical features reported to have been made available to TV, that market may have, or soon will, reach the saturation point. The income from this source, doubtless, has passed the peak. But that is no assurance that the quick and easy dollar will be less sought after by the picture companies—unless they find that a better income source can be counted upon through the release of this older product to theatres.

Of course, neither exhibitors nor distributors would want to see theatrical screens flooded with reissues, whether fairly new or old. That's why we say "judicious handling" is necessary. And that entails selectivity in the offerings of such product—making available those that can best be counted on for good boxoffice returns, and leaving the rest in the vaults—*and keeping them there, away from TV.*

As for thus increasing the product supply, it should serve largely as a stop-gap, though it can continue to furnish a means for adding boxoffice as well as rental revenue indefinitely. The need for high-quality, new product will not be abated. The supply must be increased, whether that calls for the creation of new producing companies or increased output by existing studios, or both.

★ ★

A Reminder

When producer-distributors first sold their vintage backlogs to TV, they said that their financial condition made this necessary and that the income thereby derived would enable them to increase their output of theatrical features. Since then, nearly all of these companies have been producing films especially for television, while their theatrical output has decreased. Moreover, with a couple of exceptions, all of the producing-distributing companies now are reporting record profits. So, it would appear, the urgency of "outside" money is no longer a case of "life or death." But the survival of many a theatre still is at stake for want of product. That should now be given every consideration and the utmost of attention by producer-distributors—not just for sentiment's sake, for the profit opportunity in the theatre field still exists and can be greatly enhanced.

★ ★

UA's Farsightedness

If any new signs of stability in the industry or any integral part of it are needed, United Artists has furnished them through the recent announcement of its production plans carrying clear into 1964. That's very long-range planning. And it is highly significant on several counts. It isn't just a "pencilled-in" projection, for, of the 19 important pictures scheduled for 1962, all but three have been completed and those pictures are to begin filming before the end of this year.

Incidentally, the 1962 count represents an increase of 30 per cent over the 1961 output of major product. In that category, the 1963 lineup exceeds that of 1961, with stars, producers and directors set for virtually all of these pictures. While the 1964 schedule is not quite so complete, it contains a high quotient of major story properties that UA reports are in the active stages of production.

Once again, Arthur Krim, UA president, and his associates are to be congratulated on their progress which has been built on planning carefully and well ahead, both for current needs and for the future.

Ben Shlyen

ALLIED READY FOR ITS FIRST CONCLAVE UNDER MODERATES

Ass'n Comes Back Strong Following Near Collapse After 1959 Session

MIAMI BEACH — A stronger and yet more moderate Allied States Ass'n will open its annual convention here next Monday (4) on the very site where the organization almost came to a disastrous end. It was at the Eden Roc Hotel two years ago that internal strife and friction split the board of directors down the middle, resulting in three units seceding from the national body and threats of others following suit. The dissension stemmed from disagreement over a choice of a new president.

In the last two years, Allied has been going through a reorganization, first under Al Myrick of Iowa and then under the current president, Marshall Fine of Cleveland. A few months ago, the prospects for a well-attended convention appeared remote, but apparently considerable interest has been instilled and, as one Allied leader said, reservations have exceeded expectations. A chartered planeload of delegates from Michigan will be on hand, while New Jersey is sending the largest contingent in recent years. Large groups from other units also have signified their intentions to be present.

SEE FINE'S RE-ELECTION

In all probability, Fine will be reelected to the presidency. This was indicated by an informal poll of Allied executives who expressed the opinion that Fine had done an excellent job in helping to restore the association. In fact, it was said that the entire slate of officers would be kept in office.

Allied members have voted Walt Disney the producer of the year by a large majority of the membership ballot, as the producer contributing most to the industry, Ben Marcus, convention chairman, announced this week. Disney will be invited to receive the award in person at the convention.

Citing the consecutive release of "Swiss Family Robinson," "Absent-Minded Professor," and "Nikki," Marcus said, "These outstanding productions did a great deal to boost exhibitor morale as well as to increase theatre attendance.

Marcus also announced that Alfred Hitchcock had been voted outstanding director of 1961, Charlton Heston the outstanding actor, Natalie Wood the outstanding actress, and Paula Prentiss and Warren Beatty the outstanding new personalities of the year. Along with Arthur Krim, president of United Artists, previously named outstanding industry personality of the year, and Harry Hendel, Pittsburgh, chosen exhibitor of the year, they will be honored at Allied's Awards dinner December 7.

Members of the board will meet next Saturday and Sunday (2,3) to elect officers, discuss trade matters and other problems confronting the exhibitors of the country. Registration for the convention begins Monday (4), a day to be devoted to "fun in the sun" and an evening cocktail party.

Voted Allied Honors



WALT DISNEY
Producer of Year



ALFRED HITCHOCK
Director of Year



CHARLTON HESTON
Actor of the Year



NATALIE WOOD
Actress of the Year

Business sessions begin the next morning (5) with the keynote address by Marshall Fine and a progress report by Milton H. London, executive director. This will be followed by a forum on picture performances, film rentals, sales policies and trade practices. At noon, at a luncheon hosted by American International Pictures, Dr. Frederick M. Wirt, associate professor of government at Ohio State University, will speak on "The Dangers of Censorship." In the evening, Pepsi-Cola will be host at a Calypso party.

SCHEDULE DRIVE-IN SESSION

A drive-in operations session is scheduled Wednesday (6) morning, to be followed by a luncheon honoring the motion picture tradepress, at which National Theatre Supply Co. and Motion Picture Advertising Service Co. will be hosts. Alexander Film Co. and Lee Artoe, president of ElectroCarbons, also will host social affairs.

Final business sessions will be held Thursday (7), with the morning devoted to a discussion of merchandising of motion pictures. National Screen Service Corp. will be host at the closing luncheon, and the Coca-Cola Co. will be host at the Awards dinner, which will be preceded by a National Carbon Co. cocktail party. There will be no afternoon meetings, so that conventioneers may enjoy Miami Beach's many leisure-time activities.

Marcus announced that, during the convention, executives of three top industry organizations will speak—Emanuel Frisch, chairman of the American Congress of Exhibitors; Charles E. McCarthy, executive vice-president of the Council of Motion Picture Organizations, and Richard F. Walsh, president of IATSE.

To Speak at Allied's Miami Beach Convention



Emanuel Frisch
ACE Chairman



Charles E. McCarthy
COMPO Executive VP



Richard F. Walsh
IATSE President

$40,000 to Rogers Hospital From Al Jolson's Estate

NEW YORK—The Al Jolson estate has sent a check for $40,000 to the Will Rogers Hospital, the amount having been cleared by the executors after approval by the state of California.

The late entertainer had bequeathed that amount to "the entertainment industry's hospital" and the indefinite designation created a legal problem until it could be established that Jolson had the Will Rogers Hospital in mind when he made the bequest.

Charles Schwartz, one of the executors of the Jolson estate and a partner in the law firm of Schwartz and Frohlich, worked on the matter for more than five years.

A. Montague, president of the hospital, said the money would be used for expansion purposes and new equipment.

Excise Taxes $10,133,000 for Quarter

WASHINGTON — Excise taxes on admissions to theatres, concerts, etc., totaled $10,133,000 in the quarter ended on September 30, the Internal Revenue Service reported. This covered the first quarter of the fiscal year 1962. In the same quarter last year, collections from this source were $9,248,000.

15-Year Record Net Established by MGM

NEW YORK — Metro-Goldwyn-Mayer established a 15-year net profit record for the fiscal year ended last August 31, earnings amounting to $12,677,000, or $5.02 per share. Joseph R. Vogel, president, said that the profit represented an increase of more than 30 per cent over the $9,595,000 earned in fiscal 1960 when the per share earnings amounted to $3.83 per share.

Vogel said the healthy overall condition of the company and the quality of the finished pictures and those planned or in production made management confident that the earning capacity was on a sound basis. He said a demonstration of the confidence was the decision to increase the quarterly dividend from 40 to 50 cents per share.

"King of Kings," which had its world premiere in New York in October, promised to be one of the outstanding boxoffice attractions, Vogel said in his message to stockholders. He said "Ben-Hur" was continuing its boxoffice record and had earned more than $42,000,000 to date in film rentals. Income from the picture will continue for the next 18 months, he said. He also pointed to such pictures as "Mutiny on the Bounty," "The Four Horsemen of the Apocalypse," "How the West Was Won" and "The Wonderful World of the Brothers Grimm" as being among the most important attractions in the company's history.

TOA Names Its Delegation To COMPO Committee

NEW YORK—Theatre Owners of America's new representatives on the executive committee of the Council of Motion Picture Organizations have been appointed by John Stembler, TOA president.

Samuel Pinanski, TOA's representative on the COMPO governing committee, will continue as chairman of the TOA group on the executive committee. Others in the delegation will be Thomas Friday, alternate; Edward Fabian, William Thedford, Morton Thalhimer jr., LaMar Sarra, C. E. Cook and Solomon M. Strausberg.

Those serving last year, besides Pinanski, were Walter Reade jr., Myron Blank, Morton Thalhimer, E. D. Martin, Ernest G. Stellings, S. H. Fabian and M. Spencer Leve.

92.8% of TOA Membership Owns 10 Theatres or Less

NEW YORK — Ninety-two and .8 per cent of the members of Theatre Owners of America own and operate less than ten theatres, according to the latest TOA Bulletin.

Other figures show that 63.1 per cent of the members own and operate only one theatre; 23.3 per cent have two to four theatres and 6.4 per cent own five to nine theatres.

The balance of the membership is made up as follows: 3.9 per cent own ten to 24 theatres; 2.1 per cent have 25 to 49 theatres and 1.2 per cent own 50 or more theatres.

A. Montague Is Saluted As Pioneer of the Year



A. Montague, right, is shown being presented a silver bowl during the ceremony by the Motion Picture Pioneers honoring him as Pioneer of the Year.

NEW YORK—A. Montague was saluted as the Pioneer of the Year by the Motion Picture Pioneers at their annual banquet in the Hotel Waldorf Astoria here Monday night (20). It was the second largest attended affair in the 18 years in which the Pioneers have bestowed their highest honor on an industry veteran, falling only a few short of the record-holding banquet in 1952 for the late Nate J. Blumberg.

It was a gala evening with the events ticking off with clocklike precision under the guidance of Paul Lazarus jr., master of ceremonies, and S. H. Fabian, president of the Pioneers.

Montague, executive vice-president of Columbia Pictures, was presented with a silver bowl by Fabian and, in a brief acceptance and appreciation address, said a part of his success could be attributed to "getting the breaks." He said the dictionary described pioneer as a person who cuts a path for others to follow and so a small exhibitor or a film salesman could be considered a pioneer if he paved the way for others.

Fabian, in introducing Montague, said the guest of honor was a statesman of the industry who had contributed much to the success of the Council of Motion Picture Organizations and the Will Rogers Hospital, declaring that without Montague the hospital would not have thrived.

Eric Johnston, president of the Motion Picture Ass'n of America, offered some good-natured kidding in lauding Montague. Referring to the "knock-down-drag-out" battle between sales manager and exhibitor, Johnston said a computer could figure out what to charge for a can of beans or a load of hay, but that can't be done with a motion picture.

"That, my friends," Johnston said, "is why we have men like Abe Montague. That's why we need men like Abe in our business—men like Abe and men like the battle-scarred exhibitors I see in this room tonight."

Johnston said that Montague had more scars than the slaves of "Spartacus," then, remembering that wasn't a Columbia picture, he added that he had more wounds than the fighters in "The Guns of Navarone."

"Still after all these battles," Johnston continued, "the enemy camps can come together tonight in warmth and affection for one another."

When the industry speaks of pioneers, Johnston said, "we don't mean graybeards, Forty-Niners or Buffalo hunters. We mean men living in the 20th Century with their eyes and their vision focused on the 21st Century. We rely on this kind of pioneer in our business. For we're not dealing with a can of beans or a load of hay. We're dealing with the motion picture—one of the most powerful forces in the world today and, more significantly, in the world of tomorrow."

A stack of congratulatory telegrams was received, but the only one read by Lazarus was that of President John F. Kennedy.

Lazarus introduced Adolph Zukor as "Mr. Pioneer, himself." In a brief address, Zukor said he was just as enthusiastic about the business today as he was when he first started in it. Zukor was the first to be cited as Pioneer of the Year in 1947.

Ned Depinet, former president of the Pioneers, asked for further support of the Pioneers Foundation which gives assistance to industry veterans who are in need. He said the Pioneers were two things—good fellowship and good deeds.

The principal speaker of the evening was Sen. Kenneth B. Keating of New York. He warned America's top filmmakers that new rules of conduct adopted by international communism are even more "unconventional" than the weapons of modern warfare.

Sixty-one new members were inducted by Judge Ferdinand Pecora.

Schines Unveil Indoor Ski Center; Seen As Exhibitor Income Source



Instructor Jack McTarnaghan (right) leads a group of skiers through such maneuvers as snowplow and parallel turn on the Ski-Dek "moving mountain" which duplicates the feel of skiing on a snow-covered slope.

BOSTON—A new kind of show business for theatre diversification was unveiled here last week at the New England Winter Sports Show by G. David Schine, Schine circuit executive. Called "Ski-Dek," indoor skiing, it is being geared to open around the country with 1,000 centers planned within three years. These centers, Schine envisioned, could be in existing theatres, closed neighborhood houses, bowling alleys, which might be reconverted, and in newly built units.

Schine, in Boston to show the first actual operation of the unit before the public, said he will open the first one anywhere in the world at a converted Schine theatre, the Riverside, in Buffalo, N.Y., on January 15, the first of the projected 1,000.

Ski-Dek brings the proverbial "snow-clad mountain slope" indoors and makes skiing a year-around sport. This new concept of an age-old sport, invented by ski pro Ray Hall and perfected at a reported $300,000, is a giant moving mountain with a rapidly traveling inclined surface specially treated to duplicate underfoot the feel of two inches of powdered snow on a good base. The effect is said to be the same as being on an actual snow-covered run. It permits the skier to do anything on Ski-Dek he can do on skis, and allows beginners to learn to ski in a fraction of the time it takes on an outdoor run.

Schine explained that the skier, wearing a 30-inch "shortee," or four-foot head skis, gets on the moving surface either at the top or bottom, and can get off at either end. He matches the speed of his descent to the upward speed of the slope by controlling his ski speed with various ski positions. The skier can move around, make short jumps, remain on the slope as long as he wishes. Bars along either side of the slope can be swung out to give support to novice skiers while they are learning to control.

Units can be installed in multiples, up to 50, accommodating as many as 800 skiers at any time, in centers. However, mostly ten unit centers are anticipated. Schine said that many drive-ins may consider these centers adjacent to their theatres for daytime operation. Possibilities of location are tremendous, he said, with amusement parks, outdoor areas, beaches, parks and pools all having great potential for the new indoor skiing unit.

"We took an existing theatre and completely gutted it to open the first Ski-Dek," he said. The Buffalo Ski-Dek center, now near completion, will be the prototype of the centers to come, complete with Alpine decor, warming hut, snack bar, ski shop and accommodations for up to 300 spectators.

The centers will be sold on a franchise basis, Schine said. "They will be franchised or leased," he said, on "a minimum against a percentage and the rate of return will be around 25 per cent of total cost at a conservative figure." He said the units will be placed in six key cities in the first year. Boston is next after Buffalo.

Some 20 franchises are set within the next few months, with 200 centers planned within 12 to 14 months. Most of the franchise holders will be theatre people and chains, Schine said.

The centers will be set up with standard admission prices of $1.50 from 10 a.m. to 6 p.m. for the first hour, and 65 cents for every half-hour thereafter. In what is called "prime time," from 6 p.m. in the evening on, admissions will be pegged at $1.75 and 75 cents each half hour after the first hour. Children's prices will be $1 for the first hour, and 50 cents per half hour.

Each Ski-Dek center should have ten decks, or ten units, at a cost of somewhere between $70,000 to $100,000. Centers would run from 10 a.m. to midnight daily, and 12 noon to midnight on Sundays.

Harry Unterfort of Schine Theatres, in charge of Ski-Dek operations, accompanying Schine to Boston for the showing, said that plans call for six attendants for ten slopes. Each Ski-Dek unit is considered a slope, and in a center with ten Ski-Deks, skiers can go from one slope to another.

Ski-Dek is made and franchised by Ski-Dek Corp. Officers are: G. David Schine, president; Cyril Farny, chairman of the board; Raymond Hall, vice-president; J. Myer Schine, treasurer.

Centers will be specially air-conditioned with streams of cool air directed up each slope at high velocity to heighten reality. Ski boots, skis and poles will be provided free, and there will be no charge for spectators.

Schine predicted that Ski-Dek will outgross bowling alleys, and may even supplant them in many cases. He envisioned that bowling alleys existent, a business that several theatre chains have diversified into, will be converted into Ski-Deks as soon as their potential is realized. While some closed neighborhood theatres will be potential locations for the new sport, Schine envisioned that most franchise holders will build their own housing.

Schine estimated gross for a ten-deck Ski-Dek center at around $9,000 weekly. The first Ski-Dek in the renovated theatre in Buffalo is expected to take care of 144 skiers per hour, with room and facilities for 300 or more spectators. Pluses will be music, refreshments, shops and entertainment and ski instruction classes. Centers will make tieups with ski instructors, classes and ski supply people.

Bill Doll, well-known film and legit press representative, came to Boston with Schine for the showing of the newest business for theatre diversification.

Coca-Cola 9-Month Sales Highest in History

ATLANTA—Dollar sales and earnings of both the domestic and foreign operations of the Coca-Cola Co. for the third quarter and the first nine months of 1961 exceeded any similar period in the company's 75-year history, Lee Talley, president and chairman of the board, announced following the meeting of the board Monday (20).

Consolidated net profit for the first nine months of 1961, after provision for reserves, income taxes and other charges, amounted to $34,813,419, or $2.52 per share, compared with $32,509,018, or $2.37 per share, for the first nine months of 1960. Consolidated net profit for the third quarter of 1961, after all charges, amounted to $15,072,144, or $1.09 per share, compared with $14,170,144, or $1.03 per share, for the third quarter of 1960.

The board of directors declared a dividend of 60 cents per share on the common stock, payable December 15 to stockholders of record December 1.

National Cine Equipment Buys John M. Wall Co.

NEW YORK—National Cine Equipment, Inc., designers and manufacturers of professional equipment for making 35mm and 16mm TV and motion picture films, has acquired the John M. Wall Co., manufacturers of the professional Wall camera, known throughout the world since 1929. The latter company also built the equipment for Cinerama.

John Clemens is president of National Cine Equipment, Inc., located at 209 W. 48th St.

D of J Seeks Reversal Of TV Blockbooking

WASHINGTON—The United States Supreme Court was asked this week to reverse a federal district court verdict on blockbooking of theatrical films sold to television. The Department of Justice asked for a reversal on the grounds that a decree handed down in New York would open the way for a return of blockbooking in other industries, presumably including the film industry.

On the other hand, Loew's Inc., United Artists, Screen Gems and Associated Artists in a combined brief, and C. & C. Super Corp., in a separate action, called for a reversal on the contention that the lower court had erred in basing many of its findings on the issues involved in the Paramount motion picture industry antitrust case.

The complaint of the Justice Department is that while the lower court properly held that blockbooking was in violation of the antitrust laws, it erred in approving "temporary" refusal of a distributor to deal for individual pictures with one station while trying to sell its total package to a competitive station. The government claimed that refusal to split a package for one station until it is clear that another station will not buy the package "has the patent intent and effect of coercing a block purchase." This is violation of the Paramount decision and decrees, the government said.

The distributors, however, pointed out that in the film industry case, features were the sole product of a theatre owner and that quality and the release time element were important factors which placed the producers and distributors in a monopoly position. In selling to TV, it was claimed, features comprise only three to eight per cent of total air time, that more than 10,000 pictures are available for stations and that there exists a fierce competition both between distributors and between feature films and other forms of airtime entertainment. Thus, the situation in the TV industry today and conditions as they existed in the film industry when the Paramount case was argued in the courts present entirely a different set of standards by which to judge the selling practices, the Supreme Court was told.

Martin Jurow to Testify In Talent Agency Probe

HOLLYWOOD—Martin Jurow, president of Famous Artists, was the first witness to be subpenaed to appear before a special federal grand jury inquiring into possible violations of antitrust laws by talent agencies.

The investigation is expected to take four months and to climax a three-year probe of picture and television talent representatives by the Department of Justice.

Among those who reportedly will be among the estimated 150 witnesses are Danny Kaye, Cary Grant, Dan O'Herlihy, Guy della Cioppa (CBS vice-president), and talent agency toppers Frank Cooper and William Shiffrin.

Fifteen men and eight women have been sworn in as members of the special jury by U.S. District Judge Peirson M. Hall.

Los Angeles Newspapers Boost Holiday Films



These two pages, from the Los Angeles Examiner (right) and the Los Angeles Times, are examples of the expansive promotional assistance given to exhibitors in the area to promote the season's product.

LOS ANGELES—Spreads on the coming holiday season of new film product appeared in all four metropolitan Los Angeles newspapers—Times, Examiner, Herald-Express and Mirror on Friday (17). Also the Hollywood Citizen-News, Beverly Hills Citizen and Valley Times Today carried the special salute to the film industry.

Nine production companies — Allied Artists, Columbia, Walt Disney, Metro-Goldwyn-Mayer, Paramount, 20th Century-Fox, United Artists, Universal-International and Warner Bros.—and 26 pictures were mentioned in art and stories, with the slogan, "Holiday Movie Season Is Here Again."

Among pictures pictorially represented were "El Cid," "Advise and Consent," "Babes in Toyland," "Bachelor in Paradise," "Summer and Smoke," "Blue Hawaii," "The Second Time Around," "West Side Story," "Judgment at Nuremberg," "A Pocketful of Miracles," "Flower Drum Song," "The Outsider," "A Majority of One" and "The Roman Spring of Mrs. Stone."

Pete Latsis of National Theatres & Television, Inc., and Jack Case of Pacific Drive-In Theatres worked with studio publicity directors in compiling the material and coordinating the assignment with the newspapers.

Both circuits are also following through in arranging for similar breaks in numerous other cities and towns where they operate theatres and drive-ins.

New 20th-Fox Exchange Office in Indianapolis

INDIANAPOLIS — Twentieth Century-Fox will open its remodeled exchange office November 27, according to Clarence Hill, manager of branch operations.

The new branch office will have space for a shopping and inspection room and a storage vault for prints. Sales and booking offices have been refurnished with a modern decor, Verne Fletcher, Indianapolis branch manager, reported.

Sues Over 'World' Title

HOLLYWOOD—Superior Court action was brought by Metro-Goldwyn-Mayer and Cinerama against Monte Lee (Monte Lee Enterprises) and Nosseck-Denwitt Productions over use of a title similar to "The Wonderful World of the Brothers Grimm." The suit asked for an injunction and damages on a charge of unfair competition. The hearing will be held today (27). "Wonderful World" is said to be the tag used by the defendants in connection with their picture "Grimm's Fairy Tales."

Herb McIntyre Named Four Crown Executive

LOS ANGELES—Former RKO western division manager Herb McIntyre has joined Fred Gebhardt's Four Crown Productions as vice-president in charge of distribution. The first release will be "The Phantom Planet," produced by Four Crown, in tandem with Italian import, "Assignment Outer Space." The duo has been set for the Fox California in San Diego and the Big Sky Drive-In in Chula Vista December 13. In addition the films will have saturation booking in 35 hardtops and drive-ins in southern California starting January 24.

Doris Day Autobiography

HOLLYWOOD — Random House book publishers have optioned the book-length autobiography of Doris Day, which the motion picture star is presently in the process of writing. The book will be completed by next spring and, according to the actress, will cover her childhood through years as a band vocalist to film stardom.

WESLEY RUGGLES JR., TIM WHELAN JR. DECIDE ON STUDIO CAREERS

Second Generation Directors Continue Prominent Names in the Film Industry

HOLLYWOOD — Old hat are the innumerable past yarns and editorial comments about the second generation in the motion picture industry, comparatively young men—the Plato Skourases, the Samuel Goldwyn jrs. etc.— who are displaying the necessary talent and propensity toward following in the footsteps of their respective, illustrious pioneering fathers. Despite which, occasionally comes along a brace of juniors whose dedication to show business makes them comment-worthy.



Wesley Ruggles jr.



Timothy Whelan jr.

COMPLETE FIRST PICTURE

Such a pair are Wesley Ruggles jr. and Timothy Whelan jr. They have just completed their first partnership project, a feature titled "Out of the Tiger's Mouth," which will hit the nation's screens as a Sutton Production, to be released by Pathe-America, of which Budd Rogers and Sam Burkett are, respectively, president and general manager. Young Messrs. Ruggles and Whelan met when they got out of the service. Both had show business in their blood and both apparently were determined that the entertainment world was their ultimate goal although individually they were trained for other fields. The eggheads might use the reactions of the youthful duo as contention that heredity is more influential than environment.

Ruggles is the son of Wesley Ruggles, director of outstanding motion pictures, and actress Arlene Judge. He is the nephew of veteran trouper Charles Ruggles. He started out in life to become an engineer although, through his academic years, his period in the Army and during the years that have since ensued, his extracurricular activities and interests have always inclined toward matters theatrical. His background is materially comparable to that of young Whelan, who is the son of another famed director, the late Timothy Whelan. A graduate of Harvard, he majored in music. He has recorded several classical numbers, has given, still gives, concerts. Despite these long-hair pursuits, his first love was and is motion pictures and, when he was discharged from the service, he became an assistant director and worked on such recent hits as "The Wackiest Ship in the Army" and "The World of Suzie Wong."

QUIT JOBS FOR FILM CAREERS

In January of this year, Ruggles and Whelan met and discovered they had a mutual interest—the desire to write, direct and produce motion pictures. So they quit their jobs—in itself, and considering the overall conditions in the movie trade, a fortitudinous thing to do — and started writing the script of "Out of the Tiger's Mouth." The screenplay completed, they presented it to Pathe-America executives which resulted in Messrs. Rogers and Burkett embracing and arranging financing for the photoplay's fabrication.

"Ours is a picture about refugees," Ruggles informs. "That sounds a bit stereotyped, we realize, but it is not the trite type of yarn about misplaced persons. It concerns children, the countless thousands of homeless waifs who pour into Hong Kong every year. There are none of the cruelties and atrocities that are usually a factor in most of such films—only compassion and understanding. Remember, all peoples of the world have been refugees at one time or another in their history. Moreover, kids and their problems have an appeal to ticket-buyers of all ages. For our femme lead, we selected Loretta Han-ji Hwong, a five-year-old Chinese youngster who lives in Los Angeles. She's cute as a bug's ear and we are staking our future on the supposition that she'll be an overnight hit. The male lead is older, David Fang, aged nine. Our picture is 90 minutes long and we honestly believe there isn't a dull moment in it."

Ruggles is given producer credit on the photoplay, while Whelan is its director.

In explanation of why the newcomer, youthful team chose Pathe-America as a distribution outlet and financial liaison, Whelan declared:

PICK PATHE-AMERICA

"When we finished our script, we were confident that we had the idea and the makings for a popular picture. Several so-called major studios were interested in it, but we chose Pathe-America because we sincerely believe that the future of the theatrical screen largely lies in the hands of independent outfits, especially those who have the blessings, confidence—and sometimes financial backing—of the country's theatremen. There is no doubt that the average movie house is suffering as a result of product shortage. Companies like Pathe-America, in our opinion, have the best chance of salving the hurts from which the movie trade is suffering—and the exhibitors are hurting the most."

From the above it becomes abundantly obvious that Messrs. Ruggles and Whelan gave considerable thought and analysis to their debut into the complicated areas of production and distribution. The next few years will prove whether or not their reasoning is sound. In the meantime, it augurs well for the future of the theatrical screen when such dedicated, second-generation lads embrace it as the best outlet for their individual and collective talents.

Albert Aaron Heads W. Va. Allied Unit

CHARLESTON, W. VA.—The West Virginia Allied Theatres Ass'n has elected Albert Aaron interim president until a statewide convention can be held. Aaron operates the first-run Kearse and Capitol and several sub-run houses here.

Other interim officers elected are John A. Goodno, Huntington, vice-president and alternate; Carl S. Long, St. Albans, secretary, and Charles Sugarman, Parkersburg, treasurer. The latter was formerly treasurer and a director of Allied Theatre Owners of Ohio.

Directors elected are Frank M. Allara, Matewan; Ross Filson, Point Pleasant; Eileen K. Ledford, Madison; Roy L. Letsinger, Amherstdale; Frank Mandros, Cabin Creek; Harold Moore, Charleston; State Senator George C. Porter, Beckley; Hammond H. Robey, Spencer, and Louie Shore, Williamson.

Inasmuch as Charleston is the state capital the association will maintain an Allied regional office here.

A large delegation from West Virginia will attend the national Allied annual convention in Miami Beach, December 4-7.

Sunday Films Vote Okay Only at City Election

HARRISBURG—The Pennsylvania supreme court at Philadelphia ruled that a referendum vote on Sunday movies can be presented to the voters only during a municipal election. The court held unanimously that the Blair County common pleas court was wrong in allowing the borough of Hollidaysburg to place the Sunday issue on the ballot in the November 1960 general election. The issue was approved at that time last year in Hollidaysburg, and at the same time it was defeated at Tyrone. The court said, however, that since the election has already been held, the present preceedings are moot.

"Nevertheless, we make this determination as to the invalidity of the election so that court below and the litigants might be aided in the speedy and promp adjudication of other litigation, that is, a complaint in equity praying for injunctive relief."

Callard Elected a V-P Of the Coca-Cola Co.

ATLANTA—George A. Callard, national manager of Coca-Cola's fountain sales department, has been elected a vice-president of the company by the board of directors.

Callard, a native of Maryland, has been with Coca-Cola since 1926. He was appointed manager of the Dallas region in 1942 and of the Cleveland area in 1944. After six years as manager of the Baltimore area, Callard was appointed national manager of the fountain sales department last September.

Pepsi-Cola Dividend

NEW YORK—A regular quarterly dividend of 35 cents a share has been declared by Pepsi-Cola's board of directors. The dividend is payable December 30 to stockholders of record on December 11.

CALENDAR OF EVENTS

DECEMBER							JANUARY						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
					1	2		1	2	3	4	5	6
3	4	5	6	7	8	9	7	8	9	10	11	12	13
10	11	12	13	14	15	16	14	15	16	17	18	19	20
17	18	19	20	21	22	23	21	22	23	24	25	26	27
24	25	26	27	28	29	30	28	29	30	31			
31													

DECEMBER

4-7, Allied Stotes Ass'n annual convention, Eden Roc Hotel, Miami Beoch.

14, New Jersey Allied onnual beefsteok dinner, Westmount Country Club, West Paterson, N. J.

JANUARY

13, Reactivoted North Central Allied's first regional convention in Minneopolis.

FEBRUARY

13-15, Texos Drive-In Theotre Owners Ass'n tenth onnuol convention, Dollas.

Harry L. Mandell Buys Atlantic Pictures Corp.

HOLLYWOOD—Irving H. Levin's interest in Atlantic Pictures Corp. has been purchased by Harry L. Mandell, who has assumed the presidency of the independent outfit.

Levin is presently serving as an assistant to National Theatres & Television president Eugene V. Klein, having been elected to the NT&T board last March.

Mandell disclosed that Atlantic's next project will be "The Lou Lenart Story," which Phil Karlson will directed from Tom and Frank Wadman's script. In the deal, Mandell also acquired the company's interest in the Allied Artists release, "Hell to Eternity."

Among the projected films on Atlantic's slate are "Restless Woman," "A Letter to Lenny," "Target—Hong Kong," and "The Kind of Guy I Am."

Cobian Enrolls Puerto Rico Theatres With TOA

NEW YORK—Commonwealth Theatre of Puerto Rico, largest circuit in the commonwealth, has joined Theatre Owners of America. Rafael Ramos Cobian, circuit president, announced his intention to join TOA after attending the association's convention in New Orleans last month.

Cobian has downtown de luxe first run theatres, drive-ins and neighborhood houses. He also has extensive interests in theatre equipment.

The invitation to join TOA was extended to Cobian by Walter Reade jr., a past president and a personal friend of the Puerto Rican operator.

TOA also has members outside of the continental United States in Canada, Mexico, Alaska and Hawaii. The organization becomes more "international" with the membership of the Puerto Rico theatres.

It's McClory, Not McGlory

Sean McClory's name is misspelled as McGlory in the review of "Valley of the Dragons," appearing in the back of the current issue. The film is released by Columbia.

Circular Cinerama Screen For Seattle Fair Exhibit

SEATTLE — A revolutionary dimension in motion pictures will be presented at the 1962 Seattle World's Fair as a U. S. government exhibit of a widescreen technique developed by Cinerama. It will be presented in what will be known as the "Spacearium" theatre.

The screen for the Spacearium could be compared to the inner side of a huge dome, or the inside of a rubber ball cut in half. The screen will show an image from a single projector which will encircle completely the audience. The viewers will be surrounded on all sides and above by the Cinerama picture.

In this hemisphere theatre, audiences will experience a new type of entertainment. In a "flight" which will take 12 minutes, Spacearium visitors will get a realistic look at the planets of the solar system. The show will cover the equivalent of 3,000,000,000 light years of travel.

The Spacearium is being coordinated by a special office for the United States science exhibit within the Dept. of Commerce and is being sponsored by the Boeing Airplane Co., with Cinerama assuming the prime responsibility for putting the project together.

It is anticipated that the 12-minute show will be run approximately three times an hour to audiences of 700 persons each. A budget of $1,500,000 has been allotted. Cinerama is setting up the dome in a Los Angeles studio for full scale tests. It then will be dismantled and shipped to Seattle.

Sperling Buys Hit Play

HOLLYWOOD — Independent producer Milton Sperling has purchased the play, "Mrs. Sonnenschein," now playing to capacity audiences at the Tribune Theatre, Berlin. Sperling will bring the Eugene Lovett drama to the screen following its presentation on Broadway under the new title of "Mrs. Sunshine."

Para. Nine-Month Net Rises to $6,290,000

NEW YORK—Paramount Pictures Corp. reports estimated consolidated earnings of $5,310,000 for the first nine months of 1961, plus special capital gains of $980,000, making a total of $6,290,000, compared to total income for the same period in 1960 of $6,137,000.

The figure for the nine months of 1961 is equal to $3.15 per share, plus the capital gains figure, to total $3.73 per share based on the 1,686,956 shares outstanding at Sept. 30, 1961. This compares with $3.67 per share on 1,673,231 shares outstanding in the same period in 1960.

Consolidated earnings in the third quarter of 1961 are estimated at $890,000, or 53 cents per share, plus special capital gains of $558,000, amounting to 33 cents per share, making a total income of $1,448,000, or 86 cents per share. Comparative total income for the same period in 1960 was $2,405,000, or $1.44 per share.

Southern Saturation Set For 'Second Time'

NEW YORK — "The Second Time Around," the 20th Century-Fox picture for Christmas release, has been booked into more than 1,000 theatres throughout the southern territory during November and December, according to C. Glenn Norris, general sales manager.

The ten-state saturation will be prior to the picture's general release. States involved are Louisiana, Mississippi, Alabama, Florida, Arkansas, Texas, Georgia, Tennessee, North Carolina and South Carolina.

JFK Sees 'Drum Song'

HYANNIS PORT, MASS. — Universal's "Flower Drum Song" was the Thanksgiving picture for exhibition in President John F. Kennedy's home here. The picture was seen by the President and his family.

ESTABLISHED LEADER IN QUALITY SHORT SUBJECTS

Peter Sellers in "The Case of the MUKKINESE Battle-Horn"
o 25 minute live action satire

"Two Men and a Wardrobe"
o Polish live action film

"Children of the Sun"
a 10 minute color cartoon sponsored by UNICEF

"A Bowl of Cherries"
from Greenwich Village

"Rembrandt"
the story of the artist's life as told through his paintings

"A Chairy Tale"
about the revolt of a kitchen choir

"Return to Glennascaul"
a ghost story with Orson Welles

"Romance of Transportation"
a cartoon novelty

"Life with Caesar"
a comedy

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Promotion

featuring

Short Subjects

PATRONS SHOWING GREATER INTEREST IN SHORTS

Opinion Poll Indicates Exhibitors Need to Do Better Job of Promoting Those 'Selected Shorts'

By AL STEEN

UP UNTIL last year, the short subjects situation had not changed to any discernible degree. Year after year, the companies turned out their so-called briefies as a matter of course—they were booked, exhibited and that was that.

There was a noticeable change last year when BOXOFFICE started preparing its annual short subjects issue. The sales departments were enthused with the product being provided and extra effort was expended in merchandising the subjects. The enthusiasm's momentum carried over to this year and the companies are pointing with pride to their lineups.

With an eye on the expanding art theatre market, there appears to be a tendency to turn out pictures to please that special breed of patrons who warm up to the offbeat type of shorts and which, at the same time, are suitable for general patronage. That was not true five years ago. The art theatre customers, at least, accepted the unusual in an art house but might have scoffed at it if viewed in a conventional theatre. The distributors and producers are finding that, while the art house type of patronage is expanding insofar as feature tastes are concerned, there is a common taste for short subjects.

There was a time when a short subject meant either an animated cartoon or a two-reel comedy with live performers. The cartoon is still with us and at the top of the heap in public favor, while the live-action comedies have drifted off into oblivion, even though they still are missed by many patrons. But those two-reelers are being replaced by the travel subjects which rapidly are moving up into the top slot. A look at the lineups from the distributing companies in this issue will reveal that practically every one of them has the accent on travel, for obvious reasons. Those of us who cannot visit remote corners of the world, at least, can get an idea of what they are like from the travelogs. A good example is 20th Century-Fox's short subjects program for which the Movietone cameras are roaming the world for exciting subjects and places, sidestepping political issues and stressing entertainment.

It would be a cliche to say that theatre patrons want and expect short subjects with their film fare. It has been said for years. Nevertheless, just to confirm the status, the BOXOFFICE staff a few years ago made a survey among friends, relatives and even strangers on the subject. Needless to say, the belief was confirmed. This year we made a little different type of survey. Instead of asking whether they liked short subjects with their features or expected them, we asked what kind of shorts they liked best and if there were enough of their favorite brand.

Overall, the replies were not surprising, but some of them were interesting. The cartoon and travel subjects ran almost neck-and-neck in preferences, with the sports numbers running a close second. But the almost startling angle of the answers to queries was the fact that people would like to see subjects that, currently, are almost non-existent. For example, four out of six women questioned—two business women, one housewife and one medical assistant—said they would like to see pictures which gave glamor hints such as how a change in hairdo would improve appearances and even personalities. They also mentioned that a short on makeup would be interesting and one of them said she would like to see a makeup artist prepare a star's face for her day before the camera.

We had to admit that we did not know of any such subjects, but would pass the suggestions on. Several persons, both men and women, said they would like to see how a motion picture was made, be taken behind the scenes and allowed to watch a sequence being filmed. A teenager said she would like to see a modeling school in action, showing the steps of instruction from the time a student enters the school until placed in her first job.

Such ideas may not be practical or profitable but, at least, the comments indicated that the public was interested in short subjects. On the other hand, who knows? If people will go out of their way to discuss an interesting theme which they would like to see on the screen, the chances are that they would go to see it if informed about it through advertising or special promotion.

And that brings up another angle. A

(Continued on page 14)

1961-62 Shorts Lineup, Company by Company

BUENA VISTA

One seven-minute Goofy short; three Donald Ducks, including one 28-minute subject; two live-action featurettes, and groups of cartoon and live-action reissues.

COLUMBIA

Six two-reel color travel featurettes, a new series; a group of new Loopy de Loop cartoons; eight Mr. Magoo reissues; eight Three Stooges reissues; 12 reissues of two-reel comedies under Assorted Favorites and Comedy Favorites banners; 15 Cream of the Crop cartoon reissues; ten World of Sports one-reelers; six Candid Camera reissues.

METRO-GOLDWYN-MAYER

Eleven new Tom and Jerry color cartoons; 104 issues of News of the Day.

KINGSLEY-UNION FILMS

Eight new subjects, encompassing a variety of subjects, mostly imports, plus 11 subjects already in release.

PARAMOUNT

Forty subjects—one two-reel cartoon special, seven Noveltoons, seven Modern Madcaps, six Popeye Champions, six Sports in Action, two two-reel specials in color, plus cartoon favorites.

LESTER A. SCHOENFELD

Fourteen subjects, encompassing cartoons, art, travel, sports and other subjects.

20TH CENTURY-FOX

Twelve color CinemaScope short subjects, encompassing national defense, national progress, sports, music and travel; four subjects in a new series, "Amazing But True," a believe-it-or-not type of subject, plus a selection of new Terrytoons and reissues of popular Terrytoons of the past.

UNIVERSAL-INTERNATIONAL

Nineteen new Walter Lantz Cartunes; seven Woody Woodpecker rereleases; two two-reel specials (travel); eight one-reelers in color; Football Highlights of 1961; and 104 reissues of Universal-International News.

WARNER BROS.

Three two-reel Worldwide Adventure Specials; six one-reel Worldwide Adventure specials; 16 Merrie Melodie-Looney Toon cartoons; 13 Blue Ribbon cartoon reissues.

MORE THAN 300 SHORT SUBJECTS TO BE AVAILABLE IN 61-62 SEASON

Greater Variety in Subject Matter Being Offered To Theatre Screens

Exhibitors will have more than 300 short subjects — encompassing travel, sports, music, adventure, national defense and national progress and live-action comedy— from which to choose their "spice of the program" in the 1961-1962 season. These include the product of the major film producers as well as the releases of several independents specializing in short films.

There will be several new series. Columbia will introduce a new two-reel travel featurette with six issues due this season. And from the 20th Century-Fox will come four subjects in an "Amazing But True" series, which take a believe-it-or-not approach.

Reports from the various companies regarding releases for the 1961-62 season:

Wide Variety of Subjects In Columbia's Lineup

"Today's 'shopping-customer' will go to the motion picture theatre, and will continue to go only if a full effort has been made to provide him with his money's worth in terms of a well-balanced program of judiciously selected features and short subjects," according to Maurice Grad, Columbia's short-subjects sales manager.

Grad, who outlined the company's program of short subjects for the 1961-62 season, said that Columbia's line-up of short subject product had been planned with the exhibitor foremost in mind providing patrons with the kind of variety entertainment they like and expect with a main feature.

Heading the schedule will be a new series of six two-reel color featurettes. The first two, "Images of Luanga," and "Wonderful Israel," are currently available with four more set for the series including the musical "travel-lark" favorites. "Images of Luanga" is a camera expedition into the heart of Africa bringing some of the most dazzling and exotic locations ever recorded to the motion picture screen, while "Wonderful Israel" records all the rugged beauty and pulsating life of the Holy Land.



More Loopy de Loops Are Due

Highlighting the one-reel color cartoons is the popular "Loopy de Loop" series, created by the Academy-Award winning team of William Hanna and Joseph Barbera. Other one-reel color cartoons will be the two-time Academy Award winner, "Mr. Magoo," in eight of his favorites, and 15 selections from some of the company's Cream of the Crop of past years.

Two-reel comedies loom large in the rereleasing plans for the coming season, topped by eight "Three Stooges" comedies, currently at the peak of their new popularity. Twelve two-reelers will also be reissued under the Associated Favorites and Comedy Favorites banners.

Single reelers will include ten World of Sports entries, featuring Bill Stern as commentator, and six of the currently popular Candid Microphone short subjects.

Three of Columbia's serial boxoffice favorites will be included in the 1961-62 program. They are: "Cody of the Pony Express," "The Sea Hound," and "The Monster and the Ape."

First New Tom & Jerrys In 3 Years From MGM

After a three-year halt, new Tom and Jerry cartoons are being produced once again for Metro-Goldwyn-Mayer — with



Scene from new Tom & Jerry Short

11 new subjects on the release schedule for 1961-62. In recent seasons, the MGM Tom and Jerry lineup has consisted of reissues of the most popular of the subjects in the series.

Three of the subjects already have been placed in release — "Switchin' Kitten," "Down and Outing" and "Greek to Me-ow," all in Metrocolor. The Tom and Jerrys have proven so popular, both in this country and abroad, that many theatres regularly book festivals exclusively devoted to subjects featuring these two animated characters.

The cartoons are being released through an arrangement with Rembrandt Films of New York, of which William L. Snyder is the president and Gene Deitch the creative director. Both have had wide experience in the animated cartoon field, Snyder having produced, among others, "Munro," an Academy Awards nominee, and Deitch having served as creative director for Terrytoons.

In addition to the 11 Tom and Jerrys, MGM also will release 104 editions of News of the Day.

'Abner' Story of a Baseball, Prime Paramount Entry

With the current shortage of feature product in today's markets, shrewd exhibitors are surrounding their feature programs with the most attractive short subjects obtainable in order to cultivate a continuous flow of patronage and maintain a well-balanced show, says Howard Minsky, Paramount's assistant general salesmanager and executive in charge of shorts sales.

"The essential values in a company's short subject program to increase exhibitor patronage is best summed up in these important subject matter requirements: timeliness, variety and action— with color an additional strong plus factor. Opinions from leading exhibitors on the most desirable type of short subjects patrons prefer almost invariably revealed cartoons leading all other divisions with sports, travel shorts and novelty films running closely behind," he said.

For its current program of short subjects, Paramount will have available a brighter, newer array of 40 assorted short subjects encompassing a wide variety of colorful subjects "geared to meet any and every showman's program requirements."

The 1961-62 lineup is composed of the following: A two-reel cartoon special, "Abner, the Baseball," which documents the life of a major league baseball from the time it is stuffed and stitched in a factory to the time it gets the stuffing clobbered out of it on the diamond.

This subject was shown to various baseball writers as well as major league clubs. Phil Rizzuto, baseball radio commentator, declared it "one of the funniest pictures about baseball I have ever seen."

There will be 20 other colorful cartoons of four series each: seven Noveltoons including "Munro," a cartoon gem which won this year's Academy Award; "Turtle Scoop," "Kozmo Goes to School" and "Perry Popgun"; seven Modern Madcaps consisting of "The Plot Sickens," "Crumley Cogwheel" and "Popcorn and Politics"; six Comic Kings with "Mouse Blanche" and "Hits and Runs" now ready and the following six Popeye Champions: "Fireman's Brawl," "Toreadorable," "The Ace of Space," "Shaving Mugs," "Taxi Turvy" and "Floor Flusher."

For the sport enthusiasts the program contains six Sports in Action subjects, and two-reel specials in color consisting of unusual subjects. The company has launched a global production program for its live-action shorts in seeking new ideas.

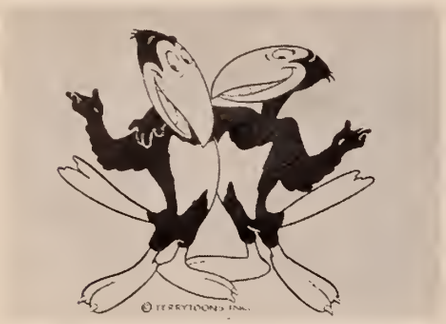


From "Abner, the Baseball"

Shorts Aimed at Helping Improve U. S. Image Overseas

20th-Fox Cameras Scour World for New Subjects

Moving into 1962, the Fox-Movietone short subjects department will keep production in high gear with only one significant shift in the works.



Two characters from Terrytoons

According to production director Jack Kuhne, "the color CinemaScope shorts will not only continue to cover foreign lands but will now turn cameras on ourselves to promote tourism for this country as well as tell the true story of America to the rest of the world."

Translated into 27 languages and seen by nearly 400 million people, the cameras next year will be rolling from the Dewline to the Cape of Good Hope, encompassing 12 shorts on defense, national progress, sports, music and travel. Though the veteran Movietone production director tackles delicate questions in distant countries like Egypt and South Africa, he doesn't get involved in political controversies, but stresses entertainment as the prime objective.

In the U. S. A., Movietone will shoot profiles of life seldom seen by moviegoers in other nations, of benefit to good will and our tourist economy. "The value from shorts has been recognized for many years by foreign governments," Kuhne says, "and they show their gratitude by giving us the fullest cooperation at the highest level.

"Their embassies, consulates, and U. N. delegations over here plus expert contact men in their homelands contribute all they possibly can to the success of our film stories. Admittedly, the world badly needs this understanding today," Kuhne says, "but now we'd also like to sell America and attract the tourists to our shores."

Movietone also will offer nine subjects in the CinemaScope bracket. They are "Mel Allen's Football Highlights of 1961," "Norway," "The Vatican," "Sports Fishing, Family Style," "Sweden," "Paris Medley," "Denmark," "Finland" and "Ireland."

In addition there will be a new series, "Amazing But True," of which there will be four issues next year. They are patterned along the lines of "Believe It or Not."

50 SHORT SUBJECTS

NEW AND IN COLOR

15 FEATURETTES

25 TWO REELERS

10 SINGLE REELERS

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Universal Has 36 in Color, One Black, White Subject

Acting on the premise that short subjects are continuing to form a more important part of a theatre's programming, Universal again will offer a varied program of 36 shorts in color and one in black and white during the 1961-62 selling season.

F. J. A. McCarthy, assistant general sales manager in charge of short subjects distribution, said that the increase in output effected last year by Walter Lantz would be continued during 1961-62, with Lantz making 19 new color cartoons for release, augmented by seven rereleases of Woody Woodpecker subjects.



Producer Walter Lantz and his popular cartoon character, Woody Woodpecker

Universal will release two two-reel specials in color in the coming season, whereas it released only one in the prior season. The first will be "All That Oriental Jazz," with a background of the Ginza, the Broadway of Tokyo. The second will be "Land of the Long White Clouds," filmed entirely in New Zealand.

Eight one-reelers in color again will be released by Universal. McCarthy said the subject matter would be varied and timely and providing interesting local promotional angles.

The black-and-white reel will be "Football Highlights," offering footage from important college football games of the fall season of 1961. McCarthy said exhibitors had been enthusiastic about this reel in past years and that every effort would be made to make the new issue as interesting as its predecessors.

There will be the usual 104 issues of Universal-International News with emphasis on local and world events.

Terrytoons Winning Favor On Film Festival Front

For exhibitors booking Terrytoon cartoons, William Weiss, vice-president and general manager of CBS's Terrytoon division, has a few suggestions that should help create more public interest in the subjects.

"The nature of the pictures we currently have in distribution provides the alert and aggressive exhibitor with a great opportunity to point out with pride that the Terrytoons releases he is now receiving have been selected for showing this year at the world's best known film festivals. He should point out to his local Parent Teachers Ass'n, his local school administrators and to any other educational group in his community, that Terrytoons cartoons featuring Hector Heathcote, Hashimoto San and Silly Sidney were seen in the Cannes, Berlin, Moscow, Locarno, Edinburgh, Cork, San Francisco and Mexico festivals; in fact, were requested to be shown at these festivals by those in charge. He should also point out that at the Venice Film Festival, "Drum Roll," featuring Hector Heathcote, won first prize in the children's category," Weiss said.

"By promoting the quality of these Terrytoons films, the alert and aggressive exhibitor can help his continuing drive to bring children back to the movie theatres. Also, because of the current lack of full-length films for the entire family, the alert and aggressive exhibitor can put together a Terrytoons cartoon festival of his own that he would be proud to invite the family unit to attend," he said.

Weiss said the Terrytoon studio is working on two new series with new characters, which will be available some time next year.

Union Film-Kingsley Adds 8 Subjects to Its Lineup

Union Film Distributors, releasing organization of Kingsley International, will offer eight new short subjects for the 1962 season, in addition to 11 now in release.

The new subjects consist of "Two Men and a Wardrobe," a Polish live-action film; "Children of the Sun," a cartoon; "A Bowl of Cherries," from Greenwich Village; "Rembrandt," the story of the artist's life as told through his paintings; "A Chairy Tale," about the revolt of a kitchen chair; "Return to Glennascaul," a ghost story with Orson Welles; "Romance of Transportation," a cartoon novelty, and "Life with Caesar," a comedy.

Short subjects in release from the 1961 lineup are "The Case of the Mukkinese Battlehorn," "Day of the Painter," "The Interview," "The Violinst," "The Running, Jumping and Standing Still Film," "W. C. Fields Festival," "Report on Love," "Men With Cars," "Zero to Sixty," "Overture," "City of Gold" and "The Mischief Makers."

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3
TWO-REEL SPECIALS

6

SPORTS ILLUSTRATED

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TRAVELRAMAS


6
POPEYE CHAMPIONS

20 CARTOONS
7 NOVELTOONS
7 MODERN MADCAPS
6 COMIC KINGS





1

TWO-REEL CARTOON SPECIAL
"ABNER, THE BASEBALL"

PARAMOUNT'S SHORTS ARE A BUY-WORD IN THE BUSINESS—CALL PARAMOUNT NOW!

'Shorts Are Better Than Ever,' But Why Keep It a Secret?

(Continued from page 9)

sales manager was asked if exhibitors were doing more in the advertising and merchandising of their short subjects. He sadly answered in the negative. Although the companies are giving more attention to the creation of better shorts, too many exhibitors are not realizing the boxoffice potentials of good shorts, he said.

The sales manager said that, on Decoration Day, he had seen an excellent short that was turned out by a competitor, but, even so, he felt he should comment favorably on it to the manager on the way out. The sales executive told the manager that he ought to give the short a little ballyhoo in the lobby, or even a display card of some kind. The theatre manager said that such a move wouldn't bring in an extra dime.

A few days later, the sales chief passed the theatre and noticed that a lobby card the size of a one-sheet had been placed prominently near the boxoffice. Curious about it, he looked up the manager and remarked that the latter had taken his advice. "Yes," replied the manager "and I've seen several persons buy tickets on the strength of it."

That's just one little minor example, but it proves that extra dollars can be earned by spending, perhaps, a few extra pennies, comparatively speaking, in letting patrons know that the program's "dessert" is something very interesting.

During a forum session at an exhibitors' convention a few years ago, the moderator remarked that a much-touted picture had turned out to be a "dog" for him. He had it booked for a week and business was bad. He said he revamped his ads and gave almost equal billing to his short subjects which enabled him to increase his gross.

With short subjects improving in quality every year, it behooves exhibitors to give more attention to their promotion. They are such a necessary part of any program that such advice should not be necessary. Yes, shorts are better than ever, but why keep them a secret?

Lester Schoenfeld Offers 14 Shorts in New Season

Lester A. Schoenfeld Films will offer 14 short subjects during 1962. The subjects cover cartoons, art, travel, adventure, sports, nature and military—with running times ranging from ten to 30 minutes.

Titles of the lineup are:

"The Colombo Plan," art cartoon; "The Queen's Visit to Nepal," travel-adventure; "An Oscar for Signor Rossi," art cartoon; "A Date With Gulienne," travel; "Sicilian Memories," travel; "Champs of Sport," sports; "Springtime in England," nature; "Aran of the Saints," travel; "Down Killarney Way," travel; "Northwest Horizons," travel; "State Opening of Parliament," art; "Safari South," travel; "Edinburgh Tattoo," military, and "Three's Company," travel.

All are in color except "Champs of Sport." The sole CinemaScope subject is "State Opening of Parliament."

Laurel & Hardy Cartoons

The famous comedy team of Laurel & Hardy will again be seen on the world's screens, in a series of two-reel animated cartoons to be produced by Larry Harmon. The subjects will be produced for both television and theatrical showing, but films made for theatres will not be available for television.

An Ocean-Going Subject

"Atlantic Adventure," the story of three men who crossed the ocean in a raft, from Canada to Scotland, has been released by Lester Schoenfeld Films, independent distributor of short subjects.

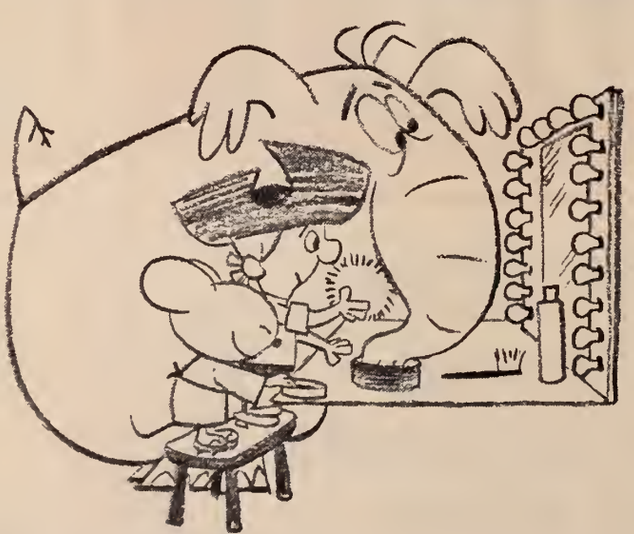
Winner of Two Awards

A 30-minute featurette, "The Shoes," produced in New York by Ernest Pintoff and starring Buddy Hackett, won special awards at both the Edinburgh and Cannes film festivals this year.

To See America First

Producer Harry Foster, making a series of subjects on U.S. states and cities for Columbia, has Dallas and the state of Arkansas next on his list.

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A GOLDEN JUBILEE OF SHORTS

8 ONE REEL COLOR SPECIALS

19 NEW WALTER LANTZ COLOR CARTUNES

2 TWO REEL SPECIALS in COLOR

7 WALTER LANTZ WOODY WOODPECKER REISSUE COLOR CARTUNES

SPECIAL FOOTBALL HIGHLIGHTS of 1961





As part of Universal's Golden Jubilee Anniversary an exciting program of short subjects is being made available to exhibitors everywhere. See your local branch manager and book them now.

Hollywood Report

William Castle Signs Four Comedians for 'Zotz'

A formidable group of light comedians—Tom Poston, Jim Backus, Fred Clark and Cecil Kellaway—has been signed by William Castle to head the cast of "Zotz," his next production to go before the cameras here for Columbia release.

Based on the novel by Walter Karig, "Zotz" will be produced and directed by Castle from a screenplay by Ray Russell. The yarn deals with a college professor who discovers that an ancient coin is invested with magical powers which enable him to suspend motion by merely pointing his finger. Poston will essay the role of the professor.

Also joining the cast are Margaret Dumont, who may be remembered for her appearances in innumerable Marx Brothers film comedies, and Mike Mazurki. The film is slated to roll November 28, marking the fifth feature Castle has produced for Columbia release. His "Mr. Sardonicus" is currently in release, following "Homicidal," "13 Ghosts" and "The Tingler."

Stephen Boyd, Richard Beymer 20th-Fox Pacts Extended

New seven-year pacts at 20th-Fox have been given actors Stephen Boyd and Richard Beymer, with an increase in salary for each. Boyd's contract had 2½ years to go, while Beymer's original two-year exclusive contract had six more months to run.

Under his new seven-year term, Boyd will have the right to do outside pictures, with his initial film off the Westwood lot being "Jumbo" for MGM. Beymer's appearance in "West Side Story" was on loanout to the Mirisch Co., and he will continue at 20th-Fox on an exclusive basis. He is currently before the cameras in Jerry Wald's "Adventures of a Young Man."

Disney Plans Cartoon Feature On 'Rainbow Road to Oz'

"Rainbow Road to Oz," an all-cartoon feature embracing 13 Frank L. Baum "Oz" stories, is planned by Walt Disney, who owns all film rights to the Baum yarns, with the exception of "Wizard of Oz."

Whether to film "Rainbow" as a live-action or animated feature has been a point of debate, but the cartoon process was Disney's final choice.

Ray and Bronston to Make '55 Days at Peking'

A one-film association has been formed by director Nicholas Ray with producer Samuel Bronston for "55 Days at Peking," on which Philip Yordan is presently writing the script.

Ray, who recently helmed "King of Kings" for Bronston, is in Hollywood to sign two male stars for the leads in "Peking," slated to roll in Spain in February. The projected feature is a drama about the Boxer Rebellion.

While here, Ray reportedly will seek a studio release for his own independent productions.

Major Studios Negotiating For TV's 'Twilight Zone'

A step into the beyond will be taken by one of the major studios, all of which are currently negotiating with Rod Serling anent a feature film version of his television series, "Twilight Zone," when the writer reaches an agreement with one of the film factories.

It is understood that Buck Houghton, who produces "Zone," also will act in this capacity for the motion picture. Spring is blueprinted as the starting date, with Serling to pen the screenplay which will be lensed in color.

Howard W. Koch Receives New Contract at Essex

A new term contract has been given Howard W. Koch, executive producer of Essex Productions, by Essex topper Frank Sinatra.

Koch, currently working with coproducers George Axelrod and John Frankenheimer on "The Manchurian Candidate," Sinatra-Laurence Harvey starrer for United Artists release, recently helmed two completed Essex films, "Sergeants 3" and "X-15."

According to Sinatra, Essex will increase its production program in 1962.

Blake Edwards to Produce Four Films for Mirisch

Active filmmaker Blake Edwards has been signed to a multiple-picture nonexclusive contract with the Mirisch Co. as a producer-director. The new pact calls for Edwards to make four films in the next six years.

Before starting with Mirisch, Edwards, who recently completed "Experiment in Terror" for Columbia, will make "The Days of Wine and Roses" at Warners and "Soldier in the Rain" for Allied Artists.

Miscellaneous Castings, Assignments for Week

Hollywood highlights: Jose Ferrer, currently winding directorial chores on "State Fair" at 20th-Fox, will resume acting in "Nine Hours to Rama," the Mark Robson production shooting in New Delhi . . . Due to overlapping schedules, comedian Mort Sahl has exited the cast of Otto Preminger's "Advise and Consent." The comic's already completed footage will be scrapped . . . Roy Roberts has been cast as Jane Fonda's father in "The Chapman Report" at Warner Bros. . . . Jonie Taps has set Leith Stevens to compose an original music score for "The Interns," now before the cameras at Columbia.

Douglas Walton Dead; Leading Man of 1930s

NEW YORK—Funeral services for Douglas Walton, 51, leading man in a score of pictures in the 1930s and 1940s, were held at the Campbell Funeral Home November 18. Walton died of a heart attack November 15.

His pictures included "Lost Patrol," "Storm Over Bengal," "Cavalcade," "The Bride of Frankenstein," "The Dark Angel," "Camille," "Mary of Scotland," "Storm Over Bengal," "The Story of Vernon and Irene Castle" all in the 1930s and "Long Voyage Home," "Madame Spy," "Northwest Passage" and "Raffles" in the 1940s. His last picture was "The Picture of Dorian Gray" for MGM in 1945. Walton later became an artist under the name of J. Douglas Duder.

Patton of Altec Dies at 63; Pioneered Stereo Sound

NEW YORK—Lane J. (Pat) Patton, eastern division manager of Altec Service Corp., died here November 18 and was buried in Newton, Kas., where he was born. Patton served with Altec and its predecessor, Electrical Research Products, Inc., in all parts of the country but was better known in the east. He was 60 years old.

Patton joined Western Electric Co. in 1928 and was named Washington, D. C., supervisor in 1931. In 1933, in association with Dr. Harvey Fletcher, he introduced stereophonic sound in Constitution Hall in Washington on an experimental basis.

The company's house organ, the Altec Exchange, was initiated by Patton who edited it for several years.

Luther Reed, 73, Dies; Produced RKO Musicals

NEW YORK—Luther Reed, 73, who directed several of the film musicals of the early talkie days, died at New York Hospital November 15.

Reed wrote continuity for all of Marion Davies' pictures for Cosmopolitan Productions from 1921 to 1925, when he joined Paramount as a writer and director. His first directorial job was for Adolphe Menjou's "The Ace of Cads." Later, Reed joined RKO where he made "Rio Rita" (1929), "Dixiana" (1930) and "Hit the Deck" (1930) and "Babes in Toyland," the latter for MGM in 1934. Later, he produced documentary films for Johns-Manville Co.

REACTIONARY FILM PATRON

Though members of the blase cult
View only films classed as "adult,"
By me no maudlin tears are shed
For dames who flit from bed to bed,
And mincing homos will not tend
To make me stay on to the end.
The Don Juans, the *femmes fatales*
Are not my favorite boys and gals.
For contrast, the producers should
Include some people who are "good";
A picture leaves us little hope
When all succumb to drink or dope.
Enough of grim sharecropper yarns
With language borrowed from the barns.
I'm bored by sin and sick of vice;
The sordid palls—screen something nice!

—V.W.S.

Inflight Shows on 150 Planes by End of 1962

NEW YORK—Inflight Motion Pictures, which began showing first-run pictures on jet airplanes last July, hopes to have a total of 150 planes showing its films by the end of 1962, according to David Flexer, president.

Instead of acting as competition for theatre showings, Inflight may be bringing back a "lost audience" of people who admittedly "haven't seen a picture in years," Flexer said. A typical comment from one passenger, who was reluctant to put on his ear sets at first, was "I certainly enjoyed this picture."

Inflight Motion Pictures started with 12 TWA flights, now has 60 TWA flights weekly and, beginning with 1962, will sign contracts with other airlines. There are 25 airlines in the world today, Flexer commented.

The most successful of the pictures shown on Inflight was Columbia's "Scream of Fear." Other pictures shown during November were "Midnight Lace" (U-I), "Loss of Innocence" (Col), "The Young Doctors" (UA), "Armored Command" (AA), "The Comancheros" (20th-Fox) and "Dentist in the Chair" (Ajay). Set for December are "The Devil at 4 O'Clock" (Col), "Flower Drum Song" (U-I), "Bachelor in Paradise" (MGM), "Second Time Around" (20th-Fox), "Madison Avenue" (20th-Fox) and "Double Bunk" (Showcorp). "Pocketful of Miracles" (UA) and "Sail a Crooked Ship" (Col) are set for January, according to Max Fellerman, who recently joined Inflight as executive director of film affairs. Bob Pigeau, who is head booker for Inflight, said that he must take care to see that all pictures shown are suitable for general audiences. To date, Inflight has used pictures of all the major companies except Warner Bros., Fellerman said.

The new, lightweight audio equipment, designed specifically for the ambient noise levels of jet aircraft, costs $22,000 to install on each plane, Flexer said. The projector can show any film now made in any aspect ratio and in any anamorphic process. He financed the Inflight process himself, Flexer stated.

UA Sets 5 More Roadshows For 'West Side Story'

NEW YORK—United Artists has set five more roadshow engagements for "West Side Story" to bring the total for the Mirisch Pictures production to 12 through February 1962, according to James R. Velde, UA vice-president in charge of domestic sales.

The new hard-ticket dates are for the Nixon Theatre, Pittsburgh, February 8; the Mann, Minneapolis, February 8; the Capri, San Diego, February 14; the Mayfair, Baltimore, February 14, and the Madison, Detroit, February 15.

"West Side Story" opened at the Rivoli Theatre, New York, October 18, followed by the Gary, Boston; the Midtown, Philadelphia, and the Uptown, Washington, D. C. Other reserved-seat engagements are set for Grauman's Chinese, Los Angeles, December 13; the United Artists, San Francisco, December 14, and the Sheridan, Miami Beach, December 14.

FEATURE REVIEW

'Summer and Smoke'

Paramount

By FRANK LEYENDECKER

ONE OF Tennessee Williams' earlier and lesser plays has been given a tasteful and absorbing picturization by producer Hal Wallis, who guaranteed its success on the screen by having Geraldine Page repeat her off-Broadway portrayal of Alma Winemiller, the role which swept her to Broadway fame in 1952. Her luminous and unforgettable performance of the lonely, sex-starved spinster puts Miss Page in line for Academy Award nomination in 1962, just as Wallis' production of Williams' "The Rose Tattoo" won an "Oscar" for Anna Magnani in 1956.

First and foremost, "Summer and Smoke" will have a tremendous appeal to all women patrons who will sympathize with the plight of the sensitive, unhappy heroine. Although this play is not as violently sexy as Williams' "Cat on a Hot Tin Roof" or "A Streetcar Named Desire," the playwright's fame will be one of the exhibitor's strongest selling points. Laurence Harvey, in his finest performance since "Room at the Top" in 1959, plus Rita Moreno, currently scoring in "West Side Story," and a fine supporting cast, are additional plus values.

First portrayed on Broadway by Margaret Phillips in 1948, to only mild success, the role of Alma Winemiller, the minister's daughter in a small southern town in 1916, is typical of many of Williams' frustrated heroines. But under Peter Glenville's magnificent and uniquely understanding direction, Miss Page's delineation rates with the screen's finest and Glenville's use of closeups seems to bring her innermost thoughts and fears to the movie audience. This is a memorable screen portrayal.

Except for an unnecessary prolog, which shows the two leading characters in their early teens, the Williams story, well-adapted for the screen by James Poe and Meade Roberts, builds audience interest slowly and steadily with the many quiet, thoughtful moments interspersed with scenes of violence, depravity and lust. And the rather touching finale leaves the spectator to guess whether the idealistic heroine will embark on a life devoted to pleasures of the flesh.

"SUMMER AND SMOKE"
A Hal Wallis production
Released by Paramount Pictures
In Panavision and Technicolor
Ratio: 2.35-1
Running time: 118 minutes

CREDITS

A Hal Wallis production. In Panavision and Technicolor. A Paramount release. Directed by Peter Glenville. Based on the play by Tennessee Williams. Screenplay by James Poe and Meade Roberts. Costumes, Edith Head. Cinematographer, Charles Lang, A.S.C. Unit production manager, Richard Blaydan. Unit art director, Walter Tyler. Assistant director, Mickey Moore. Film editor, Warren Low. Sound, Phil Mitchell. Music by Elmer Bernstein.

THE CAST

John Buchanan ..... Laurence Harvey
Alma Winemiller ..... Geraldine Page
Rosa Zacharias ..... Rita Moreno
Dr. Buchanan ..... John McIntire
Mrs. Winemiller ..... Una Merkel
Reverend Winemiller ..... Malcolm Atterbury
Nellie Ewell ..... Pamela Tiffin
Archie Kramer ..... Earl Halliman
Zacharias ..... Thomas Gomez
Mrs. Ewell ..... Lee Patrick
Roger Doremus ..... Casey Adams



Geraldine Page and Laurence Harvey in Hal Wallis' "Summer and Smoke."

Since England's "Room at the Top" sent Laurence Harvey to Hollywood, he has never approached that performance in his American screen efforts — until director Glenville guided him into a striking and completely convincing portrayal of a rebellious southern youth who puts passion before life's finer things. Harvey's emotional moments with the repressed heroine and his remorseful scenes after his father's tragic death are among the picture's highlights.

Glenville also gets splendid characterizations from Una Merkel, as the selfish, exasperating mother of the pathetic heroine, and from John McIntire, as Harvey's embittered old doctor father while Pamela Tiffin brings a refreshing quality to her first screen role—that of an inquiring teenager who adores and eventually marries Harvey. Earl Holliman makes a brief guest appearance in the picture's finale as a timid traveling salesman who strikes up an acquaintance with the lonely heroine.

Even the bit roles are noteworthy, including Thomas Gomez, as a gross gambling casino owner; Lee Patrick, as the town's "merry" widow, and Casey Adams, as an ever-faithful swain. Rita Moreno is appropriately fiery and sultry as a Mexican girl of easy virtue.

Panavision and Technicolor add a fine production gloss to the period, smalltown settings and the World War I costumes. Elmer Bernstein's music is in the melancholy mood as suited to the picture's theme.

In the main story, Geraldine Page, a lonely repressed spinster with neurotic ideals about sex, has long adored the wild, rebellious Laurence Harvey, son of the embittered doctor next door, John McIntire. Although intrigued by Geraldine's shy, inhibited gropings towards love, Harvey takes up with Rita Moreno, the earthy daughter of a gambling casino owner. Harvey continues to neglect Geraldine until, when he and Rosa are carousing with friends during his father's absence, she calls the doctor, who storms in and is shot for his pains. Harvey reforms after his father's death but refuses Geraldine's offers of love to marry an adoring teenager. The defeated Geraldine finally strikes up an acquaintanceship with a passing salesman — a first step toward a life of shame.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Ada (MGM)	125	175	105	130	150	125	185	85	150	150	125	300	100	100	100	125	90	125	140	80	**133**
Alakazam the Great (AIP)			85				150			140	65		150	140			200	135	130		**133**
Angel Baby (AA)		200				90		110		100	65	100	135							85	**114**
Angry Silence, The (Valiant-Vitalite)				190	85								70	80		150				100	**113**
Armored Command (AA)		100	125		80	90		110		100	65		200	130			110	100	80		**108**
Back Street (U-I)	160	300		225	100	110	125	190	150	250	190	210	140	120		160	125	125	125	85	**161**
Battle at Bloody Beach, The (20th-Fox)		150	110		80			80		100	95				80			135	125		**106**
Beyond All Limits (Omat)			100	135			100	95										100		90	**103**
Big Gamble, The (20th-Fox)	95	120	105	175	80	50		85	100				110	90	100		70	125	90		**100**
Blood and Roses (Para)	100	140	100		90	90	80	100		135	70	150	125	100		130	75	100	95		**105**
Breathless (F-A-W)	120	225				100	90	120				100	150	90	120	200					**132**
Breakfast at Tiffany's (Para)	140	600	150	225	260	150	180	145		400	350	200	175	200	90	190	130	115	200	150	**213**
Bridge to the Sun (MGM)	100	300	80	200	80	85	85	90	125	150	110	100	65	90	100	125	105	120	350		**129**
Claudelle Inglish (WB)	125	100	105	170	80	75	80	115		140	110	100	100	100	95		105	110	80	90	**104**
Come September (U-I)	175	300	200	230	250	350	225		250		370	400	300	200		195	200	150	200		**250**
Curse of the Werewolf (U-I)	120	105	90			100				135	85	200	115	100	75		150				**116**
Deadly Companions (Pathe-America)		150	95				100	95		110	95	100	110	70				100	90		**101**
Dentist in the Chair (Ajay-SR)				110	110								200	100						75	**119**
Devil at 4 O'Clock, The (Col)	130	250	250	200	225	210	160	150	150	180	205	100	150	200	120	175	140		200	200	**180**
Explosive Generation, The (UA)					115		150	100		120	65			90			160				**114**
Five Golden Hours (Col)	120		75	155			100	120			65		65	90					100	100	**99**
Girl With a Suitcase (Ellis)	125	130	100			90										200					**129**
Greyfriars Bobby (BV)	120	200	130	150			275	125	135	235	70	100	175	110			160	120	90	95	**143**
King of Kings (MGM)		275		230			240			450	395			120		195					**272**
La Dolce Vita (Astor)	220	450	160	200	190		200	600	175	325	300	200	300	300	155	200		175		200	**256**
Man-Trap (Para)						100	80	110	100	100	70	150					70	100	95		**98**
Mask, The (WB)	120	125			95						115					145			150		**125**
Mr. Sardonicus (Col)		225				65		105	110	135		90		120							**121**
One Plus One (Selected)	130		75						100		205		250			110			65		**134**
Operation Bottleneck (UA)				130				100		100					100			100			**106**
Paris Blues (UA)	130	250	120	215	150	125		200	135	180	135	100	150	130		195	135	125	250	200	**163**
Passport to China (Col)				100			100	100	100		100		100				100				**100**
Pirates of Tortuga (20th-Fox)						75			100		70				85		100	100		100	**90**
School for Scoundrels (Cont'l)	150	150		170					115	150	100	125	200	300	90	175			200		**160**
Season of Passion (UA)		100				90		110	100			100									**100**
Seven Women From Hell (20th-Fox)	140	130	135		110	75			125		70	150		90	85		100	110	90	125	**110**
Shadow of the Cat, The (U-I)	100		90			100				100	85	100	100	100	75		100				**95**
Tomboy and the Champ (U-I)										100	65		100					100		100	**93**
Town Without Pity (UA)	130		100	175	110		140	110	125				100	90		175		135			**126**
Twenty Plus Two (AA)		125	95			90		110					100	100			120				**106**
Two Women (Embassy)	150	225	105	165	150	500	150			150	200	100		200	125	195	105				**180**
Would-Be Gentleman, The (Kingsley)	125	110		155								100		90	85	150	85				**113**

TOP HITS — OF — THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. King of Kings (MGM)
   Kansas City.....450
   Denver 240
2. Second Time Around, The (20th-Fox)
   Memphis 300
3. One Plus One (Selected-SR)
   Milwaukee 250
4. Susan Slade (WB)
   Los Angeles.....205
5. Armored Command (AA)
   Milwaukee 200
6. Dentist in the Chair (Ajay-SR)
   Milwaukee 200
7. Devil at 4 O'Clock, The (Col)
   Minneapolis 200

Top Product Terms Rile Independents

SIOUX CITY — Independent exhibitors from Iowa, Nebraska and South Dakota talked hopefully of U.S. Department of Justice intervention as they complained in no uncertain terms that high rentals and print shortages combine to deprive them of major product.

About 26 theatremen attended the recent regional meeting here of Allied Independent Theatre Owners of Iowa, Nebraska and South Dakota.

Speakers said that Department of Justice steps may soon be taken in behalf of small theatres by Judge Lee Loevinger, head of the antitrust division, and Robert L. Wright, reappointed to the department and assigned to take over motion picture industry affairs. Wright, it was pointed out, resigned from the antitrust division in 1949 after 11 years of service during which he prosecuted the Paramount case.

The dropping of its yearly contract deals by MGM was criticized.

Taking up a substantial share of the session was a "film clinic" at which exploitation and gimmicks used on specific pictures were discussed.

Exhibitors reported that business the last six weeks had fallen off about one-third in the territory.

Plans for another regional meeting in Des Moines in the near future are being worked out, according to Harrison D. Wolcott of Eldora, secretary-treasurer.

Presiding at the meeting here was Al Myrick, president and former head of National Allied Theatre Owners.

New members include R. D. O'Toole, Avery Theatre, Garner, Iowa; L. C. West, Strand, Mount Vernon; Donald D. Johnson, Lynn and Boyd theatres at Lynch and Spencer, Neb.; Otto Settele, Pulaski at Pulaski, Wis.; F. E. Metzger, Cozy at Tyndall, S.D.; Al Gran, Sioux at Sioux Rapids, and Richard Lynsinger, Grand at Ravenna, Neb.

State at Omaha to Host Crippled Kids Dec. 2

OMAHA—The film industry will play a large part in the special show for handicapped and underprivileged children which will be presented at the State Theatre the morning of December 2 by a Shrine unit. Lin Pitts, city manager for Paramount Pictures, is in charge of much of the program arrangements. Cooper Foundation Theatres is providing the State for the event, which will include movies, treats and other entertainment. Paramount and United Artists will provide the pictures and IATSE is donating the operators.

Pitts said Indian dancers have been engaged to put on an exhibition. The Shrine will provide transportation, which includes bringing several bus loads of children from Fremont, Neb. Baby Ruth candy bars will be passed out. Pitts said Capt. Harold Ostler of the Police Department will assist in handling crippled children, boys from the Omaha Home for Boys and the other groups who will attend.

Columbia Pictures has announced that Sam Katzman is returning to the studio after a hiatus of a year and a half.

DES MOINES

Central Staters on the mend after hospitalization are Wally Stolfus of the Majestic at Centerville and Carl Rose of the Sun at York, Neb. . . . Margaret McGaffey, MGM secretary, vacationed in Arizona where she visited her son . . . Postcards from Carrie Faber indicate the cashier at 20th-Fox ran into some rain on her trip through the south . . . Edna Cloonen, bookkeeper at Iowa United Theatres, ran into snow! Edna vacationed at home in Des Moines . . . Alice Patton is back at her Central States desk after two weeks in Algona.

With winter closing in, the Cedar Rapids Drive-In was the latest of Central States outdoor spots to shut down for the season. The drive-ins at Omaha, Council Bluffs, the Southeast 14th at Des Moines and the Starlite at Waterloo are still open . . . All Iowa United Theatres drive-ins have shuttered except the Town at Des Moines. It's open on weekends.

MGM clerk Virginia Jacobs and husband have moved to a new home at Altoona . . . June Gates and husband have put out the welcome mat at their new home in Des Moines. June is bookkeeper at Iowa United . . . Thelma Washburn of Universal, who cooks as well as she books, entertained Thanksgiving dinner guests from Chicago and Kansas City with turkey and trimmings . . . Ben Marcus, Columbia division manager, was in Des Moines for two days . . . Earl Kerr was in to book for Knoxville.

Sneak previews included Columbia's "Sail a Crooked Ship." According to the cards, audience reaction was very good . . . Among other new ones, Dave Gold at 20th-Fox is enthused by the response in other areas to "Comancheros" and "Second Time Around," both due here soon . . . Recent screenings included UA's "X-15," U-I's "Lover Come Back" and Warners' "Singer, Not the Song."

Filmrow visitors included Willis Warner of Fort Dodge; Neal Houtz, New Hampton; Dick Kuhl, Greenfield; Ed Gentry, Belmond; Don Horton, Mount Vernon, and Glen Lambert, Monticello.

The new Variety Club crew elected Monday (13) includes Dave Gold, Joe Young, Gary Sandler, Lou Levy, Ken Horrigan, Ralph Olson, Don Knight, Gene Jacobs, Harry Weiss and Charles Caligiuri . . . Variety members are busy with preparations for the club's big Christmas party, scheduled for Monday, December 4, at the Jewish Community Center. Festivities will get under way at 7:30 p.m., with a mountain of prizes to be given away, plus a $100 door prize. The ladies' division will serve refreshments.

With the city council's acceptance of the local film industry's self-regulation plan, talk of censorship has waned in the Iowa capital city. The next scene of action apparently will be Mason City where petitions are being circulated through PTA and church groups asking council action in banning immoral films. The city council there has passed a resolution voicing concern over "low quality" films, and there is talk of a possible curfew or early closing hours to force self-regulation.

Sureshot Ralph Olson, Universal manager, and wife Betty of Paramount donned hunting togs and firearms for two days and now are feasting on pheasant . . . John Mauro, assistant shipper at Columbia, also went hunting . . . And Margaret Rowson, MGM receptionist who is a nonhunter, joined a group of nimrods "just for the ride."

The WOMPIs met at Wimpy's for dinner and a "hidden" talent party. The girls are getting the Christmas spirit early by selling candy and nuts and dressing dolls for the Salvation Army. They're also busy with a fund-raising project which offers winners a Chatty Kathy doll, a fancy Christmas tablecloth and a $5 cab book.

Showing of '1984' Draws Fire at Minneapolis

MINNEAPOLIS — The Gopher Theatre here and the World in St. Paul were criticized by Maurice Hobbs, writing in the Minnesota Daily, publication of the University of Minnesota, for reviving "1984" and "obviously cashing in on the notoriety of the book." The book was banned by the Wrenshall (Minn.) school board to "keep its children from being corrupted by its immorality." The school board later withdrew part of its ban and reinstated the teacher who had been fired for including the book on the reading list for some members of his senior class.

Hobbs was particularly critical of the theatres' newspaper advertising: "One of the most repulsive ads says the book is a 'sensational novel that prophesies the state of the world in the year 1984—a world in which individual freedom is abolished, your every thought transmitted to you through mind machines, every move you make watched by TV screens, love forbidden, sex outlawed even in the privacy of your own home. This is not science-fiction. This is a prophecy, this could happen. See it today, learn what could happen in the totalitarian state."

"1984" was released originally by Columbia in July 1956. Theatre officials said that the picture did business considerably better than average in the first week of its rerun.

Gunnar Dahlstrom Dies; Decorator of Theatres

MINNEAPOLIS—Services for Gunnar F. Dahlstrom, 61, partner in Dahlstrom & Weinberger, theatre decorators, who died Thursday (16), were held Monday. Dahlstrom had been a partner in the firm for 30 years. Born in Sweden, he was a member of the Variety Club of the Northwest, Masonic lodge and the Painting and Decorating Contractors of America. He had planned the interior design for many leading theatres throughout the upper midwest.

Survivors are his wife Lorraine; two daughters, Mrs. Donald Dill of suburban Spring Lake Park, and Mrs. Paul Seaburg, Bethlehem, Pa., and two brothers, Hugo and Nisse, both of Sweden.

New Superior MAC Palace Manager Took First Exhibition Job in 1914

SUPERIOR, WIS.—Laurence Dauplaise, who long has been associated with local theatres, has been appointed manager of the Palace Theatre by Charles Winchell, president of the Minnesota Amusement Co.

Born here and a lifetime resident, Dauplaise began his theatre work in 1914 after his father Alphonse, a building contractor, had built the People's Theatre of which he later was part owner.

Dauplaise continued in the motion picture theatre field after his father built the Palace in 1917 and after his father became associated with Harvey Buchanan in the ownership and management of the Palace, the People's and the old Savoy.

Starting as a doorman at the People's, Dauplaise later worked as projectionist at the three theatres at different intervals and continued in this capacity until 1936 when he became a member of the Wisconsin Grain and Warehouse commission, a position he held through 1939.

After the death of his father in 1925, Dauplaise assumed his father's responsibilities associated with the theatre operation. He returned permanently to the Palace in an official capacity after leaving the commission.

Leonard Goldenson Hails TV's International Era

NEW YORK—"Television is on the threshold of its international future. A new era is opening before us, exciting and challenging as any frontier," Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, said on receiving the B'nai B'rith President's Medal, the highest award of this organization, at the Waldorf-Astoria Hotel Tuesday (14).

"Through international television, we can bring to the world our advances in the medical and physical sciences," Goldenson predicted. Goldenson was a founder of and presently serves as chairman of the board of directors of the United Cerebral Palsy Ass'n.

Capucine Option Renewed

HOLLYWOOD—Capucine has had her option renewed by Columbia Pictures for one year through 1964. The actress is currently appearing in "The Lion," Samuel G. Engel production for 20th-Fox.



AMERICAN THEA. SPLY. CO., Sioux Falls, S. D
DES MOINES THEA. SPLY. CO., Des Moines, Ia
MINNEAPOLIS THEA. SPLY. CO., Minneapolis, Minn
HURLEY SCREEN COMPANY, INC.
96-17 Northern Blvd. Corona 68, N. Y.

MINNEAPOLIS

Robert Wigner of Red Wagon Products has been named regional vice-president of the National Ass'n of Concessionaires for Minnesota, North Dakota, South Dakota, Nebraska, Wyoming and Colorado . . . Roger Germann, booker at Paramount, spent a week's vacation deer hunting in northern Minnesota.

Gertrude Guimont, head booker at Warner Bros., has retired. She has been with the exchange for 30 years, and was at First National Pictures before it was absorbed by Warners . . . Jim Fraser, operator of the Auditorium Theatre at Red Wing, will take over operation of the Time at Rochester January 1 . . . Red Wagon Products installed a new concession stand in the Park at Watford City, N. D., operated by Ralph Christianson.

Exhibitors on the Row were Dan Peterson, Brookings, S. D.; Leo Allender, Little Fork; Arvin Olson, Pine Island; Louis Deutsch, Virginia, and Pete de Fea, Milbank, S. D. . . . Mary Max, biller at MGM, is engaged to Linus Thell, assistant shipper at the exchange . . . A proud father is Stan McCulloch, operator of the drive-in theatre at Hibbing. Baby Patricia Ann arrived November 15 . . . And Jack Bradley of Independent Film Service has a new granddaughter . . . Leo Ross has started construction of a new drive-in theatre near St. Cloud. The outdoor stand is scheduled to open in the spring . . . Bill Madden, MGM division manager, was in town.

Warren Branton, former salesman at AIP, was recuperating from an operation . . . Also at St. Mary's is C. J. "Fay" Dressell, former manager for Distributors Corporation of America . . . Walt Morrison, operator of the Royal Theatre at Gonvick, has sold the house to Bernard Birkland of Gonvick, effective January 1. Morrison plans to move west.

New Orleans National Is To Be De Luxe Art House

NEW ORLEANS—Work is under way at United Theatres' National, a suburban theatre, the plan being to convert it from a general motion picture house to an exclusive, de luxe art operation.

"Modernity in decor and patron comfort are the topmost features in the changeover," said C. Clare Woods, general manager. "Seats are being respaced, cutting down the 700-seat capacity to 430, with a 40-inch separation 'back to back' between rows."

As to the kind of shows to be presented, Woods and the circuit's film buyer, Earl Kroeper, stated, "We are shooting for the big ones, opening with Columbia's 'Loss of Innocence.'

"Current plans call for two showings of a feature nightly, except on Sunday, when we will also have an afternoon matinee."

3 Milwaukee Houses Do 250% Business

MILWAUKEE—"Search for Paradise" at the Palace and an adventure duo at the Wisconsin did business in the higher brackets. "La Dolce Vita" was doing fine in its return to town, this time at the Downer. "One Plus One" continued good at the Tower, despite one paper's refusal to take the ads.

(Average Is 100)

Downer—**La Dolce Vita** (Astor), return run 200
Poloce—**Search for Paradise** (Cineramo), 5th wk. 250
Riverside—**Greyfriars Babby** (BV); **Tamboy and the Champ** (U-I), 2nd wk. 150
Strond—**The King and I** (20th-Fox), reissue 250
Times—**Dentist in the Chair** (Ajoy-SR), 2nd wk. 125
Tower—**One Plus One** (Selected), 2nd wk. 175
Towne—**Breakfast at Tiffany's** (Poro), 3rd wk...175
Worner—**The Devil at 4 O'Clock** (Col), 3rd wk...150
Wisconsin—**Daughters of the Farty Thieves** (SR); **The Warriar Empress** (Col) 250

Omaha First Runs Enjoy Okay Week on Holdovers

OMAHA—Four holdovers went above average for the week, paced by "South Seas Adventure" which chalked up a 175 figure in the next to the last week of an 18-week run. Tri-States held for third weeks "Breakfast at Tiffany's" at the Omaha and "The Devil at 4 O'Clock" at the Orpheum.

Admirol—**Town Without Pity** (UA) 100
Cooper—**South Seas Adventure** (Cineromo), 17th wk. 175
Dundee—**Questian 7** (de Rochemont), 7th wk. 110
Omoho—**Breakfast at Tiffany's** (Poro), 2nd wk. 105
Orpheum—**The Devil at 4 O'Clock** (Poro), 2nd wk. 105
Stote—**Bridge to the Sun** (MGM), 2nd wk. 85

Frisco Voters Oppose City Buying Fox Theatre

SAN FRANCISCO — Voters rejected a proposal for the city to take over the Fox Theatre, once listed as one of the greatest movie houses in the world. The Fox Theatre "declaration of policy," placed on the ballot as Proposition 1 over the vigorous objections of Mayor George Christopher, was defeated 114,907 to 79,472 at the November 7 election.

Irving Epstein, vice-president in charge of real estate for Fox West Coast Theatres, said the building may be razed to make way for an office building. If it is not sold it will be torn down. According to a report by vice-president William H. Thedford, FWC officials will hold a meeting soon to discuss their next move. He said there was almost no possibility that the present company will continue to operate the theatre, but that no decision will be made for at least 60 days.

While the Fox and Alcazar theatres are fighting to stay alive, demolition of the equally famed old State Theatre, formerly the California, at Fourth and Market streets, has been started.

Army Award to Audie

HOLLYWOOD—Audie Murphy will receive the U. S. Army's Outstanding Civilian Service award at a reception to be given by the Los Angeles chapter of the Ass'n of the U. S. Army for Lt. Gen. Arthur G. Trudeau, Army deputy chief of staff for research and development. Trudeau will present Murphy the award "for his contribution to the Army" through a film, "The Broken Bridge," concerned with the Army's missile program.

UNCONQUERABLE BARBARIANS OF THE SEA!



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EMMA DANIELI · SILVANA PAMPANINI

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AMERICAN INTERNATIONAL PICTURES OF NEBRASKA & IOWA
MEYER L. STERN
1508 Davenport Street
OMAHA, NEBRASKA

AMERICAN INTERNATIONAL PICTURES OF MINNEAPOLIS
WILLIAM J. MARSHALL
74 Glenwood Avenue North
MINNEAPOLIS 3, MINN.

OMAHA

A G. "Tidy" Miller, exhibitor at Atkinson and the former postmaster, slipped on the ice and broke his leg. He's out of the hospital and will be laid up at his home about six weeks. Old Filmrow friends are planning a barrage of mail for Tidy . . . Larry Starsmore, head of Westland Theatres with headquarters at Colorado Springs, was in Lincoln to see the Colorado University football team win a 7-0 victory over Nebraska University and stay up on top of the heap in the Big Eight Conference. Westland has the Varsity and State theatres in Lincoln.

Mr. and Mrs. Leonard Kissick, who have the Auditorium Theatre at Milligan, became parents of a baby daughter, named Patricia Marie . . . Ira Crain, Fairbury exhibitor and the town's mayor, has been busy with civic affairs for the Thanksgiving season . . . At Nelson, Neb., Jake Chapman, owner of the Rialto Theatre, was kept on the jump putting a new roof on the church . . . Marvin Jones, Red Cloud exhibitor, held a very successful calf sale and is now busy providing cribbing space for his corn crop.

Mr. and Mrs. Robert Tripe are now operating the Orleans Theatre at Orleans, Neb. Formerly owned by Mrs. Lucille Poyser, the Orleans had been closed . . . Milton Buck, who has the Granada Theatre at Oxford, Neb., is enjoying his new apartment in the rear of the theatre . . . Herman Gould of the Center Drive-In Theatre Corp. is keeping up his flow of correspondence to Filmrow from Will Rogers Memorial Hospital at Lake Saranac, N. Y.

Bernard McGee, director of special services for Cooper Theatre Foundation in Omaha, furnished the program for the Shenandoah, Iowa, Rotary Club, showing "On the Trail of Captain Cook." McGee told about the origin of the Cooper Foundation and what its projects are doing for the entire surrounding area . . . Art Johnson, Yankton exhibitor, has been showing rapid progress in recuperation since his return from Rochester, where he underwent an operation.

Mary Frangenberg, 20th-Fox cashier, and Claire Johnson, 20th-Fox biller, were extremely grateful when police recovered their bowling balls, which had been stolen from a parked car. Thieves broke a window wing, took bowling equipment, tools and a coat. The bowling balls were found in a locker in the bus depot. Mary and Claire bowl together in two leagues . . . Jack McCarthy, back from Oklahoma where he and his wife visited Mrs. McCarthy's mother, was thrilled with a visit to a glass factory there.

Bert Beems, who does the buying and booking for the theatre at Sutton, is following instructions to get more exercise by sawing wood for his fireplace . . . Exhibitors on the Row included Nebraskans Al, Leonard and Otto Leise of Hartington, Randolph and Bloomfield; Jack McCarthy, Louisville; Sid Metcalf, Nebraska City; Red Cloud, and Iowans Ed Osopowicz, Correctionville; Frank Good, Red Oak, and Carl Harriman, Alton.

The Cooper Foundation reported response for screening invitations for the opening of "The Seven Wonders of the World" at the Cooper Theatre was beyond all expectations. The special showing for press, radio and television folk was packed and another showing was given on Saturday for educational leaders, teachers and the like. Because of the high interest in that screening which filled the theatre, another showing was arranged for clergymen and others connected with church work. George Gaughan, head of Cooper public relations at Lincoln, spent much time in Omaha working with the Cooper Theatre staff of Mike Gaughan, Bernard McGee and Dick Smith on handling invitations and other arrangements. "Seven Wonders" followed an 18-week run of "South Seas Adventure" in the Cinerama-equipped Cooper.

HOLIDAY SALES MANUAL FREE ON REQUEST



For The Quickest and Best Merchant Xmas Greeting Trailers . . .

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FILMACK

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MILWAUKEE

Members of Variety Club Tent 14 are urged to attend the meeting scheduled for Monday (27) at Fazio's on Jackson street. High on the agenda is election of officers for the ensuing year. Dinner is on the house. The present slate is as follows: chief barker, Bernie Strachota, WRIT; first assistant chief barker, Harry A. Zaidins, attorney; second assistant chief barker, Harold Pearson, executive-secretary for Allied; dough guy, Gerry Franzen, general manager, Cinema; property master, Lee Rothman, WRIT. The crew includes: Glen Kalkhoff, IATSE; Joe Strother, Marcus Theatres; Ed E. Johnson, Roosevelt Theatre and president of Allied; Milt Harman, Palace Theatre manager, and Morris Dudelson, exchange manager, Warner Bros. Pictures. International Delegates: Harry Mintz, immediate past chief barker, Stanley Warner; Bernie Strachota, WRIT; Hugo Vogel, executive-secretary, Variety Club, elected delegate; with alternates: Gerry Franzen, Joe Strother and Angelo Porchetta, and international canvasman, Bernie Strachota.

Buck Herzog, the Milwaukee Sentinel's amusement editor, who makes an annual trip to Hollywood, and sends in his copy (about the films and movie people) from there, likes to talk about the days of yore, " . . . when Hollywood used to spend as much to exploit a picture as the film cost," says one of his first stops used to be to visit with the late Ivan Spear, manager of BOXOFFICE's Hollywood office. Spear formerly worked on the Sentinel here.

Universal-International's Golden Jubilee Anniversary observation will be ushered in on Jan. 1, 1962, and the local office is already all decked out like a circus. Seems to have a stimulating effect on visiting exhibitors, in to do their periodical booking, because branch manager Pat Halloran says things are really looking up.

The Milwaukee Journal for years has been mighty critical of movie ads which in their opinion border on the offensive. If the theatre ads fail to meet their approval, the exhibitor either changes the ad to suit, or runs the risk of not getting it into the paper. Most recent case in point, was that of Al Camillo, manager of the neighborhood Tower Theatre, who was unable to meet the requirements (on "One Plus One") and was even refused a spot in the Movie Guide section of the paper. Comes now an announcement in the Madison Wisconsin State Journal by publisher Don Anderson, who served notice to theatre managers of the Madison area. Says Anderson: "The Wisconsin State Journal is a family newspaper and it's going to stay one." In a letter to exhibitors, he warned " . . . that in the future the same rules of decency that are in effect in the rest of the paper, will be applied to movie and theatre advertising. This is not discrimination against the theatres," he said, "but it does not make good sense for us to carefully check our news and editorial columns for stories and pictures that offend people . . . and then permit any advertiser a free hand in deciding what sort of copy he shall use in his ads." He said he would leave a space blank rather than publish an unsuitable ad.

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NAME..... POSITION.....

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- EXHIBITOR HAS HIS SAY
- FEATURE RELEASE CHART
- FEATURE REVIEW DIGEST
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- SHORT SUBJECT REVIEWS
- REVIEWS OF FEATURES
- SHOWMANDISING IDEAS

BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Santa's Workshop Helping Promote 'White Christmas'

Mobile Float Is Replica of North Pole, N.Y.; Huge Coloring Contest Great On Local Level

The Miss Teenage America contest was "entirely" wholesome; it stressed the importance of high ideals, good citizenship and education, and young girls entered it willingly with their parents' approval; it was in the best interest of the community, and finally it focused the interest of every high school in the district on the theatre —these are the conclusions of S. L. Sorkin, manager of RKO Keiths Theatre in Syracuse, N. Y.

CANADA DRY A SPONSOR

The Syracuse competition, sponsored by the Canada Dry Bottling Co., brought a lot of fine publicity for "White Christmas" which was coincident with the regional eliminations in Syracuse. High schools, the Lions and Kiwanis clubs, TV and radio stations, and local newspapers all participated. Carole Conklin, selected Miss Teenager of Syracuse on the Keith stage, went on to compete in the finals held at Dallas, Tex.

The White Christmas Santa Workshop float, the Paramount mobile promotion, provided a brilliant flourish in behalf of the "White Christmas" opening in Syracuse (see accompanying photo), as it did all over New England and many other sections where the Bing Crosby, Danny Kaye, Rosemary Clooney and Vera-Ellen reissue played (or is to play).

BIG COLORING CONTEST

A third mainstay of promotion arranged by Manager Sorkin in Syracuse was a coloring contest in which two television stations (WSYR and WHEN), and two Shoppers' Fair stores participated. The stores helped distribute the 5,000 coloring heralds, while the TV stations, through their Magic Toy Shop and Cartoon Clubhouse programs, as well as via announcer plugs, publicized the event.

WHEN-TV devoted a half hour of its Magic Toy Shop show to the White Christmas Santa Workshop float. WNDR and WOLF, local radio outlets, also cooperated, and the Shoppers' Fair stores had the float on display all during the busiest hours.

At Buffalo, Arthur Krolick and Charlie Taylor of the AB-PT staff there tied up with Stattler's store which used the workshop float in front of its store all one Saturday. They also distributed 7,000 heralds. A special broadcast was done directly from in front of the float.

For the Albany-Schenectady showing, WRGB-TV's Freddie Freidhoffer kid show did a 15-minute telecast using the White Christmas Santa Workshop float for a backdrop.



Santa's Workshop straight from North Pole—a replica of the enchanted village in the Adirondack mountains—has been a stellar promotion for showings of "White Christmas." Paramount has routed the $75,000, 45-foot mobile display to schools, shopping centers, etc., in cities all over the country. The advance courier of the Bing Crosby film is seen here during a stop in Syracuse, N.Y. In each city visited the Workshop made tieups with newspapers, radio and television. The float is bannered, and equipped with its own electric generator, and at nights its multicolored lights illuminate the village of toys. Bing Crosby's recording of "White Christmas" is played continuously over its sound system with generous mention of local theatre and playdates. Paramount also supplies four-page colored heralds with theatres doing their own imprinting. A publicity kit also is supplied each theatre manager.

In Mill City for 'Street'

Miss Downtown Minneapolis, Marcia Morse, greeted John Gavin and his wife at the Minneapolis airport on his nationwide tour on behalf of "Back Street." The picture opened at the State Theatre there.

Some exhibitors have been selling "North to Alaska" not as a comedy but as "Big John Wayne in the Big, Lusty Adventure . . . Rough! Tough! Rowdy!, etc."



Impressive displays frequently are achieved at the big RKO Keiths in Syracuse, N.Y., by magnitude. The usher on the right side of the above gives an idea of the size of the "White Christmas" display arranged by Keiths Manager S. L. Sorkin.

There're No Miracles But There Are Ways to Build Patronage!

Nick John Matsoukas Explains His Movie-of-the Month Plan for Tieup With Supermarkets

By NICK JOHN MATSOUKAS

In recent issues of trade publications and various newspapers of the country there appeared the story explaining the Movie of the Month supermarket-theatre discount ticket service plan, designed to stimulate the grocery patronage, and increase theatre attendance during the four off days of the week—Mondays through Thursdays.

There have been numerous inquiries addressed to Patrons Associated Services, for which I developed and pilot-tested the plan. Some of these inquiries from exhibitors indicate hopes that this supermarket-theatre promotion works miracles. It does not! The 50 or more pilot-tests proved the following:

SOME TEST FIGURES

With a picture that was nationally a dud at the boxoffice, it accounted for 15 per cent of the attendance during those four off-days of the week.

With a good picture, the percentage rose 25 per cent to 36 per cent. With a blockbuster the plan sold in a three and a half week period a total of 19,507 theatre tickets.

But miracles . . . it does not work! But it is a step in the right direction.

The Movie of the Month promotion operates as follows: For every $5 or $10 purchase of groceries at any of the participating supermarkets, the customer is given a discount theatre ticket, good at the participating theatre, for a 50 per cent reduction in the prevailing boxoffice admission price. These tickets are redeemable at the participating theatres only on Mondays, Tuesdays, Wednesdays and Thursdays. They are void on Fridays, Saturdays, Sundays and holidays.

The participating supermarkets advertise the offer through the newspapers, house mail pieces, radio, television or any other media they might employ, at no cost to the theatre. They pay for the signs they make up and pay for the printing of thousands of tickets they give for every $5 or $10 purchase. Their weekly traffic goes into six and sometimes seven figures a week, and their predominate customer is "the housewife," a very important member of the American household.

NO COST TO THEATRES

Without any cost to the theatre, the supermarkets display prominently, one, and three-sheets, or whatever other appropriate display material the film distributor makes available. This costs the theatre nothing.

The only cost to the theatre—which is taken off the top—is the 10 per cent commission paid to Patrons Associated Service, which works out all details and carries through the entire promotion from the starting date to the conclusion of the exclusive franchise agreement reached between the theatre and P.A.S. The 10 per cent commission is based upon the total amount of business accounted for by the supermarket discount tickets redeemed at the theatre boxoffice. Thus, no tickets redeemed, no 10 per cent commission. Therefore, at no time does the theatre pay out any money, unless the promotion brings in money at the boxoffice. But even if not one ticket is redeemed, the theatre has gained free advertising, publicity and significant exposure of its name at the supermarkets.

In the early days of our pilot-testing period we were confronted with one objection after another by seasoned showmen. The pilot-tests supplied the answers.

"You are cheapening the picture," they told us.

In one situation, a 3,600-seat house, a big picture opened on a Saturday and did $5,500, but on the first Monday the take dived to $725 for four performances, an unnatural drop. Obviously, any promotion that brings extra people to occupy those seats that are getting moth-eaten during the four off-days of the week is all to the good, and upgrades the picture.

NOT OUTRIGHT PRICE CUT

"You are cutting prices," they said.

We pointed out that in the case of a roadshow engagement during which the average theatre ticket costs $1.27 at the boxoffice, but figuring the approximately one-third increase in attendance the Movie of the Month plan accounts for during top pictures, and the added advertising-promotion expenditure by the supermarket, made at no cost to the theatre, this average rises to around $1.67. And the added boxoffice revenue is a shot in the arm to the theatre. Here is what one exhibitor had to say on this score: "Inch by inch, the newspaper space provided by the supermarket nearly equaled the amount purchased by the film company through the entire engagement."

They admonished us, "You will hurt our weekend business!"

And on this point, the record as attested to and examined by an exhibitor speaks for itself: "Discount coupon returns at the theatre accounted for 25 per cent of the gross on the days the offer was in effect (Monday through Thursday), and we feel the plan also materially helped our weekend business by the strength of the advertising."

"You will shorten the run of the engagement," they told us. But the same showman who later tried it, wrote us: "Over 12 per cent of the total boxoffice during the run of the picture is directly attributable to the supermarket discount coupons." And in capital letters, he added:

"WHAT HAD BEEN EXPECTED TO BE A FOUR-WEEK PICTURE ENDED UP AS A SEVEN-WEEK HOLDOVER."

In this particular situation the Movie of the Month plan went into effect 20 days after the opening of the picture when the boxoffice take had dropped by 56 per cent, and the first week of the plan was Holy Week.

So much for the theatres. But how do the supermarkets evaluate it? They spend the money and their point of view should be valuable to the exhibitor. The president of one supermarket chain wrote the following:

GROCER IS SOLD

"I am 100 per cent sold on the tieup, and we have advertised it consistently in our newspaper color sections, regular double-truck ads and single page ads; also in our weekly television and radio time. Our stores all carry full displays on the tieup. I believe that we have found a way to bring a whole new class of people back into the theatres. My customers are grateful for this opportunity and I am most satisfied with the whole promotion."

This promotional plan was pilot-tested for the sole benefit of showmen. As was pointed out before, they were skeptical at the start, fearful of what the other guy will think and say. But, by exercising a bit of candor, courage and above all facing the facts squarely, they helped us find a way.

First we analyzed what is what. We came to the same conclusions as everybody else. Theatre attendance is one-half of what it

The Author . . .



Nick Matsoukas

The author of the accompanying article on a Movie of the Month supermarket - theatre tieup, Nick John Matsoukas, has been in the theatre promotion and advertising most of his business career. During the last war he served as director of the war effort and community services for Skouras Theatres in the New York area. Later he was promoted to director of advertising and publicity for Skouras Theatres.

In 1950 he served as national campaign director for the Will Rogers Memorial Hospital, for which he was granted a leave by Skouras Theatres. Later he was with Magna Theatre Corp., distributor for "Oklahoma!" and "South Pacific," as advertising-exploitation manager.

He developed and tested the Movie of the Month plan, which he describes herewith, for Patrons Associated Services.

BOXOFFICE presents the Matsoukas plan on its merits as a theatre patronage stimulant.

used to be. This condition we all attribute to television, parking facilities, baby-sitter costs, overpricing on week days and, above all, our inability to get going with an effective, practical stimulant to most people most of the time.

THE THEATRE PROBLEMS

What can one do about television? We have already done enough for television people; we sold them our pictures and supplied them with the right stimulant for the family to stay home at nights.

The parking problem is being solved, as all new theatres have parking facilities for their patrons.

On the question that we have overpriced ourselves, this plan offers a way whereby the theatre retains its established boxoffice prices for all who come to the window. As for those who bring a supermarket ticket, such people already have made an investment of $5 or $10 in groceries plus the payment to the theatre. This the patron knows is neither a giveaway nor a two-for-one.

Sam Lesner, motion picture critic of the Chicago Daily News, in reporting on the Picture of the Month plan there, reasoned that if overpricing is one of the causes for the fall-off of theatre attendance, then motivation is lacking for the family to return to theatres. At the same time the savings accrued by a housewife from this plan can help defray the cost of a babysitter when the family goes out to a movie.

Hazel Flynn, motion picture critic of the Beverly Hills, Calif., Citizen, reports "What this country needs is a good 50-cent movie." No one will have any qualms about a good 50-cent movie if it induces people to start coming back to the theatres. There are more Fords on the road than there are Rolls Royces.

WITH UPPED-PRICE FILMS

Because of what I did before and what I am doing now, there appears a strange twist. It can be accurately stated that I share the dubious distinction of being one of the many who helped to bring about what we wishfully claim to be a popular acceptance for higher boxoffice prices. As national director of advertising, publicity and exploitation for Rodgers and Hammerstein's "Oklahoma!" and "South Pacific," both films produced and released in Todd-AO, I did my bit in selling the public to pay higher prices for a movie. For roadshow engagements this was a must.

But what about the thousands of theatres which do not play a roadshow? In our efforts to get a higher price of admission we forsook the four vitally important weekdays and did nothing much to keep alive the American family habit of going to the movie once a week.

The blue print of the Movie of the Month plan points to new ways of reaching the American family and asking them to come back to the theatres. From the pilot tests it seems that the bait is good for the American family, and what is good for the 3.5-membership average American household is "manna" for the theatres.

There are no miracles, but there are ways!

Some exhibitors in the Carolinas have revamped the ads on "Fanny" to play up Leslie Caron and the fact that the picture is not a musical but all the love stories of the world rolled into one. Cuts of Chevalier and Boyer are eliminated.

Shop Center, Airlines, Radio Station Join in 'Be a Millionairess' Contest

A promotion comparable to the magnitude of wealth denoted by the title was carried out at Vancouver, B.C., for the showing of "The Millionairess" at the Vogue and four other Odeon theatres in that metropolitan area, A. Jenkins, Vogue manager reports. The promotion was a four-way deal with radio station CWKX, the Middlegate shopping center, Pan-American Airways-Universal Travel Service and Odeon Theatres combining their facilities.

The main activity was a "You Can Be a Millionairess" contest, which got under way 15 days ahead of opening. Entry blanks were passed out at the stores in the shopping center. Contestants were asked to tell why they would like to be a (Middlegate's) Millionairess in 25 words or less. The completed blanks also were deposited in containers at the stores.

100 SPOTS FOR CONTEST

CWKX supplied the main push, broadcasting 100 spots plugging the contest and the film; supplied window banners for all participants, including all the Middlegate stores, the airways and travel service offices and the five Odeon theatres; also the contest entry forms, and special tickets for a preopening showing sponsored by the radio station at which the winner of the grand prize, a roundtrip to Scandinavia, was announced.

The shopping center plugged the contest and film in ads, including special 5-col. 15-inch layouts in the Middlegate Messenger.

All five Odeon theatres in Vancouver played special discs during intermissions plugging the film and the contest. The discs were supplied by CWKX without cost.

CWKX sponsored a special premiere of the film at the Odeon Theatre in suburban New Westminster. It was an invitational affair to announce the identity of the Vancouver area's Millionairess chosen for the grand prize trip. More than 750 invitations were sent out.

MANY ENTRIES RECEIVED

From the thousands of entries received at the Middlegate shopping center a Mrs. Inez Oderman of 917 Sperling Ave., North Burnaby, was chosen the Millionairess. She was officially presented the grand prize at a ceremony held on opening night on the stage of the downtown Vogue. The presentation was made by representatives of Pan-American Airways and Universal Travel Service. The proceedings were broadcast by CWKX.

CWKX arranged a "cavalcade" to conduct Mrs. Oderman and her husband from the shopping center to the Vancouver airport, and taped interviews with them on their departure for Scandinavia and again when they returned.

Advertising from the Middlegate center read, "You Can Be a Millionairess in Middlegate's Millionairess Contest . . . Fly to Scandinavia on Pan-American Airways new 707 jet flight . . . Live like a Millionairess with the companion of your choice on an all-expense tour for two . . . See 'The Millionairess,' starring Sophia Loren and Peter Sellers."



One of the many displays set up for the "You Too Can Be a Millionairess" contest arranged by Al Jenkins, manager of the Vogue Theatre in Vancouver, B.C., and his Odeon Theatre colleagues for "The Millionairess" at the Vogue and four other Vancouver area theatres.

Radio copy: "CWKX and Odeon Theatres hope you're 'The Millionairess.' You'll win a fabulous trip for 2 to Scandinavia. Enter now . . . The Millionairess contest. Entry forms in the Middlegate shopping center."

Big Hike in Film Tieins Noted by Bantam Books

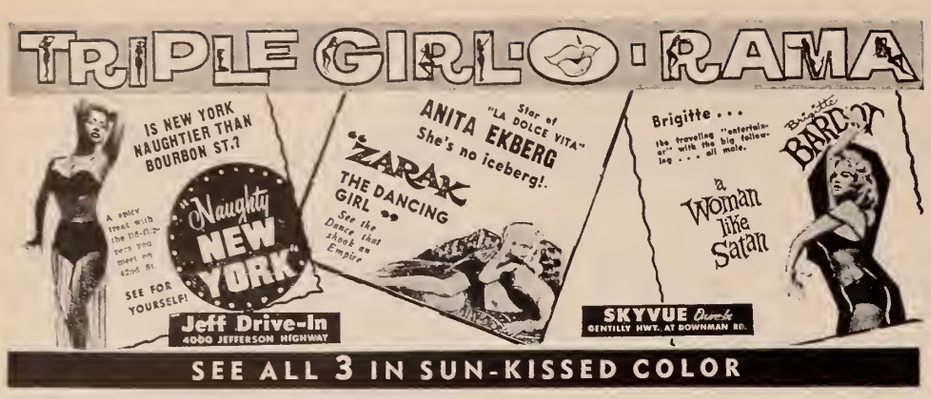
With 32 of its paperback books slated for exploitation deals with the major studios, Bantam Books has announced a high increase in motion picture tieins during the next two years.

Bantam vice-president Mark Jaffee disclosed that F. Scott Fitzgerald's "Tender Is the Night," which 20th-Fox will release, is the latest paperback deal. According to Jaffee, a successful photoplay increases paperback sales as much as 50 per cent.

Tieins with the following films were listed by Bantam: Requiem for a Heavyweight, Hell Is for Heroes, Barabbas, A View From the Bridge, Gidget Goes to Paris, State Fair, Leyte Gulf, Splendor in the Grass, Phaedra and How the West Was Won.

Few Passes, Much Publicity

Courtesy passes are issued to one of the largest industries of Madison, N.C., by E. G. Crouch, manager of the Patovi Theatre, for awarding as prizes at the annual picnic for employes. With about 700 employes and families represented at these picnics, much publicity comes to the theatre. A list of coming attractions is included with the passes, and the emcee announces the titles over the loudspeaker at the time of presentation of passes.



Reaching Showmandiser from New Orleans is another of the vivid layouts and original copy creations of Arthur L. Barnett, well-schooled showman and theatre representative who occasionally turns his hand to ad design. The five-column ad ties the triple bookings together in a ticket-selling combination of illustration and copy.

There's Enough for Theatre Left Over When Police Sponsor Show to Get Dog

Police in many smaller cities and towns would like to add a trained police dog but cannot because of the expenses. Even if the dog itself is supplied without charge by some state or county law enforcement departments, the towns receiving one still must pay the expenses of sending a policeman for a week of instructions on how to handle the dog, plus costs of rabies, distemper and other shots.

POLICE LACK FUNDS

Such was the case at Coffeyville, Kas., where Tal Richardson operates Tal's Tackett Theatre. Richardson, a public-spirited theatreman, not only suggested to the policemen at Coffeyville that they needed a dog, but pointed out how they could get one without billing the taxpayers a cent. All the police had to do was to sponsor a fund-raising show at the Tackett, and go out and sell the tickets.

Richardson booked "Gun Duel at Warlock" for a Wednesday evening showing, then got Lt. John Nail of the Sedgwick County (Wichita) sheriff's office, which had a dog it could supply to Coffeyville, and another officer to give a demonstration on the stage of the Tackett Theatre at the benefit show.

Tickets were sold at 50 cents each. The theatre was guaranteed regular expenses plus a split of the boxoffice over and above the cost of the dog. When the accounting was over, Richardson reports, the theatre had enjoyed a better-than-average night and a tremendous concession business, plus "the gratitude of the police department . . . and a lot of happy patrons!

"We sincerely recommend that every theatre in a city like Coffeyville contact the police department and work out a benefit for the purchase of one of these fine dogs," Richardson comments.

PUT DRIVE OVER TOP

Previously in the year, Richardson got behind a civic campaign to raise $11,200 for remodeling and advertising the Dalton Defenders Museum there. He arranged a benefit showing of "Cowboy" and the Jaycees conducted a ticket sales drive. The result was the film had to be run three times—an afternoon, night and a second matinee to accommodate all the ticket buyers—and approximately $1,500 was raised to put the museum campaign over the top. Jaycee representatives conducted a house-to-house ticket solicitation, while stores around town also sold the ducats.

The benefits garnered excellent front page publicity for the theatre, and even editorial mention, a type of advertising which is impossible to buy. Richardson concludes, "And we packed the theatre on this night and stimulated our everyday business."



The Japanese background was carried straight through the promotion for "Bridge to the Sun" by Joe Carlock of the Pitt Theatre at Lake Charles, La., including an 18-foot footbridge which was built in the Pitt's workshop. It was set up in the lobby two weeks in advance, and moved out front on the sidewalk a week prior, where it remained during the six-day run. Carlock had an usher meandering about town on opening day, giving out tea bags, courtesy of Carroll Baker, star of the film. Tea was served in the lobby on opening day, courtesy of the Community Coffee Co. The lobby went Japanese, too, with lanterns, stills, panels, one-sheets, etc. Several days in advance Carlock sent out 500 postcards with his personal recommendation to see the picture imprinted thereon.

'Writs' Issued to See Showing of 'Truth'

Writs of summons (the general form), done up in full legal style, were issued "by popular demand . . . in the Court of Public Opinion" to leading critics, reviewers and selected opinion-makers in Toronto on behalf of the University Theatre and "Henri-Georges Clouzot and Raoul J. Levy of Kingsley Films, and Affiliated Picture Corp., the distributor of 'Le Verite,' in the case of Dominique Marceau vs. President of the Court."

When presented by the bearers at the door of the University Theatre, the "writs" entitled them to free admission to the Brigitte Bardot starrer anytime during the run of the picture. Bearers were asked to sign.

Other paragraphs:

"Whereas, the action in this case, that is, in the film version of the said 'The Truth,' has been proven to exert such influence and impact upon members of theatre audiences (and whereas, as a general rule, this is a pretty good thing) as to make said members of said audiences feel as if they were directly and personally involved and concerned with the case, Therefore notice of the impending engagement of the said 'The Truth' is hereby served upon you in this somewhat unusual fashion.

"We earnestly request you, that within ten days after service of this writ on you, inclusive of the day of such service, you cause an appearance to be entered by you at the theatre, or other properly designated place of public or private entertainment herein named and take notice, that in default of your so doing, you will, in all seriousness, miss one of the most impressive film presentations and one of the most powerful groups of acting performances in any motion picture presently in release.

"In witness thereof and in the firm belief that the statement is entirely accurate." The writ was signed for the theatre by Manager Tiff Cook.

Gagged Girl and Dice Aid 'Twenty' at Cleveland

Sidewalk displays with a gimmick are a favorite of Arnold Gates, manager of Loew's Stillman, which is situated in the downtown high-traffic heart of Cleveland.

For example, in advance of "Twenty Plus Two," he set up a dice table where it would be noticed by all passersby. A good-sized sign rested prominently on top, reading:

"20 Deadly Clues Plus 2 Shady Ladies—Twenty Plus Two . . . Roll 20 Plus 2 (22) on cubicles and win guest ticket free. 'Twenty Plus Two' From Shocking Best Seller! (cast names and starting day).

"NOTE: Attendant has seen the picture and is so excited about it that we were forced to take precautions to prevent her from revealing the Shocking Climax!

"ROLL 'EM! Be a Winner! Don't Miss This One!"

The rather cute twist noted in the last paragraph above was emphasized by the only real means to keep a girl from talking—which is the application of a gag. The comely girl attendant wore one all the time she was at the dice table.

The "cubicles" were four dice.

An interpretive analysis of lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓝ Noturama; Ⓡ Regalscope; Ⓣ Technirama. Symbol ⭐ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST
AND ALPHABETICAL INDEX

‡ Very Good; + Good; ± Foir; − Poor; = Very Poor. In the summary ‡ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2550	◎Ada	(108)	© Drama	MGM	8- 7-61	+	+	+	+	+	+	+	7+
2552	After Mein Kampf (74)	Semidoc'y		Brenner	8-14-61	±	±	−	+				3+3−
2546	Ⓥ Alakazam the Great (84)	Cartoon Feature		AIP	7-17-61	+	‡	+	‡	+	‡		9+
2516	◎All Hands on Deck (98)	Farce-Comedy	©	20th-Fox	4-17-61	±	±	±	+	±	+		6+4−
2514	◎All in a Night's Work (94)	Comedy		Para	3-27-61	‡	+	+	+	+	+	+	8+
2574	Anatomist, The (73)	Dr.		Gordon-SR	10-30-61	±	−		±				2+3−
2562	Anatomy of a Psycho (75)	Dr.		SR	9-18-61	−							1−
2524	Angel Baby (97)	Drama		AA	5-15-61	‡		±	‡	+	±	+	8+2−
2548	Anna's Sin (86)	Drama English-dubbed		Atlantis	7-24-61	±					±		2+2−
2549	Armored Command (99)	War Dr.		AA	8- 7-61	+			+		+	±	4+1−
2578	Atlantic Adventure (62)	Real-life Adv. Dr.		Schoenfeld	11-13-61	+							1+
2518	◎Atlantis, The Lost Continent (91)	Science-Fiction		MGM	4-24-61	‡	+	±	+	‡	+	+	9+1−
2541	Ⓥ Atlas (84)	Spec. VitaScope		Filmgroup	7- 3-61	+							1+
	—B—												
2576	◎Bachelor in Paradise (109)	© Com.		MGM	11- 6-61	‡	+	+	‡	‡	+		9+
2570	◎Back Street (107)	Drama		U-I	10-16-61	‡	+	‡	+	+	±	±	10+1−
2569	Badjao (100)	Action Dr.		Parallel	10-16-61	±		+	+	+			4+1−
2545	Battle at Bloody Beach, The (80)	© War Drama		20th-Fox	7-17-61	+	±	±	+	+	±	±	7+4−
2517	Behind the Mask (85)	Dr.		Showcorp	4-24-61	+							1+
2517	Bernadette of Lourdes (91)	Religious Drama		Janus	4-24-61	±			+				2+1−
2531	Beware of Children (80)	Com.		AIP	6- 5-61	+	+		+		±		4+1−
2526	◎Beyond All Limits (100)	Dr.		Omat	5-15-61	‡							2+
2556	◎Big Gamble, The (100)	© Ad.		20-Fox	8-28-61	+	±	+	+	+	+	+	7+1−
2528	◎Big Show, The (113)	© Dr.		20th-Fox	5-22-61	‡	+	±	+	‡	+	‡	10+1−
2520	◎Bimbo the Great (87)	Circus Dr.		WB	5- 1-61	+	±	±	+	−	±	−	5+5−
2566	Black Pit of Dr. M (71)	Ho.		UPRO	8- 2-61	±							1+1−
2516	Blast of Silence (77)	Drama		U-I	4-17-61	+	±	±	‡	+	±		7+3−
2560	◎Blood and Roses (74)	Ⓣ Dr.		Para	9-11-61	±	±	±	+	±	±	±	7+6−
2579	Bloodlust (68)	Horror		Crown	11-20-61	−							1−
2566	Boy Who Caught a Crook (72)	Ac.		UA	10- 2-61	+	−	±	±		−		3+4−
2543	Brainwashed (78)	Dr.		AA	7-10-61	±		‡	‡	+	+		7+1−
2568	◎Breakfast at Tiffany's (115)	C'y		Para	10- 9-61	‡	+	‡	‡	‡	+	+	11+
2554	Bridge to the Sun (112)	Drama		MGM	8-21-61	‡	+	+	‡	+	‡	‡	11+
2534	◎By Love Possessed (116)	Drama		UA	6-12-61	+	±	±	‡	+	+	+	8+2−
	—C—												
2578	◎Call Me Genius (105)	Com.		Cont'l	11-13-61	±	−				‡		3+2−
2512	◎Canadians, The (85)	© Dr.		20th-Fox	3-20-61	±	±	−	+	+	+	±	6+4−
2551	Cat Burglar, The (65)	Ac Dr.		UA	8-14-61	±					+		2+1−
2558	Claudelle Inglish (99)	Dr.		WB	9- 4-61	±	±	±	+	+	+	±	7+4−
2550	Cold Wind in August (80)	Dr.		Aidart	8- 7-61	+	±	+	+	±	±	+	7+3−
2544	◎Come September (112)	© Com.		U-I	7-10-61	‡	+	‡	‡	‡	‡	‡	13+
2575	◎Comancheros, The (107)	Outdoor Drama	©	20th-Fox	11- 6-61	‡	+	+	‡	+	‡	+	10+
2549	Creature From the Haunted Sea (60)	Horror Spoof		Filmgroup	8- 7-61	+							1+
2521	Cry Freedom (90)	Dr.		Parallel	5- 8-61	±	+	+	+				4+1−
2521	◎Curse of the Werewolf, The (91)	Horror Drama		U-I	5- 8-61	‡		‡	‡		+	+	8+
	—D—												
2528	◎David and Goliath (93)	© Biblical Spectacle		AA	5-22-61	+	±	+	‡	+	±	±	8+3−
2559	Day the Sky Exploded, The (80)	Science-Fiction		Excelsior	9-11-61	+							1+
2512	Days of Thrills and Laughter (93)	Comedy Compilation		20th-Fox	3-20-61	‡	+	+	‡	±	‡	+	10+1−
2535	◎Deadly Companions, The (90)	Panav'n, Western		Pathe-America	6-12-61	‡		+	‡	+	+		7+
2547	Dentist in the Chair (84)	Com.		Ajay	7-24-61	‡		+		‡	±		6+1−
2564	◎Devil at 4 O'Clock, The (127)	Adv. Dr.		Col	9-25-61	‡	+	‡	‡	‡	+	‡	12+
2573	Devil's Hand, The (71)	Horror-Terror		Crown-SR	10-30-61	±							1+1−
2508	◎Don Quixote (110)	Classic Dr.		MGM	3- 6-61	‡	‡		‡	−	‡	‡	10+1−
2527	◎Dr. Blood's Coffin (92)	Ho.		UA	5-22-61	−	±	−	+		±	±	4+5−
	—E—												
2577	Everything's Ducky (80)	Comedy		Col	11-13-61	−	±	±		±	+		4+4−
2490	◎Exodus (212)	Super-Panavision 70 Drama		UA	12-26-60	‡	‡	‡	‡	‡	‡	‡	14+
2562	Explosive Generation, The (90)	Dr.		UA	9-18-61	+	+		+	‡	±		6+1−
	—F—												
2520	Fabulous World of Jules Verne, The (81)	Novelty Adv.		WB	5- 1-61	‡	+	+	+	+	‡	‡	10+
2542	◎Fanny (133)	Com. Dr.		20th-Fox	7- 3-61	‡	‡	‡	‡	‡	‡	‡	14+
2557	Fast Set, The (84)	Comedy		Audubon-SR	9- 4-61	±							1+1−
2577	Fear No More (80)	Suspense Dr.		Sutton	11-13-61	+							1+
2526	◎Ferry to Hong Kong (103)	© Adventure Drama		20th-Fox	5-15-61	+	−	+		−	+		3+2−
2516	◎Fiercest Heart, The (91)	Outdoor Drama	©	20th-Fox	4- 3-61	+	±	±	+	±	+	+	7+3−
2531	Five Golden Hours (90)	Comedy		Col	6- 5-61	+	−	±	+	±	±	±	6+5−
2575	◎Flight of the Lost Balloon (91)	Ⓢ Adventure		Woolner	11- 6-61	+		−	±				2+2−
2563	Flight That Disappeared, The (72)	Science-F'n		UA	9-25-61	+	±	±	±	‡		±	7+4−
2538	Follow a Star (102)	Comedy		Zenith	6-19-61	±	−				+	±	3+3−
2580	◎Flower Drum Song (133)	Panav'n, Musical		U-I	11-20-61	‡		+	‡				5+
2577	◎Force of Impulse (84)	Dr.		Sutton	11-13-61	+							1+
2548	◎Francis of Assisi (105)	© Religious Drama		20th-Fox	7-24-61	‡	±	+	‡	+	+	‡	10+1−
2507	Frontier Uprising (68)	W'n		UA	3- 6-61	+	+	±	±	+	±		6+3−
	—G—												
2523	Gambler Wore a Gun, The (67)	W'n.		UA	5-15-61	±	±		±		±		4+4−
2531	Get Outta Town (65)	My.		Sterling W'ld	6- 5-61	±							1+1−
2533	◎Gidget Goes Hawaiian (102)	C/M.		Col	6-12-61	+	−	+	+	‡	‡	+	8+1−
2579	◎Gina (92)	Adv. Dr.		Omat	11-20-61	‡							2+
2542	◎Girl in Room 13, The (79)			Astor	7- 3-61	+							1+
2563	Girls on the Run (64)	Mys.		Astor	9-25-61	±							1+1−
2544	Goodbye Again (120)	Dr.		UA	7-10-61	+	+	‡	‡	+	±	‡	10+1−
2481	Great Impostor, The (112)	Dr.		U-I	11-28-60	‡	‡	+	‡	‡	‡	+	12+
2560	Great War, The (118)	Drama		Lopert	9-11-61	+	±		‡	+		‡	7+1−
2540	Green Helmet, The (88)	Ac.		MGM	6-26-61	+	−	+	±	±	+	±	6+4−
2556	⭐◎Greyfriars Bobby (91)	Drama		BV	8-28-61	‡	+	‡	+	‡	‡	‡	12+
2529	Gun Fight (62)	Western		UA	5-29-61	±	±		+	+	−		4+3−
2533	◎Guns of Navarone, The (155)	© War Adventure		Col	6-12-61	‡	‡	‡	‡	‡	‡	‡	14+
	—H—												
2488	Hand in Hand (75)	Dr.		Col	12-19-60	+	‡	‡	‡	‡	‡	‡	13+
2572	Head, The (95)	Horror		Trans-Lux	10-23-61	+	−	−	+	±	−		3+4−
2535	Hitler's Executioners (78)	Documentary		Vitalite	6-12-61	±		‡					3+1−
2539	Homicidal (87)	Mys.		Col	6-26-61	+	‡	+	+	‡	+	+	9+
2546	◎Honeymoon Machine (87)	© Comedy		MGM	7-17-61	‡	+	+	‡	‡	‡	+	11+
2530	◎House of Fright (80)	C Ho.		AIP	5-29-61	+	±	±	+		±		5+3−
2565	Hustler, The (134)	© Drama		20th-Fox	10- 2-61	+	+	+	‡	‡	‡	‡	11+
	—I—												
2556	Invasion Quartet (87)	Com-Dr.		MGM	8-28-61	±	±	+	+	+	+		6+2−
	—J—												
2574	Judgment at Nuremberg (189)	Dr.		UA	10-30-61	‡	‡	‡	‡	‡	‡		12+
	—K—												
2536	◎King in Shadow (78)	Historical Dr.		Exclusive	6-12-61	+							1+
2571	◎King of Kings (161)	Ⓣ Religious Drama		MGM	10-23-61	‡	‡	‡	‡	‡	+	‡	13+
2540	King of the Roaring 20's (106)	Cr. Drama		AA	6-26-61	+	+	±	‡	+	+	+	8+1−
	—L—												
2533	◎Ladies Man, The (106)	Com.		Para	6-12-61	‡	±	+	+	‡	+	±	9+2−
2561	◎Last Rebel, The (83)	Adv. Dr.		Sterling World	9-18-61	+							1+
2532	◎Last Sunset, The (112)	W'n.		U-I	6- 5-61	‡	±	±	‡	+	+	+	9+2−
2529	Last Time I Saw Archie, The (98)	Comedy		UA	5-29-61	+	+	±	‡	+	+		7+1−
2563	Lisette (83)	Action		Medallion	9-25-61	−							1−
2513	Look in Any Window (87)	Dr.		AA	3-27-61	+	−	−	±	±	±	−	4+6−
2549	◎Loss of Innocence (99)	Dr.		Col	8- 7-61	‡	+	+	‡	+	‡		9+
2534	◎Love in a Goldfish Bowl (87)	Comedy/Songs		MGM	6-12-61	+	±	±	+	−	±	+	6+4−
	—M—												
2524	Mad Dog Coll (88)	Ac Dr.		Col	5-15-61	+	+	±	+	+	±	±	7+3−
2552	◎Magic Boy (75)	Cartoon Feature		MGM	8-14-61	‡	+	+	+	‡	‡		9+
2580	◎Majority of One, A (153)	Comedy-Drama		WB	11-20-61	‡		‡	‡				6+
2541	Man in the Moon (98)	Com.		Trans-Lux	7- 3-61	+	+	+	+		+	‡	7+
2562	Man-Trap (93)	Ac Dr.		Para	9-18-61	+	±	−	+	±	±		5+4−
2554	◎Marines, Let's Go (104)	© Service comedy		20th-Fox	8-21-61	±	±	±	+	±		±	6+5−
2573	Mark, The (127)	© Drama		Cont'l	10-30-61	‡	+	+	‡	‡	‡	‡	12+
2546	Mary Had a Little (83)	Comedy		UA	7-17-61	±	±	−	+	−			3+4−
2576	Mask, The (83)	Depth-dimension Horror Drama		WB	11- 6-61	+	−	−	+	‡	±	±	6+4−
2525	◎Master of the World (104)	Science-Fiction Drama		AIP	5-15-61	‡	‡	±	‡	‡	‡	+	12+1−

REVIEW DIGEST

AND ALPHABETICAL INDEX

In the summary ## is rated 2 pluses, = as 2 minuses. ## Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Magazine Parents'	New York Daily News	Summary
2532	Matter of Morals, A (90)		Drama	UA	6- 5-61	+	+	+	+	+	+	±	7+1−
2518	Mein Kampf (117)		Documentary	Col	4-24-61	+	##		+	+	##	##	9+
2523	☺Minotaur, The (92)		© Adv.	UA	5-15-61	+	±	±	+		−	±	5+4−
2537	☺Misty (92)		© Youth Classic	20th-Fox	6-19-61	##	+	+	##	##	##	##	12+
2535	☺Morgan the Pirate (93)		© Adv.	MGM	6-12-61	+	+	+	+	±	±	±	7+3−
2538	Most Dangerous Man Alive (82)		SF	Col	6-19-61	+	−	−		±	−	−	2+5−
2569	Mr. Sardonicus (90)		Ho.	Col	10-16-61	+	−	+	+		±	±	5+3−
	—N—												
2543	Naked Edge, The (102)		Susp. Dr.	UA	7-10-61	+/−	±	+	##	+	##	##	11+1−
2545	Naked Road, The (74)		Melo.	Zison Ent	7-17-61	−							1−
2519	☺Nature Girl and the Slaver (70)		Adv.	UPRO	5- 1-61	±							1+1−
2553	Never Take Candy From a Stranger (82)		Psychological Dr.	Omat	8-21-61	+							1+
2536	☺Nikki, Wild Dog of the North (73)		Outdoor Drama	BV	6-12-61	+	+	+	+	##	##	+	9+
2574	Ninth Bullet, The (90)		Adventure Dr.	Audubon-SR	10-30-61	##							2+
	—O—												
2527	☺On the Double (92)		Panavision Comedy	Para	5-22-61	##	±	+	##	##	##	##	12+1−
2514	☺One-Eyed Jacks (141)	Ⓥ	Dr.	Para	3-27-61	##	##	##	##	##	+	##	13+
2555	One Plus One (114)		Dr.	SR	8-28-61	±	±		+	+	±		5+3−
2510	Operation Bottleneck (78)		Ac.	UA	3-13-61	+	±		±	+	−		4+3−
2554	Operation Camel (74)		Serv. Comedy	AIP	8-21-61	±							1+1−
2509	Operation Eichmann (92)		Drama	AA	3-13-61	##	+	−	##	±	+	+	8+2−
	—P—												
2523	☺☺Parent Trap, The (124)		Comedy	BV	5-15-61	##	##	+	##	##	##	##	13+
2566	Paris Blues (98)		Drama/Jazz	UA	10- 2-61	##	+	+		+	+		6+
2510	Ⓥ Parrish (137)		Drama	WB	3-13-61	##	##	±	+	##	+	##	11+1−
2509	Passport to China (75)		Ac.	Col	3-13-61	+	±		+		±	±	5+3−
2520	☺Pharaoh's Woman, The (88)		© Costume Drama	U-I	5- 1-61	±	±	±	+		−		4+4−
2559	Ⓥ Pirate and the Slave Girl, The (87)		Adv.	Crest-SR	9-11-61	+							1+
2567	☺Pirates of Tortuga (97)		© Adv	20-Fox	10- 9-61	+		±	+	±	±		5+3−
2552	☺Pit and the Pendulum, The (85)		© Horror Drama	AIP	8-14-61	+	+	+	+	##	+	±	8+1−
2519	☺☺Pleasure of His Company, The (114)		Comedy	Para	5- 1-61	##	+	+	##	##	##	+	11+
2578	☺Pocketful of Miracles (137)		Comedy-Drama	UA	11-13-61	##	±		##		+		6+1−
2515	Portrait of a Mobster (108)		Crime Drama	WB	4- 3-61	##	##	+	##	+	±	+	10+1−
2522	Portrait of a Sinner (96)		Dr.	AIP	5- 8-61	##		+					3+
2511	Ⓥ Posse From Hell (89)		W'n	U-I	3-20-61	±	+	+	+	##	±		7+2−
2530	☺Primitive Paradise (66)		Documentary	Excelsior	5-29-61	##	+		##		##		7+
2570	Pure Hell of St. Trinian's, The (94)		Farce	Cont'l	10-16-61	±	−				±	+	3+3−
2573	☺Purple Hills, The (60)		© Western	20th-Fox	10-30-61	+		+		±	+		4+1−
2580	☺Purple Noon (115)		Murder Dr.	Times	11-20-61	+			##		±	+	5+1−
	—Q—												
2561	Queen of the Pirates (80)		Ⓢ Sea Adv. (Eng-dubbed)	Col	9-18-61	+					±	±	3+2−
2516	Question 7 (110)		Dr.	DeRochemont	4- 3-61	##		±	##	+	##	##	10+1−
	—R—												
2516	Raisin in the Sun, A (128)		Dr.	Col	4- 3-61	##	##	##	##	##		##	12+
2551	Rebellion in Cuba (80)		Doc Dr.	IFD	8-14-61	±					+		2+1−
2564	Respectful Prostitute, The (74)		Dr. (Eng-dubbed)	Times	9-25-61	±		±					2+2−
2522	☺Return to Peyton Place (122)		© Drama	20th-Fox	5- 8-61	##	+	+	##	##	−	+	9+1−
2529	☺Revolt of the Slaves (100)		© Action Spectacle	UA	5-29-61	+	±		+		±	±	5+3−
2526	Right Approach, The (92)		© Drama/Music	20th-Fox	5-15-61	+	−	±	+	−	±	±	5+5−
2519	Ⓥ Ring of Fire (91)		Outdoor Action	MGM	5- 1-61	+	##	+	##	+	±	±	9+2−
2568	Risk, The (81)		Drama	Kingsley	10- 9-61	+			+		+	+	4+
2511	Rocket Attack, U.S.A. (66)		Melodrama	Exploit-Brenner	3-20-61	±							1+1−
2524	Ⓥ Romanoff and Juliet (112)		Com.	U-I	5-15-61	##	+	+	##	##	+	##	11+
2557	Rommel's Treasure (85)		Ac.	Medallion	9- 4-61	+							1+
2564	Ruffians, The (86)		Susp. Dr. (Eng-dubbed)	Ellis	9-25-61	+							1+
	—S—												
2558	Sand Castle, The (70)		True-Life Fantasy	DeRochemont	9- 4-61	##					##	+	5+
2515	Saturday Night and Sunday Morning (90)		Drama	Cont'l	4-17-61	+	##			##	##	##	9+
2464	Ⓥ Savage Innocents, The (89)		Ⓣ Adv. Dr.	Para	9-26-60	##	##	+	##	##	+	±	11+1−
2551	Scream of Fear (81)		Susp. Dr.	Col	8-14-61	+	+	+	+	+	##	+	8+
2569	Season of Passion (92)		Dr.	UA	10-16-61	+	±	##	##	±			7+2−
2567	Secret nf Deep Harbor (70)		Dr.	UA	10- 9-61	±		−	±	±		−	3+5−
2575	☺Second Time Around, The (99)		©Farce-Comedy	20th-Fox	11- 6-61	+	+	±	##	+	##		8+1−
2550	☺Secret of Monte Cristo, The (80)		© Adv. Dr.	MGM	8- 7-61	+	+	±		±	±		5+3−
2511	Secret Partner, The (91)		My.	MGM	3-20-61	+	+	±	##	±	##	+	9+2−
2513	Secret Ways, The (112)		Dr.	U-I	3-27-61	+	+	−	+	+	+	+	6+1−
2522	☺Serengeti (84)		Documentary Adventure	AA	5- 8-61	##	##				##		6+
2561	Sergeant Was a Lady, The (72)		Service Comedy	U-I	9-18-61	+	±		±	±	−		4+4−
2570	Seven Women From Hell (88)		© Action Dr.	20th-Fox	10-16-61	+	±	−	+	+	+		5+2−
2516	Shadows (87)		Drama	Lion Int'l	4-17-61	+	+	##	+	+	+	##	9+
2521	Shadow of the Cat, The (79)		Horror Drama	U-I	5- 8-61	+		±	+		+	±	5+2−
2539	Silent Call, The (63)		C Dr.	20th-Fox	6-26-61	±		+		+	+		4+1−
2547	☺Sins of Mona Kent, The (75)		Drama	Astor	7-24-61	+							1+
2528	Snake Woman, The (68)		Horror	UA	5-22-61	±	±	−	±	±	−	±	5+7−
2530	☺Snow White and the Three Stooges (107)		© Fant'y	20th-Fox	5-29-61	##	±	−	##	+	+	+	8+2−
2560	☺Splendor in the Grass (124)		Dr.	WB	9-11-61	##	##	##	##	##	##	##	14+
2525	☺Steel Claw, The (96)		Ac.	WB	5-15-61	±	+	−	+	±	±	±	6+5−
2536	Stop Me Before I Kill! (93)		Suspense Dr.	Col	6-12-61	+	+	+		±	+	+	6+1−
2558	☺Sun Lovers Holiday (65)	©	Novelty	Astor	9- 4-61	±							1+1−
2568	☺Susan Slade (116)		Drama	WB	10- 9-61	±	+	±	+	+	±		6+3−
	—T—												
2539	☺☺Tammy Tell Me True (97)		Com. Dr.	U-I	6-26-61	+	±	+	##	+	##	±	9+2−
2515	Teacher and the Miracle, The (88)		Religious Drama	President	4-17-61	+			±		±	+	4+2−
2555	Teenage Millionaire (84)		Musical (some color is used)	UA	8-28-61	+	±	±	±	+	−		5+4−
2514	Terror of the Tongs, The (80)		Ac.	Col	3-27-61	+	±		+		+	±	5+2−
2543	☺Thief of Baghdad (90)		© Ad. Fantasy	MGM	7-10-61	+	+	±	+	±	+	+	7+2−
2534	Three Blondes in His Life (73)		Mystery	Cinema Assoc	6-12-61	±		−		±			2+3−
2559	Three on a Spree (83)		Comedy	UA	9-11-61	+	±		+		−	±	4+3−
2557	☺Thunder of Drums, A (97)		© Outdoor Drama	MGM	9- 4-61	+	+	±	+	+	##	##	9+1−
2542	Time Bomb (92)		Suspense Dr.	AA	7- 3-61	+					±		2+1−
2572	Town Without Pity (105)		Dr.	UA	10-23-61	##	+	+	##	±	±	##	10+2−
2510	☺☺Trapp Family, The (106)		Comedy-Drama	20th-Fox	3-13-61	+	+	±	+	±	+	±	7+3−
2541	Trouble in the Sky (76)		Action-Dr.	U-I	7- 3-61	±					+		2+1−
2548	Truth, The (Le Verite) (127)		Dr., Eng.-dubbed	Kingsley	7-24-61	##	+		##			##	7+
2544	20,000 Eyes (61)		© Dr.	20th-Fox	7-10-61	+		±	+	+	±		5+2−
2525	☺Two Loves (100)		© Drama	MGM	5-15-61	##	##	+	##	+	##	+	11+
2538	☺Two Rode Together (109)		Dr.	Col	6-19-61	##	+	±	##	±	##	+	10+2−
2565	Two Women (105)		Dr. (Eng dubbed) Also with titles	Embassy	10- 2-61	##	##	##	##		##	##	12+
	—U—												
2545	☺Upstairs and Downstairs (100)		Comedy	20th-Fox	7-17-61	##	##	+			+	+	7+
2553	Unstoppable Man, The (68)		Suspense Drama	Sutton	8-21-61	+							1+
	—V—												
2540	☺Voyage to the Bottom of the Sea (105)		© Ad.	20th-Fox	6-26-61	+	+	+	##	+	±	+	8+1−
	—W—												
2527	☺Warrior Empress, The (87)		© Action-Adventure	Col	5-22-61	±	±	±	+	+	±	±	7+5
2567	☺West Side Story (115)		Panavision, Musical Dr.	UA	10- 9-61	##	##	##	##	##	##	##	14+
2532	When the Clock Strikes (72)		Mystery	UA	6- 5-61	±	−	±	+	±	−		4+5−
2537	☺Wild in the Country (114)		© Drama/Songs	20th-Fox	6-19-61	+	±	±	+	±	±	+	7+4−
2565	Wild Youth (73)		Dr.	Cinema Assoc	10- 2-61	−							1−
2508	☺Wings of Chance (76)	©	Outdoor Drama	U-I	3- 6-61	±	−			+	+		3+2−
2576	☺Wonders of Aladdin, The (93)		© Comedy-Fantasy	MGM	11- 6-61	##	−	±	+	±	+		6+3−
2553	☺World by Night (103)		A survey of world night spots	WB	8-21-61	+	+	±	+	±	+		6+2−
	—XYZ—												
2579	☺X-15 (112)		Panv'n, Dr.	UA	11-20-61	+							1+
2547	You Have to Run Fast (73)		Suspense Drama	UA	7-24-61	±	±		±	±	−		4+5−
2555	☺Young Doctors, The (102)		Dr.	UA	8-28-61	##	##	##	##	##	##	±	13+1−
2518	Young Love (80)		Drama	Exclusive	4-24-61	+							1+
2517	Young Savages, The (103)		Dr.	UA	4-24-61	##	##	+	##	##	+	+	11+

Feature productions by company in order of release. Running time is in porentheses. © is for CinemaScope; Ⓥ Vistavision; Ⓢ Superscope; Ⓝ Naturama; Ⓡ Regalscope; Ⓣ Techniramo. Symbol ✪ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. Letters and combinations thereof indicote story type—(Complete key on next poge.) For review dates ond Picture Guide poge numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS	AMERICAN INT'L	COLUMBIA	M-G-M	PARAMOUNT	
MARCH	Dondi (80) .....C..6102 David Janssen, Patti Page, David Korey Operation Eichmann (92) D..6103 Werner Klemperer, Ruta Lee, Donald Buka, John Bonner	The Hand (61) .....Ho..601 Derek Bond, Ronald Lee Hunt ◎Konga (90) © .....Ho..603 Michael Gough, Jess Conrad, Margo Johns	◎Cry for Happy (110) © CD..529 G. Ford, Miiko Taka, D. O'Connor Underworld, U.S.A. (99) Cr..525 Cliff Robertson, Dolores Dorn ◎Pepe (157) © .....C/M..520 Cantinflas, D. Dailey, Shirley Jones	◎Cimarron (147) © ....D..108 Glenn Ford, Maria Schell The Secret Partner (91) ..D..115 Stewart Granger, Haya Hararect		
APRIL	Time Bomb (92) .....D..6104 Curt Jurgens, Mylene Demongeot	Beware of Children (80)..C..606 Leslie Phillips, Geraldine McEwan, Julia Lockwood	A Raisin in the Sun (128)..D..533 Sidney Poitier, Claudia McNeil The Terror of the Tongs (80) .....Ac..530 Geoffrey Toone, Christoper Lee		◎All in a Night's Work (94) .....C..6010 Shirley MacLaine, Dean Martin, Cliff Robertson	
MAY	Angel Baby (97) .....D..6105 Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens ⓋDavid and Goliath (93) © .....Bib D..6106 Orson Welles, Ivo Payer, Pierre Cressoy		Mad Dog Coll (88) .....Cr..534 K. Doubleday, B. Hayward Five Golden Hours (90)....D..539 Ernie Kovacs, Cyd Charisse Stop Me Before I Kill (93) © .....D..535 Claude Dauphine, Diane Cilento Mein Kampf (117) .....Doc..538 ◎Warrior Empress (87) © .....Ad..524 Kerwin Mathews, Tina Louise	◎Atlantis, the Lost Continent (90) .....Ad..113 Joyce Taylor, Anthony Hall ◎Two Loves (100) © ..D..117 Shirley MacLaine, Laurence Harvey, Jack Hawkins	◎One-Eyed Jacks (141) OD..6014 Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer	
JUNE	King of the Roaring 20's (106) .....Cr..6107 David Janssen, Diane Foster, Jack Carson, Diana Dors, Mickey Rooney Brainwashed (78) .....D..6108 Curt Jurgens, Claire Bloom	◎Master of the World (104) .....SF..607 Vincent Price, Charles Bronson, Henry Hull, Mary Webster ◎House of Fright (80) ..Ho..604 Paul Massie, Dawn Addams Operation Camel (70) ....C..605 Nora Hayden, Louise Renard	Homicidal (87) .....Ho..540 Glenn Corbett, Patricia Breslin Most Dangerous Man Alive (82) .....Ac..541 Ron Randell, Debra Paget, Elaine Stewart	◎Ring of Fire (91) .....Ac..119 David Janssen, Joyce Taylor, Frank Gorshin The Green Helmet (88) ..Ac..116 Bill Travers, Ed Begley, Nancy Walters	◎Love in a Goldfish Bowl (88) © .....C/M..6018 Tommy Sands, Fabian, Jan Sterling	
JULY	Armored Command (99)..Ac..6109 Howard Keel, Tina Louise	◎Alakazam the Great (84) An..608 Cartoon feature, with voices of Frankie Avalon and others	JULY-AUGUST ◎Gidget Goes Hawaiian (102) © .....D..603 James Darren, Deborah Walley, Michael Callan, Vicki Trickett ◎The Guns of Navarone (155) © .....D..603 Gregory Peck, David Niven ⓋTwo Rode Together (109) .....OD..602 James Stewart, Richard Widmark, Shirley Jones, Linda Cristal	◎Morgan the Pirate (93) © .....Ad..120 Steve Reeves, Valerie Lagrange ◎The Honeymoon Machine (87) © .....C..122 Steve McQueen, Paula Prentiss, Brigid Bazlen, Jim Hutton ⓋMagic Boy (75) .....An..107 Feature-length cartoon ◎The Secret of Monte Cristo (80) © .....Ad..121 Rory Calhoun, Patricia Bredin	JUNE-JULY-AUGUST ✪◎The Pleasure of His Company (115) .....CD..6017 Fred Astaire, Debbie Reynolds ◎The Ladies Man (106)..C..6015 Jerry Lewis, Helen Traubel ⓋOn the Double (92) Ⓣ C..6016 Danny Kaye, Dana Wynter	
AUGUST		◎The Pit and the Pendulum (85) Panavision .....Ho..609 Vincent Price, John Kerr, Barbara Steele, Luana Anders		◎Ada (108) © .....D..124 Susan Hayward, Dean Martin, Ralph Meeker ◎Thief of Baghdad (90) © Ad..123 Steve Reeves, Georgia Moll		
SEPTEMBER			Scream of Fear (81) .....D..605 Susan Strasberg, Ronald Lewis The Trunk (72) .....D..606 Phil Carey, Julia Arnall	◎A Thunder of Drums (97) © .....OD..201 Richard Boone, George Hamilton, Luana Patten	◎Blood and Roses (74) Ⓣ D..6101 Mel Ferrer, Annette Vadim, Elsa Martinelli Man-Trap (93) .....D..6102 Jeffrey Hunter, Stella Stevens, David Janssen	
OCTOBER	Twenty Plus Two (102)..My..6110 David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead		◎The Devil at 4 O'Clock (127) .....D..607 Spencer Tracy, Frank Sinatra ◎Loss of Innocence (99)..D..608 K. More, D. Darrieux, S. York A Weekend With Lulu (91)..C..609 Leslie Phillips, Rob't Monkhouse	Bridge to the Sun (112) ..D..202 Carroll Baker, James Shigeta Invasion Quartet (87)....CD..203 Bill Travers, Spike Milligan	◎Breakfast at Tiffany's (115) .....CD..6103 Audrey Hepburn, George Peppard	
NOVEMBER	Too Hot to Handle (..) D.. Jayne Mansfield, Leo Genn	◎Guns of the Black Witch (81) © .....Ad..610 Don Megowan, Silvana Pampanini	Mr. Sardonicus (90) ....Ho..611 Oscar Homolka, Guy Rolfe Valley of the Dragons (79) Ad..612 Sean McClory Everything's Ducky (81) ..C..610 Mickey Rooney, Buddy Hackett Queen of the Pirates (80) Ⓢ .....Ad..604 Gianna Maria Canale, M. Serato	◎Colossus of Rhodes (..) Ⓢ .....Ad..204 Rory Calhoun, Lea Massari ◎Bachelor in Paradise (109) © .....C..205 Bob Hope, Lana Turner, Janis Paige, Jim Hutton, Paula Prentiss	◎Blue Hawaii (101) Ⓣ C/M..6105 Elvis Presley Joan Blackman, Angela Lansbury	
DECEMBER	The George Raft Story (..)..D.. Ray Danton, Jayne Mansfield, Julie London, Barrie Chase	◎Journey to the Seventh Planet (80) .....SF..613 John Agar, Greta Thyssen	Cash on Demand (84) ..Ac..615 Peter Cushing, Andre Morell ◎Mysterious Island (101) Ad..613 (Super-Dynamation) Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill Sail a Crooked Ship (88)..C..614 Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs (pre-release)	◎The Wonders of Aladdin (93) © .....Ad..206 Donald O'Connor, Vittorio de Sica, Noelle Adam	◎The Errand Boy (..)..C..6106 Jerry Lewis, Brian Donlevy	

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

MARCH

20TH-FOX

Sanctuary (90) © .....D..115
L. Remick, Y Montand, B. Dillman

Days of Thrills & Laughter (93) Compilation .....C..114

Ⓒ The Trapp Family (106) D..117
Ruth Leuwerik, Hans Holt

Sniper's Ridge (61).....Ac..116
Jack Ging, Stanley Clements

UNITED ARTISTS

Ⓒ The Alamo (162) Todd-AO .....Hi..6028
John Wayne, Laurence Harvey, Richard Widmark, Richard Boone

The Hoodlum Priest (101) D..6107
Don Murray, Cindi Wood, Larry Gates

Frontier Uprising (68)..W..6103
Jim Davis, Nancy Hadley

UNIVERSAL-INT'L

Ⓒ Wings of Chance (76)..OD..6111
James Brown, Frances Rafferty

WARNER BROS.

Ⓒ The White Warrior (86) Ad..010
Steve Reeves, Georgia Moll

COMING

ALLIED ARTISTS

The Big Wave .....Ad..
Sessue Hayakawa

Billy Budd .....D..
Peter Ustinov, Robert Ryan

Ⓒ El Cid Ⓣ .....D..
Charlton Heston, Sophia Loren

Ⓒ Day of the Triffids © ....SF..
Howard Keel, Nicole Maurey

Hitler .....BiO..
Richard Basehart, Maria Emo

AMERICAN-INT'L

Burn, Witch, Burn .....Ho..
Janet Blair, Peter Cushing

Lost Battalion (83).....Ac..611
Leopold Salcedo, Diane Jergens

COLUMBIA

Ⓒ Barabbas Ⓣ .....D..
Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine

Walk on the Wild Side .....D..
Laurence Harvey, Capucine, Anne Baxter, Jane Fonda

13 West Street .....D..
Alan Ladd, Rod Steiger

The Notorious Landlady .....C..
Jack Lemmon, Kim Novak, Fred Astaire

Advise and Consent .....O..
Charles Laughton, Henry Fonda, Walter Pidgeon, Gene Tierney

Ⓒ Best of Enemies .....CD..
David Niven, Alberto Sordi, Michael Wilding

MGM

Ⓒ Four Horsemen of the Apocalypse © .....O..
Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb

Ⓒ Mutiny on the Bounty (Ultra Panavision-70) ....Ad..
Marlon Brando, Trevor Howard, Hugh Griffith, Tarita

A Light in the Piazza.....D..
Rossano Brazzi, Olivia de Havilland, George Hamilton, Yvette Mimieux

Ⓒ King of Kings Ⓣ ....Bib D..
Jeffrey Hunter, Siobhan McKenna

Ⓒ Jumbo .....M..
Doris Day, Stephen Boyd, Jimmy Durante

PARAMOUNT

Ⓒ Escape From Zahrain .....D..
Yul Brynner, Madlyn Rhue

Ⓒ Summer and Smoke (118) Ⓣ .....D..6107
Laurence Harvey, Geraldine Page

Ⓒ Hatari! .....Ad..
John Wayne, Red Buttons

Hell Is for Heroes .....D..
Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart

Ⓒ My Geisha .....C..
Shirley MacLaine, Yves Montand, Rob't Cummings, Edw. G. Robinson

20TH-FOX

Madison Avenue © .....D..
Dana Andrews, Eleanor Parker

Ⓒ It Happened in Athens © ..Ad..
Jayne Mansfield, Nico Minardos

Ⓒ Tender Is the Night ©....D..
Jennifer Jones, Jason Robards jr. Joan Fontaine, Jill Bt. John

The Innocents © .....D..138
Deborah Kerr, Michael Redgrave

UNITED ARTISTS

Something Wild .....D..
Carroll Baker, Ralph Meeker

The Magic Sword .....
Basil Rathbone, Estelle Winwood

Birdman of Alcatraz .....D..
Burt Lancaster, Karl Malden

The Children's Hour .....D..
Audrey Hepburn, Shirley MacLaine, James Garner

Ⓒ Sergeants 3 (Panavision)..OO..
Frank Sinatra, Dean Martin

Phaedra .....D..
Melina Mercouri, Tony Perkins

UNIVERSAL-INT'L

Ⓒ Cape Fear .....O..
Gregory Peck, Polly Bergen

The Outsider .....D..
Tony Curtis, Jas. Franciscus

Ⓒ Lover Come Back .....C..
Rock Hudson, Doris Day, Tony Randall, Edie Adams

Ⓒ The Spiral Road (Panav'n)..D..
Rock Hudson, Burl Ives, Gena Rowlands

Freud .....BID..
Montgomery Clift, Susannah York, Susan Kohner

Ⓒ Six Black Horses .....Ac..
Audie Murphy, Joan O'Brien

WARNER BROS.

Ⓒ Merrill's Marauders .....Ac..
Jeff Chandler, Ty Hardin

Ⓒ The Music Man Ⓣ .....M..
Robert Preston, Shirley Jones

Ⓒ A Majority of One .....C..
Rosalind Russell, Alec Guinness

Ⓒ Lad, a Dog .....D..
Peter Breck, Peggy McCay

APRIL

20TH-FOX

Ⓒ All Hands on Deck (98) © .....M..112
Pat Boone, Barbara Eden, Buddy Hackett

Ⓒ Ferry to Hong Kong (103) © .....Ad..110
Orson Welles, Curt Jurgens, Sylvia Syms

Ⓒ The Fiercest Heart (91) © .....OD..120
Stuart Whitman, Juliet Prowse

UNITED ARTISTS

Ⓒ The Minotaur (92) ©..Ad..6115
Bob Mathias, Rosanna Schiaffino

A Matter of Morals (90)..O..6108
Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlbeck

UNIVERSAL-INT'L

Ⓒ Tomboy and the Champ (92) .....OD..6110
Candy Moore, Ben Johnson, Rex Allen

The Secret Ways (112) ..D..6109
Richard Widmark, Sonja Ziemann

WARNER BROS.

Ⓒ The Sins of Rachel Cade (123) .....O..003
Angie Dickinson, Peter Finch, Roger Moore

Portrait of a Mobster (108) .....Ac..011
Vic Morrow, Ray Danton

MAY

20TH-FOX

Ⓒ Return to Peyton Place (122) © .....O..126
Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld

The Right Approach (92) © .....D/M..127
Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby

Ⓒ The Big Show (113) © Ad..123
Esther Williams, Cliff Robertson, David Nelson

UNITED ARTISTS

The Young Savages (103)..D..6114
Burt Lancaster, Shelley Winters, Dina Merrill

The Gambler Wore a Gun (67) .....W..6109
Jim Davis, Merry Anders

Gun Fight (62) .....W..6113
James Brown, Joan Staley

UNIVERSAL-INT'L

Ⓒ Posse From Hell (89)..W..6112
Audie Murphy, John Saxon, Zohra Lampert

Ⓒ The Pharaoh's Woman (88) © .....Ad..6113
Linda Cristal, John Drew Barrymore

Ⓒ Ole Rex (40) Featurette..6114
Rex (dog star), Billy Hughes, William Foster

WARNER BROS.

Ⓒ The Steel Claw (96) ....Ac..012
George Montgomery, Charito Luna

JUNE

20TH-FOX

Battle at Bloody Beach (80) © .....Ac..128
A. Murphy, G. Crosby, D. Michaels

Ⓒ Wild in the Country (114) © .....D/M..129
E. Presley, H. Lange, T. Weld

Ⓒ Snow White and the Three Stooges (107) © .....C..130
Carol Heiss, Stooges

UNITED ARTISTS

Snake Woman (68) ....Ho..6112
John McCarthy, Susan Travers

Ⓒ Dr. Blood's Coffin (92) Ho..6111
Kieron Moore, Hazel Court

Ⓒ Revolt of the Slaves (100) © .....Ad..6117
Rhonda Fleming, Lang Jeffries

UNIVERSAL-INT'L

Ⓒ Romanoff and Juliet (112) .....C..6106
P. Ustinov, S. Dee, J. Gavin

Ⓒ Curse of the Werewolf (91) .....Ho..6115
Clifford Evans, Yvonne Romain

The Shadow of the Cat (79) .....Ho..6116
Barbara Shelley, Andre Morell

Ⓒ The Last Sunset (112) OD..6117
Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten

WARNER BROS.

The Fabulous World of Jules Verne (81) ....Ad..013
Ernest Revere, Louis Locke

Ⓒ Bimbo the Great (81) ..Ad..014
Charles Holm, Mary Ann Shields

JULY

20TH-FOX

Ⓒ Misty (92) © .....OD..131
David Ladd, Arthur O'Connell

Ⓒ Voyage to the Bottom of the Sea (105) © ....Ad..133
Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon

The Silent Call (63) .....D..119
Roger Mobley, David McLean, Gail Russell

UNITED ARTISTS

Ⓒ By Love Possessed (116) Panavision .....D..6119
Lana Turner, Efrem Zimbalist jr.

The Last Time I Saw Archie (98) .....C..6118
Robert Mitchum, Jack Webb

When the Clock Strikes (72) .....My..6116
James Brown, Merry Anders

UNIVERSAL-INT'L

Trouble in the Sky (76)..Ac..6118
Michael Craig, Elizabeth Seal

Ⓒ Ⓒ Tammy Tell Me True (97) .....CO..6119
Sandra Dee, John Gavin

WARNER BROS.

Ⓒ Parrish (137) .....D..015
Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens

AUGUST

20TH-FOX

Ⓒ Marines, Let's Go (104) © C..137
David Hedison, Tom Tryon, Linda Hutchins

Ⓒ The Big Gamble (100) © O..134
Stephen Boyd, Juliette Greco, David Wayne

UNITED ARTISTS

The Naked Edge (102) My..6120
Gary Cooper, Deborah Kerr

Goodbye Again (120) ...D..6125
Ingrid Bergman, Yves Montand, Anthony Perkins

The Cat Burglar (65) ..Ac..6121
Gregg Palmer, June Kenney

Teenage Millionaire (84) (partly in color)....C/M..6126
Jimmy Clanton, Zasu Pitts, Rocky Graziano

UNIVERSAL-INT'L

Blast of Silence (77) ..D..6120
Allen Baron, Molly McCarthy

WARNER BROS.

Ⓒ Fanny (133) .....D/M..016
Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz

SEPTEMBER

20TH-FOX

Ⓒ Francis of Assisi (105) © D..132
Bradford Dillman, Dolores Hart, Stuart Whitman

Ⓒ September Storm (90)..Ad..139
Joanne Dru, Mark Stevens (35mm release)

20,00 Eyes (61) ©....Cr..124
G. Nelson, M. Anders, J. Brown

Ⓒ Upstairs and Downstairs (100) .....C..125
Michael Craig, M. Demongeot

UNITED ARTISTS

You Have to Run Fast (73) .....Ac..6122
Craig Hill, Elaine Edwards

Three on a Spree (83)...C..6122
Jack Watling, Carole Lesley

Ⓒ The Young Doctors (102) D..6128
Fredric March, Ben Gazzara, Ina Balin, Dick Clark

Ⓒ Exodus (212) Panav'n 70 .....O..6129
P. Newman, E. M. Saint, S. Mineo

UNIVERSAL-INT'L

Ⓒ Come September (112) © .....C..6121
Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin

WARNER BROS.

Ⓒ World by Night (103) .....Doc..151
A tour of world-famed night spots

Claudelle Inglish (99) ....D..155
Diane McBain, Arthur Kennedy, Will Hutchins, Constance Ford

OCTOBER

20TH-FOX

The Hustler (134) © ....D..136
P. Newman, P. Laurie, J. Gleason

Seven Women From Hell (88) © .....Ac..140
Patricia Owens, Denise Darcel, Cesar Romero, John Kerr

Ⓒ Pirates of Tortuga (97) © .....Ad..135
Ken Scott, Leticia Roman

UNITED ARTISTS

The Flight That Disappeared (72) .....SF..6129
Boy Who Caught a Crook (72) .....O..6127
Craig Hill, Paula Raymond

Town Without Pity (105)..D..6135
Kirk Douglas, Christine Kaufman

Secret of Deep Harbor (70) .....Ac..6130
Explosive Generation (90) D..6134
Season of Passion (92) ..D..6133
A. Baxter, E. Borgnine, J. Mills

UNIVERSAL-INT'L

Ⓒ Back Street (107) ....D..6201
Susan Hayward, John Gavin

WARNER BROS.

Ⓒ Splendor in the Grass (124) .....D..154
Natalie Wood, Warren Beatty, Pat Hingle, Audrey Christie

NOVEMBER

20TH-FOX

Ⓒ The Comancheros (107) © .....OD..141
John Wayne, Stuart Whitman

Ⓒ The Purple Hills (60) © Ac..142
Gene Nelson, Joanna Barnes, Kent Taylor

UNITED ARTISTS

Paris Blues (98) .....D..6131
Paul Newman, Joanne Woodward

Ⓒ X-15 (112) Panavision D..6137
Charles Bronson, Brad Dexter

Dead to the World (89) Ac..6202
Rudy Talton, Jana Pearce

Gun Street (67) .....W..6136
James Brown, Jean Willes

UNIVERSAL-INT'L

The Sergeant Was a Lady (72) .....C..6202
Martin West, Venetia Stevenson, Bill Williams

WARNER BROS.

Ⓒ Susan Slade (116) .....D..157
Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan

The Mask (83) .....O..156
Depth-Dimension
Paul Stevens, Claudette Nevins

DECEMBER

20TH-FOX

Ⓒ The Two Little Bears (81) © .....F/M..143
Brenda Lee, Eddie Albert, Jane Wyatt, Jimmy Boyd

Ⓒ The Second Time Around (99) © .....C..144
Debbie Reynolds, Steve Forrest, Andy Griffith, Thelma Ritter, Juliet Prowse, Ken Scott

UNITED ARTISTS

Ⓒ Pocketful of Miracles (137) .....CD..6204
G. Ford, B. Davis, H. Lange

Judgment at Nuremberg (189) .....D..6206
S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland (pre-release)

UNIVERSAL-INT'L

Ⓒ Flower Drum Song (133) © M..
Nancy Kwan, James Shigeta, Miyoshi Umeki (pre-release)

WARNER BROS.

Ⓒ The Roman Spring of Mrs. Stone (100) .....D..159
Vivien Leigh, Warren Beatty

FEATURE CHART

MISCELLANEOUS

BUENA VISTA
The Absent-Minded Professor (97) .....C..May 61
Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk
The Parent Trap (123) .....C..Jul 61
Maureen O'Hara, Brian Keith,
Nikki, Wild Dog of the North (73) .....Ad..Jul 61
Jean Coutu, Nikki (dog star)
Greyfriars Bobby (91) D..Oct 61
Donald Crisp, Kay Walsh
Babes in Toyland (..) © .....M..Dec 61
Ray Bolger, Tommy Sands, Annette, Ed Wynn

CONTINENTAL
Hippodrome (96) ..Ac..Mar 61
(Eng-dubbed)..Gerhard Reidmann, Margit Nanke
Saturday Night and Sunday Morning (90) .....D..Apr 61
Albert Finney, Shirley Ann Field
The Long and the Short and the Tall (102) .....D..Sep 61
Laurence Harvey, Richard Todd
The Pure Hell of St. Trinian's (94) .....C..Sep 61
Joyce Grenfell, Cecil Parker, George Cole
The Mark (127) © ....D..Oct 61
Rod Steiger, Maria Schell, Stuart Whitman
Call Me Genius (105) C..Oct 61
Tony Hancock, George Sanders

CREST FILMS
Code of Silence (75)..Cr..Feb 61
Terry Becker, Elisa Loti
Pirate and the Slave Girl (87) © .....Ad..Aug 61
Lex Barker, Chelo Alonso

FILMGROUP
Atlas (84) VitaScope Spec. May 61
Michael Forest, Frank Wolf, Barboura Morris
The Pirate of the Black Hawk (93) Ⓢ ....Ad..Sep 61
Majanou Bardot, Jerrard Eaton
Creature From the Haunted Sea (60) HoC..Sep 61
Antony Carbone, Betsy Jones-Moreland
The Devil's Partner (75) Ac Sep 61
Ed Nelson, Jean Allison, Edgar Buchanan

GOVERNOR
Carry On, Nurse (89) .....C..
Kenneth Connor, Shirley Eaton
Carry On, Constable (86) C..Feb 61
Ken Connor, Leslie Phillips

KINGSLEY-UNION
The League of Gentlemen (113) .....CD..Feb 61
Jack Hawkins, Nigel Patrick
Risk, The (81) ...D. ..Oct 61
Tony Britton, Peter Cushing

K. GORDON MURRAY
Santa Claus (94) ...F..Nov 60
Narrated by Ken Smith
Little Angel (90) ..CD..Jan 61
Maria Grac'a, J. M. de Hoyos

LOPERT PICTURES
Never on Sunday (91)..C..Nov 60
Melina Mercouri, Jules Dassin
Tunes of Glory (106)..D..Jan 61
Alec Guinness, John Mills

LOUIS DE ROCHEMONT
Question 7 (110).....D..Apr 61
Michael Gwynn, Margarete Jahnen
The Sand Castle (70) ..F..Sep 61
Barry and Laurie Cardwell

OMAT
Beyond All Limits (100) .....D..May 61
Jack Palance, Maria Felix
Never Take Candy From a Stranger (82) .....D..Oct 61
Jean Carter, Felix Aylmer
Gina (92) .....Ad..Nov 61
Simone Signoret, Georges Marchal

PATHE-AMERICA
The Deadly Companions (90) Panavision ....W..Jul 61
Maureen O'Hara, Brian Keith, Steve Cochran, Chill Wills

RCIP
The Devil's Commandment (71) © .....Ho..Jan 61
Gianna Maria Canale, Carlo D'Angelo, Charles Fawcett
Mark of the Devil (73) D..Jan 61
Maria Felix, Crox Alvarado

SHOWCORPORATION
Home Is the Hero (83) D..Feb 61
Arthur Kennedy, Walter Macken
Two-Way Stretch (87) C..Apr 61
Peter Sellers, Wilfrid Hyde White

UNITED PRODUCERS (UPRO)
Black Pit of Dr. M. (72) .....Ho..Mar 61
Ralph Bertrand, Gaston Santos
Siege of Sidney Street (93) .....Ad..Mar 61
Peter Wyngarde, Donald Sinden
Nature Girl and the Slaver (70) .....Ad..May 61
Marian Michael, Adrian Hoven
Jet Storm (91).....D..
Richard Attenborough, Stanley Baker, Diane Cilento, Mai Zetterling

VALIANT-VITALITE
It Takes a Thief (94)..D..Feb 61
Jayne Mansfield, Anthony Quayle
Hitler's Executioners (78) .....Doc..Jun 61

WOOLNER BROS.
Flight of the Lost Balloon (91) Ⓢ .....Ad..Oct 61
Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE
Breathless (89) 3- 6-61
Jean-Paul Belmondo, Jean Seberg
Beau Serge (87) 9-25-61
(UMPO)..Gerard Blain, Jean-Claude Brialy
Frantic (90) 8-28-61
(Times)..Jeanne Moreau, M. Ronet
Crime of M. Lange, The (78) 11-13-61
(Brandon)..(Jean Renoir classic)
Leda (101) 11- 6-61
(Times)..Madeleine Robinson, Jean-Paul Belmondo, Antonella Lualdi
Love Game, The (85) 2-13-61
(F-A-W)..Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury
Modigliani of Montparnasse (110) 3- 6-61
(Cont'l)..Gerard Philipe, Lilli Palmer, Anouk Aimee, L. Padovani
Rules of the Game (104) 4-17-61
(Janus)..Jean Renoir, Pauline Audobet

GERMANY
Roses for the Prosecutor (91) 11-13-61
(American-Metropolitan)..W. Giller
The Girl of the Moors (87) 9- 4-61
(Casino)..Claus Holm, Maria Emo

GREECE
Antigone (93) 9-25-61
(Norma)..Irene Papas
Moussitsa (75) 6- 5-61
(Greek Pictures)..A. Vouyouklaki
288 Stournara St. (90) .. 2-27-61
(Atlantic)..Orestis Makris, Sophia Vembo

ITALY
Big Deal on Madonna St., The (91) 1-30-61
(UMPO)..V. Gassman, Toto
Girl With a Suitcase (108) 10-16-61
(Ellis)..Claudia Cardinale
La Dolce Vita (175).... 4-24-61
(Astor)..Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Alain Cuny
L'Avventura (145) 6- 5-61
(Janus)..Monica Vitti, Gabriele Ferzetti, Lea Massari
Rocco and His Brothers (175) 7-17-61
(Astor) Alain Delon, Annie Girardot
Two Women (105) 6-19-61
(Embassy)..Sophia Loren, Jean-Paul Belmondo
Wild Love (86) 5- 1-61
(Ellis)..Franko Interlenghi

JAPAN
Rikisha Man, The (105) 5- 8-61
(Cory)..Toshira Mifune
Road to Eternity (181) .. 2-27-61
(Beverly)..Tatsuya Nakadai
Rice (118) 9-18-61
(SR)..Yuko Moshizuki

POLAND
Ashes and Diamonds (105) 9- 4-61
(Janus) Z. Cybulski, E. Krzyzewska
Kanal (96) 11- 6-61
(Kingsley)..T. Izewska, T. Janczar

SWEDEN
Secrets of Women (114).. 9-18-61
(Janus)..Eva Dahlbeck, Gunnar Bjornstrand, Maj-Britt Nilsson
Unmarried Mothers (79) .. 3-13-61
(President)..E. Etiberg, B. Logart
Virgin Spring, The (88)..12-12-60
(Janus). Max von Sydow, Birgitta Petterson

U.S.S.R.
Ballad of a Soldier (89).. 1-31-61
(Kingsley)..Vladimir Ivashov, Shanna Prokhorenko (also Eng-dubbed)
Fate of a Man (100) .. 8-28-61
(UA)..Sergei Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

COLUMBIA
ASSORTED & COMEDY FAVORITES (Reissues)

Prod. No.		Rel. Date
5425	Should Husbands Marry? (17)	Apr 61
5435	Aim, Fire, Shoot (16)..	Mar 61
5426	He Flew the Shrew (16½)	May 61
5436	Man or Mouse (18)..Jun 61	
6421	Hot Heir (16½)	Sep 61
6431	Caught on the Bounce (15½)	Oct 61

CANDID MICROPHONE (Reissues)

5554	No. 4, Series 2 (10½)	Feb 61
5555	No. 5, Ser. 2 (11)..	Mar 61
5556	No. 6, Ser. 2 (10½)..	Jul 61
6551	No. 1, Series 3 (11)	Sep 61

COLOR SPECIALS

5501	Polygamus Polonius (9)	Nov 60
5502	Rooftops of New York (10)	May 61

COLOR FAVORITES (Technicolor Reissues)

5667	Babie Boogie (6)	Jan 61
5608	Pickled Puss (6½)...	Jan 61
5609	Christopher Crumpet's Playmate (6½)	Feb 61
5610	Swiss Tease (6)	Mar 61
5611	The Rise of Duton Lang (6½)	Mar 61
5612	Coo-Coo Bird Dog (6)	Apr 61
5613	The Jaywalker (6½)	May 61
5614	Topsy Turkey (6½) ..	Jun 61
5615	Punchy de Leon (6½)..	Jul 61
6601	Red Riding Hood Rides Again (7)	Sep 61
6602	The Music Fluke (7)	Sep 61
6603	Imagination (6½)....	Oct 61

FILM NOVELTIES (Reissues)

5852	Push Back the Edge (10)	Dec 60
5835	Community Sings No. 1, Ser. 13 (10)....	Mar 61
5854	Yukon Canada (10)...	Apr 61

LOOPY de LOOP (Color Cartoons)

5704	Happy Go Loopy (6½)	Mar 61
5705	Two-Faced Wolf (6½)	Apr 61
5706	This Is My Ducky Day (6½)	May 61
5707	Fee Fie Foes (6½)	Jun 61
5708	Zoo Is Company (6½)	Jul 61
6701	Catch Meow (6½)....	Sep 61
6702	Kooky Loopy (7)....	Oct 61

MR. MAGOO REISSUES (Technicolor)

5756	Magoo's Canine Mutiny (Both © and standard) ..	Apr 61
5757	Capt. Outrageous (7)	May 61
5758	Magoo Goes West (6)..	Jul 61
6751	Safety Spin (7).....	Sep 61
6752	Calling Dr. Magoo (6½)	Oct 61

SPECIAL COLOR FEATURETTES

5442	Splendors of Paris (19)	May 61
5443	Wonderful Greece (19)	Jun 61
6441	Images of Luangua (18)	Oct 61

SERIALS (15 Chapter-Reissues)

4160	King of the Congo ..	Jun 60
5120	Son of Geronimo	Nov 60
5140	The Great Adventures of Captain Kidd	Mar 61
5160	Cody of the Pony Express	Aug 61

STOOGE COMEDIES (Reissues)

5404	Pals and Gals (16)..Jan 61	
5405	Knutsy Knights (17½)	Feb 61
5406	Shot In the Frontier (16)	Apr 61
5407	Scotched in Scotland (15½)	May 61
5408	Fling in the Ring (16)	Jul 61
6401	Quiz Whiz (15½)....	Sep 61
6402	Fifi Blows Her Top (16½)	Oct 61

THRILLS OF MUSIC (Reissues)

5952	Shorty Sher'ock & His Orchestra (8½)	Dec 60
5953	Skitch Henderson & His Orchestra (10)	Feb 61
5954	Boyd Raeburn & His Orchestra (11)	May 61

WORLD OF SPORTS

5802	Hip Shooters (9½) ..	Feb 61
5803	Water-Sports Champs (10)	Apr 61
5804	Dogs Afield (10½)....	Jun 61
6801	Aqua Ski-Birds (10) ..	Oct 61

M-G-M
GOLD MEDAL REPRINTS (Technicolor Reissues) All 1.75-1 Ratio

	Tom and Jerrys	
W261	Pet Peeve (7)	Sep 60
W262	Mice Follies (7)	Sep 60
W263	Touche Pussy Cat (7)	Sep 60
W265	Southbound Duckling (7)	Sep 60
W266	Neopolitan Mouse (7)	Sep 60
W267	Pup on a Picnic (7)	Sep 60
W269	Downhearted Duckling (7)	Sep 60
W272	Mouse for Sale (7)..	Sep 60
W273	Cat Fishin' (8)	Sep 60
W274	Part Time Pal (8)..Sep 60	
W275	Cat Concerto (7)	Sep 60
W276	Dr. Jekyl and Mr. Mouse (7)	Sep 60
	(1961-62)	
W361	Switchin' Kitten (9)	Sep 61
W362	Down and Outing (7)	Oct 61
W363	Greek to Me-ow (..)	Dec 61

PARAMOUNT
COLOR SPECIALS (2 Reels)

B20-1	Carnival in Quebec (16)	Sep 60
B20-2	Boats a-Poppin' (18) (Anamorphic)	Sep 60
B20-3	Lifeline to Hong Kong (17) Anamorphic	Apr 61
B21-1	Spring in Scandinavia (..)	Nov 61
B21-2	Fireaway, Story of a Trotter (..)	Nov 61

MODERN MADCAPS (Technicolor)

M20-4	Phantom Moustacher (6)	Jan 61
M20-5	Kid From Mars (6)	Mar 61
M20-6	Mighty Termite (6)	Jun 61
M21-1	Plot Sitkens (..)....	Oct 61
M21-2	Crumley Cogwheel (..)	Oct 61
M21-3	Popcorn & Politics (..)	Nov 61

NOVELTOON (Technicolor)

P20-3	The Lion's Busy (6)..	Mar 61
P20-4	Goodie the Gremlin (6)	Apr 61
P20-5	Alvin's Solo Flight (7)	Apr 61
P20-6	Hound About That)6)	Jun 61
621-1	Munro (9)	Sep 61
P21-2	Turtle Soup ...).....	Sep 61
P21-3	Kozmo Goes to School (..)	Nov 61

POPEYE CHAMPIONS

E21-1	Fireman's Brawl (..)	Sep 61
E21-2	Toreadorable (..) ..	Sep 61
E21-3	Popeye, the Ace of Space (..)	Sep 61
E21-4	Shaving Muggs (..)	Sep 61
E21-4	Taxi Turvey (..) ..	Sep 61
E21-6	Floor Flusher (..)	Sep 61

SPORTS ILLUSTRATED (Anamorphic—Color—1 Reel)

D20-4	Ten Pin Tour (9)....	Apr 61
D20-5	Speedway (10).....	May 61

CARTOON SPECIAL

A-21	Abner the Baseball 2 Reel (12½)	Sep 61

TRAVELRAMA (Anamorphic-Color-1 Reel)

T20-1	Porpoise Posse (10)..	Mar 61

20th CENTURY-FOX
MOVIETONE CINEMASCOPES (Color)

7101	Australian Water Sports (9)	Jan 61
7102	Assignment Mexico (10)	Feb 61
7105	Algonquin Holiday (9)	Mar 61
7103	Adventure in Rhythm (9)	Apr 61
7104	Assignment Egypt (9)	May 61
7106	Assignment Singapore & Malaya (10) ..	Jun 61
7107	Hills of Assisi (10)....	Jul 61
7108	Assignment Pakistan (9)	Aug 61
7109	Ski New Horizons (10)	Sep 61
7110	Assignment India (9)	Oct 61
7111	Assignment South Africa (10)	Nov 61
7112	Sound of Arizona (10)	Dec 61

TERRYTOON 2-D's All Ratios—Color

5121	The Mysterious Package (6)	Jan 61
5122	Cat Alarm (6)	Feb 61
5123	Drum Roll (7)	Mar 61
5124	Railroaded to Fame (7)	May 61
5125	The First Fast Mail (6)	May 61
5126	Sappy New Year (7)	Dec 61

TERRYTOON CINEMASCOPES

5107	Unsung Hero (6)	Jul 61
5108	Banana Binge (6) ..	Jul 61
5109	Meat, Drink and Be Merry (6)	Aug 61
5110	Really Big Act (6) ...	Sep 61
5111	Clown Jewels (6) ..	Oct 61
5112	Tree Spree (6) ..	Nov 61

TERRYTOONS (Color-CinemaScope)

5101	Night Life in Tokyo (6)	Feb 61
5102	So-Sorry, Pussycat (6)	Mar 61
5103	Son of Hashimoto (7)	Apr 61
5104	Strange Companion (6)	Apr 61
5105	Honorable Cat Story (6)	Jun 61
5106	Crossing the Delaware (6)	Jun 61

UNIVERSAL-INT'L
COLOR PARADE

4171	Valley of the Mekong (9)	Nov 60
4172	The Lion City (9)..	Dec 60
4173	Treasure of Istanbul (9)	Jan 61
4174	Down Jamaica Way (9)	Feb 61
5175	Sidetracked (9) © ..	Mar 61
4176	Puerto Rican Playland (8)	Apr 61

WALTER LANTZ CARTUNES (Technicolor..Can be projected in the Aanmorphic process, 2.35-1) (All run between 6 and 7 miin.)

4111	Southern Fried Hospitality (Woody Woodpecker)	Nov 60
4112	Fowled Up Falcon (Woody Woodpecker)	Dec 60
4113	Poop Deck Pirate (Woody Woodpecker)	Jan 61
4114	Rough and Tumble-Weed	Jan 61
4115	Eggnapper	Feb 61
4116	The Bird Who Came to Dinner (W. Woodpecker)	Mar 61
4117	Gabby's Diner (Woody Woodpecker)	Mar 61
4118	Papoose on the Loose..	Apr 61
4119	Clash and Carry	Apr 61

WALTER LANTZ REISSUES (Color Cartunes..Can be projected in the Anamorphic process, 2.35-1)

4131	Heifer Shelter (6)	Nov 60
4132	Witch Crafty (6)....	Dec 60
4133	Private Eye Pooch (6)	Jan 61
4134	Bedtime Bedlam (6)..	Feb 61
4135	Squareshootin' Square (6)	Mar 61
4136	Bronco Busters (6)....	Apr 61

SPECIAL

4104	Football Highlights of 1960 (10)	Dec 60

2-REEL COLOR SPECIALS

4101	Pacific Paradise (14)	Nov 60

WARNER BROS.
BLUE RIBBON HIT PARADE (Technicolor Reissues—7 min.)

8305	Little Beau Pepe	Dec 60
8306	Tweet Tweet Tweety..	Dec 60
8307	Bunny Hugged.....	Jan 61
8308	Wearing of the Grin..	Feb 61
8309	Beep Deep	Mar 61
8310	Rabbit Fire.....	Apr 61
8311	Feed the Kitty.....	Apr 61
8312	The Lion's Busy.....	May 61
8313	Thumb Fun.....	Jun 61
8314	Corn Plastered.....	Jul 61
8315	Kiddin' the Kitty.....	Aug 61
8316	Ballot Box Bunny ...	Aug 61
9301	A Hound for Trouble	Sep 61
9302	Strife With Father....	Sep 61
9303	The Grey Hounded Hare	Oct 61
9304	Leghorn Swaggled.....	Nov 61

BUGS BUNNY SPECIALS (Technicolor—7 min.)

8722	Lighter Than Hare....	Dec 60
8723	The Abominable Snow Rabbit	May 61
8724	Compressed Hare.....	Jul 61
9721	Prince Violent.....	Sep 61

MERRIE MELODIES LOONEY TOONS (Technicolor—7 min.)

8704	Doggone People.....	Nov 60
8705	High Note	Dec 60
8706	Cannery Woe.....	Jan 61
8707	Zip 'n Snort.....	Jan 61
8708	Hoppy Daze.....	Feb 61
8709	Mouse on 57th St....	Feb 61
8710	Strangled Eggs	Mar 61
8711	Birds of a Father	Apr 61
8712	D'Fightin' Ones	Apr 61
8713	Lickety-Splat	Jun 61
8714	A Scent of the Matterhorn	Jun 61
8715	Rebel Without Claws..	Jul 61
8716	The Pied Piper of Guadalupe	Aug 61
9701	Daffy's Inn Trouble....	Sep 61
9702	What's My Lion?.....	Oct 61
9703	Been Prepared.....	Nov 61

WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Two-Reel)

8002	The Man From New Orleans (20)	Mar 61
8003	Winter Wonders (18)..	Jul 61
9001	Where the Trade Winds Play (17)	Oct 61

(One Reel)

8502	Alpine Champions (10)	Feb 61
8403	Kings of the Rockies (10)	Apr 61
8404	Grandad of Races (10)	May 61
8505	Snow Frolics (9)....	Jun 61
8506	Hawaiian Sports (9)..	Aug 61
9501	This Sporting World (10)	Nov 61

THE EXHIBITOR HAS HIS SAY ABOUT PICTURES

ALLIED ARTISTS

David and Goliath (AA)—Orson Welles, Eleonora Rossi Drago, Ivo Payer. Absolutely fell flat here. Good feature of its type, but this kind is rapidly losing interest 'way out in the piny woods section of Florida. Played Sun. Weather: Fine.—I. Roche, Starlite Drive-In, Chipley, Fla. Pop. 3,000.

AMERICAN-INTERNATIONAL

Goliath and the Dragon (AIP)—Mark Forest, Broderick Crawford. This did good business for us on a double bill. Played Fri., Sat. Weather: Fair.—Frank Patterson, Mansfield Theatre, Mansfield, La. Pop. 6,000.

BUENA VISTA

Absent-Minded Professor, The (BV)—Fred MacMurray, Nancy Olson, Keenan Wynn. The best grossing Disney I've had since "Old Yeller." It's a natural for small towns. Fred MacMurray was never better than in this role. Disney sure knows how to please the public. I hope he never runs out of ideas. Played Fri. through Mon.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

COLUMBIA

All the Young Men (Col)—Alan Ladd, Sidney Poitier, James Darren. A very good war picture with a top-notch cast, but it did not do any business for us. We don't seem to do anything with war pictures, and I can hardly blame the people, either, with the world situation as it is. I think people like to have a good time and laugh it up, and forget their troubles. This is a very good picture, and if war pictures go for you, this one should do well.—Harry Hawkinson, Orpheum Theatre, Morietta, Minn. Pop. 380.

Legend of Tom Dooley, The (Col)—Michael Landon, Jo Morrow, Jack Hogon. One of the biggest turnouts of the year on Saturday. Played it with "Wings of Change" from U-I. Played Sat. only. Weather: Cool.—Ray Steele, Grand Theatre, Lancaster, Ky. Pop. 3,000.

Mein Kompf (Col)—Documentary. Excellent documentory from Columbia. We did well with it. People want to see what happened during that time, especially the younger generation who were not born then. Played Tues., Wed. Weather: Cold and rain.—Poul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

METRO-GOLDWYN-MAYER

Ada (MGM)—Susan Hayward, Dean Martin, Wilfrid Hyde White. Well, I must say, this is a good picture of its type, but is not a very good boxoffice draw. Susan Hayward was great in it, though. It's all about politics. Played Tues., Wed. Weather: Cold.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Butterfield 8 (MGM)—Elizabeth Taylor, Laurence Harvey, Eddie Fisher. Liz Taylor still is tops here. They came to see why she won the Academy Award. Laurence Harvey is tops too. Play it. Played Sun., Mon. Weather: Good.—Mitchell Kelloff, Spur Theatre, La Veta, Colo. Pop. 600.

Gone With the Wind (MGM, reissue)—Clark Gable, Vivien Leigh, Leslie Howard. Still the greatest picture ever. Had a full house Sunday and average crowds Monday and Tuesday. Weather: Cold.—Ray Steele, Grand Theatre, Lancaster, Ky. Pop. 3,000.

Gorgo (MGM)—Bill Travers, Vincent Winter. No adults; only kids came. Excellent science-fiction, well done, good color. You should have seen the faces when my adult customers found out this was playing on Friday-Saturday. It was obvious that they didn't intend to come, and they didn't. Did okay on the kids, though. It's worth a date.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 270.

PARAMOUNT

All in a Night's Work (Para)—Dean Martin, Shirley MacLaine, Cliff Robertson. Very disappointing. It certainly isn't for a small town, as it failed miserably here. Would advise playing it midweek. Nowadays, it takes a "North to Alaska," "G. I. Blues," "Where the Boys Are" or "Swiss Family Robinson" to get them in.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Ladies Man, The (Para)—Jerry Lewis, Helen Traubel, Pat Stanley. Resulted in a very good gross and is head and shoulders above the last Lewis pic, "CinderFella," which laid an egg in most theatres around here. Play it on your best change. Played Sun., Mon.—Gray Barker, Alpine Theatre, Salem, W. Va. Pop. 2,600.

Where Was the Sell?

"Ring of Fire" from MGM is a terrific, super, great motion picture that did nothing and we must put the blame on somebody for not selling it from the start. Much junk has been ballyhooed with great results, and much good product such as this and "The Last Voyage" fell along the wayside because somebody made good films and then completely failed in selling them properly. Of course, by the time the films hit us they are either known or unknown as far as the public is concerned and it is quite a task for us to sell them this late. The film has action, suspense, terrific title, good color and swinging music. It will appeal to the teens and to all. Many people said they are seeing it again.

AL ZARZANA, RAY BORISKI

Venus Theatre,
Houston, Tex.

Says This Program Will Satisfy Rural Patrons

"Country Music Jubilee" and "Uncle Tom's Cabin" (distributed by Citation) has played in a number of drive-in theatres for which I buy and book and has resulted in outstanding grosses. "Country Music," which is in color, features about 100 Nashville country music stars and consists of their on-stage acts. This will bring in country music fans for miles around, if they know about it. "Uncle Tom's Cabin," a very old silent film which played around the country some years ago with subtitles, has now been modernized with a great deal of editing, narration by Raymond Massey and a good music score. The latter seemed to satisfy audiences in this area, and I also found it very interesting at a screening. Any theatre with country music patrons in a 20-mile radius should play this combination.

GRAY BARKER

Alpine Theatre,
Salem, W. Va.

20th CENTURY-FOX

For the Love of Mike (20th-Fox)—Richard Basehart, Stu Erwin, Danny Bravo. When we first played this in May with "Tess of the Storm Country," also from Fox, there was a carnival in town. This bit of outside entertainment caused us to have a grand total of $24 for a Friday-Saturday change. We then told Fox about our gross and they let us repeat the picture gratis for a kiddy matinee. Book it, if you haven't. It's good. Weather: Nice.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

High Time (20th-Fox)—Bing Crosby, Fabian, Tuesday Weld. Old, but worth a date. Good, clean entertainment with lots of comedy. Should have played Sundoy, as it's too good for weekend. Bing was fine in his role and the cast was excellent. More, pleose! Played Fri., Sat. Weather: Rain.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 913.

Misty (20th-Fox)—David Ladd, Arthur O'Connell, Pom Smith. I didn't particularly care for this one, but my customers did. Above average attendance. Good color, good acting. But the picture had very little to do with "Misty." It should have been colled "Misty's Mother." Play it. Played Wed. through Saturday.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 270.

North to Aloska (20th-Fox)—John Wayne, Capucine, Fabian. Truly a wonderful motion picture for the entire family. The color and 'Scope are terrific. And the biggest thing for the exhibitors is the business. I don't know where they all came from. You'll enjoy playing it and better yet, you'll enjoy the crowds. Thanks to Fox for this blockbuster.—Horry Hawkinson, Orpheum Theatre, Marietta, Minn.

Wild in the Country (20th-Fox)—Elvis Presley, Hope Lange, Tuesday Weld. A fairly good picture that somehow didn't have the appeal for average boxoffice. No comedy relief and lack of action kept many away, also the "B" rating. Played Fri., Sat. Weather: Good.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

UNITED ARTISTS

Apartment, The (UA)—Jack Lemmon, Shirley MacLaine, Fred MacMurray. Excellent. Deserving of all awards (certainly for its acting and direction). This area is now served by a new TV station which is showing the newer movies (Caine Mutiny, Long Grey Line, etc.) so nobody came to see this—and I don't blame them a bit. The industry is killing itself!!!—Played Tues., Wed. Weather: Cold.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Lost Time I Saw Archie, The (UA) — Robert Mitchum, Jack Webb, France Nuyen, Martha Hyer. Perhops the ones that enjoyed this most were those who served in the Army and suffered the same consequences as did the charocters in this movie. To us it was one of those "not-too-funny" comedies and perhaps a bit too high class for our type trode that likes it corny and slapstick all the way. We know some of the Army slang went right over them, but all in all we did not do average with this.—Al Zarzana, Ray Boriski; Venus Theatre, Houston, Tex.

Magnificent Seven, The (UA)—Yul Brynner, Steve McQueen, Horst Buchholz. Among the top westerns. My patrons love their westerns and the boxoffice shows it. Played Fri., Sat. Weather: Good.—Mitchell Kelloff, Spur Theatre, La Veta, Colo. Pop. 600.

UNIVERSAL-INTERNATIONAL

Great Impostor, The (U-I)—Tony Curtis, Edmond O'Brien, Joan Blackman. Black and white (dirty word, dirty word)! Did above average and enjoyed by 100 per cent of patrons. A little comedy, a little tears—with a good lesson, and it is a different type of movie. Satisfied all here, except no color. Played Sun., Mon. Weather: Fair.—Ken Christianson, Roxy Theatre, Washburn, N.D. Pop. 913.

Last Sunset, The (U-I)—Rock Hudson, Kirk Douglos, Dorothy Malone. We were three-time losers on this. Played at three of our houses to poor results. Rock Hudson and Kirk Douglas were no pull in this film. Since the film contained many Mexican sequences and since two of our houses are in Mexican settlements we though this would help . . . nothing.—Al Zarzano, Ray Boriski; Venus Theatre, Houston.

Tommy Tell Me True (U-I)—Sandra Dee, John Gavin, Charles Drake. Not quite as good as "Tammy and the Bachelor," but it will please and they will leave smiling. John Gavin exceptionolly good in his role. A fine smoll town picture. Played Sun., Mon., Tues. Weother: Fair.—James Hordy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

'Don't Be Afraid of It'

We doubled AIP's "Block Sunday" with "The Wild Ride," also from AIP, for an excellent weekend business. Play it and don't be afraid of it.

HAROLD J. SMITH

Wilson Theatre,
Wilson, N. Y.

WARNER BROS.

Fanny (WB)—Leslie Coron, Horst Buchholz, Charles Boyer, Maurice Chevalier. "Magnificent" is a very small term to describe this excellent picture. There simply are not enough adjectives of praise to describe it. The greatest motion picture I have seen in my life and I don't think there will ever be a better one! Wait till Oscar time comes along! Incidentally, ten years ago we played all three French films on which this picture is based: "Marius," "Fanny," and "Cesar."—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Sunrise at Campobello (WB)—Ralph Bellamy, Greer Garson, Hume Cronyn. This was a really fine picture and the few nice people that came to see it enjoyed it. The younger ones were bored stiff, though, and thought that Ralph Bellamy and Greer Garson were funny, due to the way they talked, when actually they gave two fine performances. Suggest playing it in midweek, so kids and teens won't be disappointed.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 270.

FOREIGN LANGUAGE FEATURE REVIEWS

From a Roman Balcony A Ratio: 1.85-1 Drama

Continental **84 Minutes** **Rel. Nov. '61**

A raw, realistic and extremely sexy Italian-language picture dealing with the seamy side of life in the tenement district of Rome, this is strictly adult fare which should do well in the art houses and, later, can be exploited for its sensational qualities in downtown key city spots. Directed by Mauro Bolognini from a screenplay by Alberto Moravia and Pier Paolo Pasolini, based on Moravia's "Roman and New Roman Tales," the picture centers on the sexual adventures of the handsome hero, father of an illegitimate son, during his day-long search for a job. During these few hours, he has an affair with a childhood friend, a roadside prostitute and a business tycoon's mistress before returning to his faithful bride-to-be—all of them attracted by the youth's virility. Jean Sorel, as the jobless youth, has the rugged good looks to win a following with feminine patrons. The veteran Paolo Stoppa, as a lascivious lawyer, and Rik Battaglia, as a surly truck driver, are better known to devotees of foreign fare. Lea Massari, as a bored playgirl, and Jeanne Valerie, as a manicurist who also sells her favors, are typical of the Italian beauties seen in recent foreign imports. Aldo Scavarda contributes some striking photographic shots of the crowded tenement rooms and courtyards and the highways and beaches of Rome. Produced by Paul Graetz.

Jean Sorel, Lea Massari, Rik Battaglia, Jeanne Valerie, Paolo Stoppa.

Symbol ⓒ denotes color; © CinemaScope; Ⓥ Vistavision; Ⓢ Superscope; Ⓝ Naturama; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

Blue Hawaii

F Ratio: 2.35-1 Comedy with Music Panv'n ⓒ

Paramount (6105) **101 Minutes** **Rel. Nov. '61**

Even the non-Elvis Presley fans should delight in this gay, colorful and fast-moving comedy which is rich in authentic Hawaiian scenic backgrounds and plenty of lively music. As for the Presley followers, it's made-to-order. Patrons who may not like Presley's style of singing or gyrations, which are played down, will warm up to the situations, native dances and romantic complications. "Blue Hawaii" looks like a money-maker; it is escapist entertainment and the kind that should draw the mass audiences. Presley portrays a young chap just out of the army who doesn't want to go into the pineapple business with his father in Hawaii; instead, he becomes a tourist guide on the islands and gets involved with a group of young gals and their teacher. Joan Blackman is excellent as the love interest, while Nancy Walters as the schoolmarm has the potentials of stardom. Producer Hal Wallis has surrounded his principals with capable supporting players, new and seasoned. Norman Taurog, who handled the successful "G.I. Blues," directed this one, too, which was based on a story by Allan Weiss and a screenplay by Hal Kanter. Vivid Technicolor adds much to the production values.

Elvis Presley, Joan Blackman, Nancy Walters, Roland Winters, Angela Lansbury, John Archer, Howard McNear.

The Kitchen

F Ratio: 1.85-1 Drama

Kingsley Int'l **74 Minutes** **Rel. Nov. '61**

An outstanding example of a modest-budget British-made feature with an original and fascinating story line, this A.C.T. Films production is good, out-of-the-ordinary fare for U.S. art houses. Despite its lack of marquee lure, the picture's brief running time might make it acceptable as a supporting feature in many of the better general runs in key cities. Based on a highly acclaimed London stage hit by Arnold Wesker, the entire action is confined to a hectic day in and around the ovens, steam tables and serving boards in the kitchen of a busy restaurant where a polyglot group of Irish, German, Greek and Jewish workers (almost a United Nations) toil, sweat and quarrel. In his first directorial feature effort, James Hill keeps the action moving fluently in this cramped space and the realism of the steaming sights and sounds is remarkable, as is Reginald Weyer's stark black-and-white photography. The film projects a disturbing message—that the various races will always be at odds. Except for Carl Mohner, a rugged German actor who was featured in "Rififi" and other European films, the cast is composed of unfamiliar players, all of them excellent in their roles. Mary Yeomans is a married waitress, mistress to the German cook, and Eric Pohlmann garners some laughs.

Carl Mohner, Mary Yeomans, Brian Phelan, Eric Pohlmann, Sean Lynch, Martin Boddey, Charles Lloyd Pack.

Desert Warrior

F Ratio: 2.55-1 Adventure Drama © ⓒ

Medallion Pictures **87 Minutes** **Rel. Nov. '61**

Pure, unadulterated escapist entertainment in CinemaScope and Eastman Color, this stars Ricardo Montalban and Anna Maria Ferrero, an Italian lovely of considerable physical charm, and should be received pleasantly enough by that sizable audience segment demanding naught but happy adventure against the vast reaches of the fiery desert sands. Montalban, playing the role of a sultan's son, takes to his particular stint with discernible relish and resiliency, striding manfully to do battle with the villains of the opus. There's not much guesswork involved as to what will happen to whom and when, but all hands concerned pitch into their tasks with admirable alacrity and daring dispatch. The overall effect is one of rousing adventure that will have the young—and the young-in-heart—cheering their stalwart heroes on to greater glory, the while the sun flashes across the vast horizon and yonder goes yet another fond memory of justice done and romance flowering. The exploitation potential here is practically limitless, since much of the foregoing action is played out on horseback and with spirited swordplay.

Ricardo Montalban, Anna Maria Ferrero, Carmen Sevilla, Gino Cervi.

Wild Harvest

A Ratio: 1.85-1 Melodrama

Sutton Pictures **80 Minutes** **Rel. Nov. '61**

Dean Fredericks, who gained home-screen fame in the title role of "Steve Canyon" series, heads the male cast of this Hollywood Artists Productions effort, ably produced by Aubrey Schenck, and directed by Jerry A. Baerwitz. Working from a Sid Harris screenplay, as based on the best-selling Stephen Longstreet novel, this is a story of romance and violence in the vast vineyards of the picturesque San Joaquin Valley of California. Fredericks is a handsome chap, indeed, and worthy of aggressive build-up on the local level. He brings a physical attraction to the virile, vital role of the ranch manager who would be ranch owner through machinations. Dolores Faith is an alluring femme fatale. The romantic angle is entrusted to blonde Arlynn Greer and Bert Harrow, as a migratory worker and ranch owner's son, respectively, while lesser roles are parceled out to some hardworking character delineators, notably Kathleen Freeman and Susan Kelly. Introduction narration is by syndicated Broadway columnist Walter Winchell. The Irving Mandell production carries sufficient dramatic impact to warrant top-slotting in A theatres, although it is understood, from the outset, that aggressive merchandising will be necessary to launch word-of-mouth comments.

Dolores Faith, Dean Fredericks, Kathleen Freeman, Susan Kelly, Robert Harrow, Arlynn Greer, Ralph Camargo.

Valley of the Dragons

F Ratio: 1.85-1 Adventure Drama

Columbia (612) **79 Minutes** **Rel. Nov. '61**

A run-of-the-mill adventure programmer, featuring dinosaurs instead of familiar cast names, this Byron Roberts production will please the kiddies and satisfy the avid action fans—but that uses up its audience potential. Loosely based on a Jules Verne story, "Career of a Comet," the picture can benefit by the Verne handle even if it lacks the wondrous thrills of other Verne film epics. As directed by Edward Bernds, who also wrote the screenplay, the story is sheer balderdash, starting with a comet hitting the earth and transporting two 19th Century duelers back to a land inhabited only by prehistoric beasts and scantily clad Stone Age men and luscious-looking females. Soon the two heroes are teaching the cave women to converse in "Me Tarzan, You Jane" fashion. The dinosaurs are out of "The Lost World," but the volcanic special effects are obviously miniatures while the rocky terrain looks like papier-mache. The handsome Cesare Danova, who plays a Frenchman, and Sean McGlory, who speaks with an Irish accent, do well enough as the 19th Century enemies who are forced to unite against the Neanderthal world they are thrust into. The blonde Joan Staley and a lovely newcomer, Danielle de Metz, have a minimum of dialog. A ZRB production.

Cesare Danova, Sean McGlory, Joan Staley, Gregg Martell, Danielle de Metz, A. Stanford Jolley, Michael Lane.

Naked Terror

A Ratio: 1.85-1 Documentary ⓒ

Joseph Brenner **74 Minutes** **Rel. Nov. '61**

Of prime concern to the action-and-adventure houses, where patrons like nature in the raw film fare, this Joseph Brenner Associates release will be rated by the critics in the metropolitan centers as no better, no worse, than previous documentaries backgrounded against the savage, remote reaches of the dark African Continent. Since the stress in storyline, if such be the phrase, lies in the native Zulu tribes, exploitation activity from theatre files should point to some significant boxoffice tips. The incidents, bordering on the gruesome, are of a kind and practice very much part-and-parcel of African documentaries that have gone before—i.e., the dance of flimsily-clad native gals, the severe test of honor and principle, aided and abetted by deadly pythons, caldrons of scalding water and even a Tree of Torture (spears are thrust into the natives' bodies). The subject matter isn't to be recommended to the Saturday kiddy trade—it's simply too gruesome and frightening.

Documentary in Eastman Color.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

THE STORY: **"Wild Harvest" (Sutton)**

Migratory workers gather in California's San Joaquin Valley vineyards for the grape harvest. They include Dolores Faith, Arlynn Greer, Kathleen Freeman, and Susan Kelly, a drifter. Ranch manager Dean Fredericks likes to use women for his own pleasure. Owner Ralph Camargo has a strong feeling for the land and hopes Harrow won't leave the ranch, since the property would then be under Fredericks' cold rule. Fredericks boasts to Dolores that he'll soon have the ranch by getting Camargo out of the way. The women resent Fredericks' high-handed treatment of migrants—plumbing breaks down and the women are forced to bathe in the unclean irrigation canal water. He fires elderly, work-hungry women, beats a Mexican wino, etc. In the aftermath of a ranch party, Fredericks beats up Harrow. Led by Kathleen, the women set forth a petition detailing Fredericks' cruelties and mismanagement, drawing straws to determine the messenger, who turns out to be Susan. Alone with her in a deserted house, his attempt to rape is tragically climaxed by Susan falling through a floor shaft. The aroused women attack Fredericks with pruning shears.

EXPLOITIPS:

Introduction is narrated by nationally-syndicated columnist Walter Winchell. Tie up with local newspaper outlet.

CATCHLINES:

He Harvested the Choicest Women—and Lived to Wish They Had Killed Him Instead!

THE STORY: **"Blue Hawaii" (Para)**

After a hitch in the Army, Presley comes home to Hawaii where his family expects him to settle down in its pineapple business and marry a girl of his social position. But Presley has other ideas. His girl friend, Joan Blackman, works for a tourist agency which hires him as a guide. His first job is to escort a group of school girls and their teacher, Nancy Walters, around the islands. This leads to some romantic entanglements. Presley believes that Miss Walters is falling for him but actually a romance has sprung up between her and John Archer, Presley's father's boss. Misunderstandings and complications continue to crop up but eventually all problems are resolved and Presley and Miss Blackman form their own tourist agency which gets the blessings of his mother who previously had been opposed to Miss Blackman.

EXPLOITIPS:

A Hawaiian lobby motif, of course, is a natural. Put hula skirts on the usherettes or Hawaiian sports shirts on the ushers. Tie up with travel agencies in promotiong trips to Hawaii. Make tieup with local dance studios for hula lessons.

CATCHLINES:

It's an E Picture—E for Excellence, Ecstatic Romance, Exotic Dances, Exciting Music and Elvis . . . Our Newest State Offers the Newest State of Excitement . . . Thrill to Presley's Biggest Musical—Filmed in the Magic Islands.

THE STORY: **"Valley of the Dragons" (Col.)**

In 1881, a duel between Cesare Danova, a Frenchman, and Sean McGlory, an Irish adventurer, is halted by a tremendous windstorm and the two men are swept onto a passing comet, which is inhabited only by prehistoric beasts. The former enemies band together but Danova winds up with scantily clad River People while McGlory finds himself with Cave People. Danova tries to teach English to a beautiful maiden, Joan Staley, while McGlory finds himself with Danielle de Metz, a lovely brunette. When the men are reunited, they help rescue the Cave People from attacking dragons by using home-made gunpowder. They also persuade the warring River People and the Cave People to become friendly. While Danova and McGlory await the comet to again pass close to earth, they are consoled by Joan and Danielle.

EXPLOITIPS:

The main selling angle is Jules Verne, whose "Around the World in 80 Days," "20,000 Leagues Under the Sea" and the upcoming "Mysterious Island" are known to most youngsters and action fans. A caveman couple, dressed in animal skins, will ballyhoo the picture from the streets or in the lobby.

CATCHLINES:

Space Travelers in a World That Time Forgot . . . See the Battle of the Outraged Prehistoric Monsters . . . A Gigantic Comet Caroms Off the Earth and Plunges Modern Man Into a World of Fearsome Adventure.

THE STORY: **"The Kitchen" (Kingsley)**

In the busy kitchen of a restaurant owned by Eric Pohlmann, Carl Mohner, the German cook who is in love with Mary Yeomans, a married waitress, is frequently at odds with the head chef, the drunken butcher and the other workers of various racial origins. The day begins calmly with preparations for the luncheon meal. When the waitresses stream in, shouting orders, tensions snap and arguments follow. During the afternoon lull, Mohner and the others talk of their hopes, but when Mary tells the cook she has decided to return to her husband, he goes berserk and shatters everything in sight. Mohner has brought the kitchen to a standstill and Pohlmann desperately cries: "You have stopped my whole world."

EXPLOITIPS:

For the art houses, Arnold Wesker's fame as a British playwright will be a selling point. Carl Mohner was one of the featured leads in the famous French film, "Rififi." The title is a natural for tieups with local stores featuring kitchen utensils.

CATCHLINES:

The Workers Dream, Argue, Fight and Cook in the Kitchen of Life . . . Arnold Wesker's Controversial London Stage Hit —Now on the Screen . . . A Picture You Will Never Forget.

THE STORY: **"Naked Terror" (Joseph Brenner)**

Photographed entirely in Africa, performed exclusively by Zulus, this is a drama of native life as it actually exists and not as depicted in any fictionalized white man's safari. This is the Africa few outsiders ever see and that cameras have seldom, if ever before, photographed. Remote, cloaked in superstition and ancient tradition, it apparently is authenticity to the 'nth degree. Depicted: How Zulu virgins, dressed in their flimsy costumes, are initiated into the tribe, the ceremony highlighted by the dance of the deadly pythons; young girls are taught by the witch doctor how to handle these man-killing serpents; murder by witchcraft, using the "Red Ball of Death" as a means to an end; the Water Truth Test showing natives, suspected of lying, bared to the skin and their arms plunged into caldrons of scalding water—if their arms are not burned they are vindicated and if scalded they are subjected to the Tree of Torture, where spears are thrust into the bodies.

EXPLOITIPS:

Best employed here will be stunts applicable to similar past efforts, including colorful street ballyhoo and interior theatre activity.

CATCHLINES:

Deadly Forms of Witchcraft Revealed for the First Time! See the Red Ball of Death! . . . See the Virgin Snake Goddess! See the Initiation of the Zulu Virgins! See the Dance of the Deadly Pythons!

THE STORY: **"Desert Warrior" (Medallion)**

The Sheik Omar is assassinated by a hireling of the Sheik Carmen Sevilla, who wants to capture the country's throne. Prince Ricardo Montalban succeeds in escaping into the desert, where his followers remain true, attacking caravans in order to procure arms in preparation for a revolt against the terrorists. During one of these attacks, Sevilla's daughter, Anna Maria Ferrero, is among the prisoners, but Montalban, thinking her only a palace singer, releases her with companions. Later Montalban, disguised as a bird charmer, meets the princess in the capital and they fall in love, although Montalban still doesn't know her identity. The prince is captured by Sevilla but the princess saves him, though Carmen Sevilla proclaims himself sultan. The population, faithful to Montalban, learns of Sevilla's capture of Montalban, storms the palace. Sevilla is killed, the capital liberated. The prince assumes the throne, marrying Anna Maria.

EXPLOITIPS:

Give your lobby an exotic reminder of the East: Decorate the foyer with vivid hangings of tapestries, velvets, silks, ornaments; dress your doorman as an Arab and use an usherette, in veiled Arab beauty garb, to hand out leaflets. Similar ideas can be applied to street ballyhoo activity.

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Representative Wanted: To sell advertising in theatre outdoor frame service. Protected territory. Write or wire: Romar-Vide Company, Chetek, Wisconsin.

Drive-in and walk-in theatre managers wanted in Southern California. Exceptional employment opportunities with a large circuit which offers pleasant working conditions and liberal medical, hospitalization and life insurance coverage, plus an excellent retirement plan. Write Jim Barka, Pacific Drive-In Theatres Corp., 141 South Robertson Boulevard, Los Angeles 48, California. All replies will be treated in strict confidence.

Central California drive-in, open December 27, to manage. Middle age couple. Send references and work record to Boxoffice 9386.

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Manager presently employed, de luxe first run operator, all phases, advertising, exploitation, roadshow experience, advance, group sales. Top salary, 46 years of age. Boxoffice 9384.

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Projectionist, exploitation combination wants permonent job with circuit. 10 years experience, sober, reliable. Free to travel. Boxoffice 9387.

THEATRE TICKETS

Prompt Service. Special printed roll tickets. 100,000, $37.95; 10,000, $12.75; 2,000, $5.95. Each change in admission, including chonge in color, $4.25 extra. Double numbering extra. F.O.B. Kansas City, Mo. Cash with order. Kansas City Ticket Co., Dept. 11, 109 W. 18th Street, Kansas City 8, Mo.

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TOP PRICES PAID . . . For X-L, Century and DeVry projectors, CinemaScope lenses, etc. What have you? Star Cinema Supply, 621 West 55th Street, New York 19.

DRIVE-IN THEATRE EQUIPMENT

ARVIN ELECTRIC-IN-CAR HEATERS. Brand new, 8 per ctn. Model T-90-1, 220 volt, 500 watts, 10 ft. cord. Price, $9.75 each. Ontario Equipment Co., Toledo 1, Ohio.

Complete drive-in equipment and concessions for sale. All slightly used. Write for complete information: Oliver P. Chandler jr., Box 235, Clarksville, Va.

Drive-In Theatres: Use "Rain-Protectors"; Patent pending; Lease plan; 10% increase guaranteed; Money back guarantee. Kover-Kar, Inc., No. 8 Exchange Street, Rochester 14, New York.

BUY! SELL! TRADE!

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GENERAL EQUIPMENT—USED

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400 American seats, $4.00 each. Complete Century, R.C.A. or Simplex sound equipments, start at $200. Will sell heads, amplifiers or speakers separately. Ask for our list of projection equipment and accessories. Jones Projector Co., 2727 Sixth Street, Cuyahoga Falls, Ohio. Phone WA 8-2480.

Regular Simplex mechanisms, DB-rear shutter, CinemaScope sprockets; good condition, $50; Motiograph mechonisms, complete, $15. F.O.B. Boston. Projection Equipment Service Co., 11 Winchester Street, Boston 16, Mass.

AUTOMATIC CHANGEOVERS, (less switch), Pair, $24.95; 2,000' Film Cabinets, new Sternmade, per section, $1.95; 3-Speed Nonsync Turntobles, $14.95; 16" upper Simplex magazines, $4.95. S.O.S., 602 W. 52nd, New York 19.

Used 3 years, very clean. 135 amp Strong lamps and rectifiers. 2,300.00 200 watt Altec amplifier. 1220 E. 7th St., Charlotte, N. C.

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LOOK THEATRE OWNERS: Broken film alarm was used and run for 3 years before it was patented. It is guaranteed to make the alarm when the film breaks. Order from Broken Film Alarm, P. O. Box 546, Forest City, N.C. or Charlotte Theatre Supply, 227 South Church St., Charlotte, N. C. Cost, $15.00 per machine, plus tax, patent pending.

MISCELLANEOUS

Wanted: Old-time slides, vaudeville-photoplays. 5923 Jumilla Avenue, Woodland Hills, California.

THEATRES WANTED

Wanted: To buy or lease drive-in theatres, 500-car capacity or larger. Boxoffice 9238.

Wanted: Indoor in So. California. Write J. C. Reynolds, 1752 N. Serrano, Los Angeles 27.

THEATRES FOR SALE

West Coast theatres for sale. Write for list. Theatre Exchange Company, 260 Kearny Street, San Francisco 8, California.

For Sale: Two theatres, 1 indoor, 345 seats; 1 drive-in, 320 speakers, both within five miles. New equipment, no competition. $100,000, half cash. Seperate or both for joint consideration. One fully rented business block and A-1 office equipment business. Hunting and fishing at your door. Other immediate interests Gord Broughton, Box 669, Bancroft, Ontario, Canada.

For Sale: Indoor, 550 seats, Oklahoma town. Mel Danner, Waynoka, Oklahoma.

For Sale: 444-seat indoor and drive-in theatres presently doing good business in Dublin, Texas, population 2,761. Sales price: Approximately annual gross. T. A. Hester, Box 13227, Dallas, Texas.

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For Sale or Lease: Three drive-in theatres in North and South Carolina. Full particulars on request. Contact G. R. Pottillo, Box 368, Tryon, N. C. UL 6-6290.

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For Sale or Lease: 450-car drive-in, population 17,000, St. Lawrence Seaway tourist attraction, resort area. Reasonably priced. Small down payment will handle. New concession, rest rooms and projection booth under one roof. Write Box 231, Canton, New York.

BUSINESS STIMULATORS

Bingo, more action! $4.50 M cards. Other games available, on, off screen. Novelty Games Co., 106 Rogers Ave., Brooklyn, N. Y.

Build attendance with real Hawaiian orchids. Few cents each. Write Flowers of Hawaii, 670 S. Lafayette Place, Los Angeles 5, Calif.

Bingo Cards. Die cut 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO, $4.50 per M. Premium Products, 346 West 44th St., New York 36, N. Y.

Sure Fire Boxoffice Attraction! Bring people back to your theatre, with standing room only! We will film a feature length movie in sound & color of your home town. Guaranteed results. Write Sonograph Pictures, 314 Robson St., Columbus, Texas.

Terrific theatre give-away. Exciting one-wheel ride, The Lunicycle. Jam packed with fun for kids. Price, $14.95 each prepaid. Order yours today. Get our effective plans. Send check with order. Lomac Distr. Co., 72 Glenwood Ave., Minneapolis, Minn.

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THEATRE SEATING

Good used late model choirs available, rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Ports for all makes of choirs. Sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4519.

Chairs rebuilt in your theatre, re-spacing, sewed covers. Arthur Judge, 2100 E. Newton Avenue, Milwaukee, Wisconsin.

SEAT RENOVATING: Neat, fast, reasonable, anywhere. Sewed combination seat covers. Service Seating Co., 1525 West Edsel Ford, Detroit 8, Michigon. Tyler 8-9481, Texas 4-2738.

Theatre Chairs, International, Bodiform, plywood. Lone Star Seating, Box 1734, Dallas.

POPCORN MACHINES

Popcorn machines, all makes. Complete new popping units, $185.00 ex. Replacement kettles, all machines. 120 So. Halsted, Chicago, Ill.

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WEEKLY TAPE SERVICE: Intermission tapes that sparkle . . . guaranteed to sell . . . customized . . . free sample Commercial Sound Service, P. O. Box 5, Sulphur Springs, Texas.

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EXHIBITORS, PROJECTIONISTS — REPAIRMEN: You need this Loose-Leaf Maintenance Manual on servicing all makes of sound and projection equipment. The only maintenance text book now available on projection and sound. Additionol service sheets every month for a year. Trouble-shooting charts, wiring diagrams, schemotics, simplified repairing data and a gold mine of other helpful data, all for only $6.90, with a binder. Without loose-leaf binder, $4.95. (Data on 16, 35 and 70mm equipment.) Written by practical engineer. Cash or P. O. Order. No CODs. Order Now! Wesley Trout, Engineer, Box 575, Enid, Oklahoma.

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NAME ..... POSITION .....

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Now in Release
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IN PREPARATION
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and
WONDERS OF ARKANSAS...
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Thrills, chills, and spills with Bill Stern.

CANDID MICROPHONE
6 Single reels
TV star Alan Funt's best-remembered episodes!



DECEMBER 4, 1961

IN THIS ISSUE:
THE MODERN THEATRE SECTION

BOXOFFICE

The Pulse of the Motion Picture Industry



Allied States Ass'n of Motion Picture Exhibitors opens its annual convention Monday, December 4 in Miami Beach. Shown above are national officers of the association who will direct convention activities. Left to right: Marshall Fine, Cleveland, president; Milton H. London, Detroit, executive director; Ben Marcus, Milwaukee, chairman of the board and convention chairman, and Harry Hendel, Pittsburgh, treasurer . . . Story on page 4.

Exhibitors' Campaign

"Sail a Crooked Ship"

Columbia

—See *Showmandiser Section*

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NORTH CENTRAL EDITION



He kissed her lips...
her eyelids... her fingertips...
and every kiss cost him
a piece of himself!



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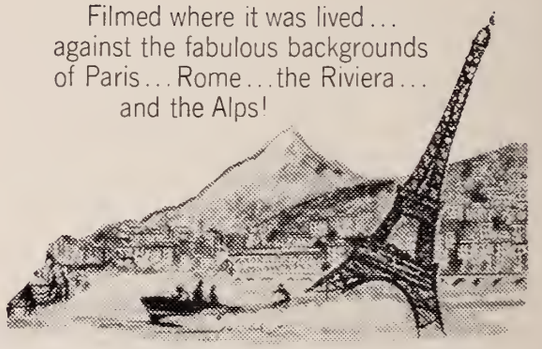


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and the Alps!



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CINEMASCOPE COLOR by DE LUXE



A Distinguished Motion Picture in the Box Office
Tradition of the "The Hustler" and "The Comancheros"!

BOXOFFICE *The Pulse of the Motion Picture Industry*

THE NATIONAL FILM WEEKLY
Published in Nine Sectional Editions

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Western Offices: Editorial and Film Advertising—6404 Hollywood Blvd., Hollywood 28, Calif. Telephone HOllywood 5-1186. Equipment and Non-Film Advertising—672 S. Lafayette Park, Los Angeles, Calif. Bob Wettstein, manager. Telephone DUnkirk 8-2286.

London Office: Anthony Gruner, 1 Woodberry Way, Finchley, No. 12. Telephone HIllside 6733.

The MODERN THEATRE Section is included in the first issue of each month.

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Vancouver: 411 Lyric Theatre Bldg. 751 Granville St., Jack Droy.
Winnipeg: 300 New Hargraves Bldg., Kenneth Beach.

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Underselling Begets Underselling

THERE long has been a tendency to blame exhibitors for boxoffice failures of pictures, the charge being that the exhibitors lay down on the job of selling the pictures in their communities. But, it appears, producer-distributors are just as guilty of underselling or just *not selling* many a picture that only a little extra push would put into the profit column.

When a distributor bypasses a picture because it did not make an expectedly good showing in an initial opening—say in New York, Chicago or Los Angeles—he is overlooking the potential that may exist for it in many other cities, both large and small. All tastes are not alike, nor are conditions that may surround an opening situation. Time and again, a picture is "tested" in three or four spots and then, because it didn't turn up as a smash hit, it is thumbed down to oblivion. And this often has happened in instances where top star value exists, as well as other saleable ingredients. The picture, in such cases, isn't even given the benefit of a single trade ad to inform exhibitors of what it has to offer that is saleable and from which some idea or inspiration may be derived around which exhibitors could build a good local campaign.

In the Exhibitor Has His Say department in the November 27 issue of BOXOFFICE, Al Zarzana and Ray Boriski, who operate the Venus Theatre in Houston, Tex., had this to say:

> "Ring of Fire" from MGM is a terrific, super, great motion picture that did nothing and we must put the blame on somebody for not selling it from the start. Much junk has been ballyhooed with great results, and much good product such as this and "The Last Voyage" fell along the wayside because somebody made good films and then completely failed in selling them properly. Of course, by the time the films hit us they are either known or unknown as far as the public is concerned and it is quite a task for us to sell them this late. The film has action, suspense, terrific title, good color and swinging music. It will appeal to the teens and to all. Many people said they are seeing it again.

There are producer-distributor complaints that it doesn't pay to make small-budget pictures, because they do not return even those small investments. Yet, there are many small-budgeters that could bring profitable returns, if only exhibitors were better informed—if not enthused—about their possibilities. Nothing sells itself—even the biggest and best pictures. This is evidenced by the big campaigns given to the so-called blockbusters, even though they may have more to offer. But that is no reason to neglect other *good* product that does have saleable ingredients. Whether it clicks in opening or test engagements is beside the point. Surely, it would not have been made if the producer, in the first place, didn't believe it had attraction value, whether in cast, story or gimmick values, or in the combination of the lot.

Through the years, there has been too much dependence on how a picture fared in its initial runs; and not enough attention has been given to second, third and later bookings. Each of these has a market value and should not be downgraded or bypassed; combined they hold the difference between profit and loss. And the potential they afford can be made to be many times greater. General Motors doesn't just sell its Cadillacs; it also sells—and with as much, if not more, constancy—its Oldsmobiles, Buicks, Pontiacs and Chevrolets and for those who want smaller, lower-cost cars, it has compact models.

Of the approximately 200 American-made features, more than half of them never see the light of an individual trade advertisement! Product-hungry exhibitors are eager for information that will help them to buy, book and SELL all available product, but this need is left wanting. How can producer-distributors expect exhibitors to book or to be enthused to the point of exerting more effort and spending more money in promoting the pictures that the producer-distributors themselves show no interest in advertising or selling?

Periodic and spasmodic campaigns have their value and do tend to stimulate theatre attendance. But these are peaks that do not rise often enough to keep up a steady flow of patronage, which is this industry's crying need. As often has been said, this is a 52-week, 365-day-a-year business whose stock in trade is not merely what it has to sell, but how much and how well that selling is done. The inspiration for this effort must come from the filmmakers and/or their distributing outlets. If they don't want their pictures to be treated as more than fill-ins, to be played in and out at no profit to the exhibitors or to themselves—or not played at all; if they *do* want a good return on their picture investments, whether they fall into the big-budget or small-budget class, they've got to make this known to the exhibitors by the trade backing they give their pictures. Otherwise, they give accent to the impression that *if the picture isn't worth advertising, it isn't worth playing.*

Ben Shlyen

TRADE PRACTICES STILL HIGH ON ALLIED CONVENTION AGENDA

But Picture Merchandising Will Get the Big Play At Miami Beach Meet

MIAMI BEACH—With a program designed for both business and pleasure, Allied States Ass'n will open its 34th annual convention officially at the Eden Roc Hotel here Tuesday (5), although the board of directors has been in session for two days. As a departure from normal procedure, the convention committee has allowed for a day of leisure between the board meetings and the formal opening of the business sessions, so that Monday will be devoted to any form of relaxation desired by the delegates and their wives.

TOPICS NOT BLUEPRINTED

High on the agenda of the program are discussions of trade practices, film rentals and sales policies—facets which always have been important points at Allied conventions, although sidestepped at recent Theatre Owners of America conclaves.

Specific topics or angles of those points have not been blueprinted, but there may be a reintroduction of a proposal made at the Allied convention of 1957 at Kiamesha Lake, N.Y. At that time, Allied called upon the distributors to set up a new releasing system, at least on an experimental basis, in a move to relieve the print shortage resulting from saturation bookings.

The 1957 convention proposed that the distributors split up the country into several zones and stagger the releases of a number of pictures among the new zones. Allied further suggested that the advertising budgets of the pictures so released be apportioned among the new zones so that the plan would be most effective in each zone while the pictures were being exhibited there. It was contended this was consistent with sound advertising policy and would afford a valuable test of the respective merits of national and localized advertising for motion pictures.

Allied did not push the project and nothing came of it, but there are reports that it will be proposed again.

KEYNOTE BY FINE

Ben Marcus, convention chairman, will deliver the welcome address at the formal opening of the convention Tuesday, following which Marshall Fine, Allied president, will deliver the keynote address. After Milton H. London, executive director, makes his progress report, there will be an open discussion of picture performance, film rentals, sales policies and trade practices, moderated by a panel of film buyers. American-International Pictures will be the host at the convention luncheon at which Dr. Frederick M. Wirt, associate professor of government at Denison University, will talk on the dangers of censorship. Milton Moritz, AIP's director of advertising and publicity, will represent the company at the luncheon.

The afternoon will be open for selected diversions with a calypso party hosted by the Pepsi-Cola Co. scheduled for the evening. This will be in the form of an outdoor reception and barbecue.

The Wednesday program will start with a breakfast meeting, to be followed by further discussions of trade practices and a session on drive-in operations. The luncheon will be tendered by National Theatre Supply Co. and Motion Picture Advertising Service Co. and will honor the motion picture tradepress. The afternoon will be open for "fun in the sun" until 7 o'clock when ElectroCarbons will be the host at a cocktail party. A screening of "West Side Story" will be presented at 8:45 p.m. in the Sheridan Theatre.

AT THURSDAY'S MEETINGS

The business sessions on Thursday will be preceded by a breakfast meeting. On tap for the morning sessions will be new methods of merchandising product, discussed by a panel of exhibitors and distributors, and an open discussion of merchandising ideas. National Screen Service will be the host at the luncheon. The day will end with a reception and cocktail party hosted by National Carbon Co. and this will be followed by the Allied Awards banquet, of which the Coca-Cola Co. will be the host. Actor George Murphy will preside as master of ceremonies.

Scheduled to address exhibitors during the convention are Emanuel Frisch, chairman of American Congress of Exhibitors; Charles E. McCarthy, executive vice-president of COMPO, and Richard F. Walsh, president of IATSE.

Although no sessions are scheduled for Friday, some unfinished business may be discussed at a special meeting of the board. Board sessions began at 10 a.m. Saturday (2) with four meetings scheduled over the weekend. Alexander Film Co. was host at a dinner for the directors Saturday night.

A 92-page merchandising manual has been published by Allied and will be distributed to all registered guests. The manual contains picture-selling ideas, a drive-in operations section, information on vending of concessions and a guide to theatre safety.

1962 Should Be One of All-Time Great Years for Exhibition: Fine

Miami Beach—The back-to-movies trend of the last year is gathering momentum at a rate which will make 1962 one of the all-time great years in exhibition, Marshall Fine, Allied's president, declared in a convention message published in the 1962 Merchandising Manual distributed to delegates.

Better-made pictures, with improvements in techniques, production values, story lines and star attractions—including the development of fresh, new personalities—seem to be commonplace in the lineup of 1962 releases, he said.

"Whereas the quantity of releases could always be increased to everyone's advantage, at least the quality of those already scheduled for early release is such that a steadily increasing patronage can rightly be expected, and furthermore be pleased and contented with what they view," Fine declared.

MPAA Promotes Three To Executive V-P Posts

NEW YORK—Two new vice-presidents and the elevation of three vice-presidents to executive vice-presidents of the Motion Picture Ass'n of America have been approved by the board of directors.

Ralph Hetzel, vice-president, has been appointed executive vice-president in charge of the New York office. Charles S. Boren, executive vice-president of the Ass'n of Motion Picture Producers in Hollywood, has been named executive vice-president of the MPAA. Kenneth Clark, now a vice-president, has been made executive v-p in charge of the Washington office.

The new vice-presidents are Edward Cooper, who is in charge of federal government relations, and Manning "Tim" Clagett who handles industry relations on a state level. Thus, the MPAA now has an executive vice-president in each of its principal offices, although their duties remain about the same.

Astor Pictures Establishes Own Literary Department

NEW YORK—Astor Pictures has set up a literary department with Joan Foley, literary agent, in charge, and with Margaret Aylward serving as story editor.

George Foley, president of Astor, announced the formation of the new department and the acquisition of its first story property at a press party at "21" Club November 29. He said the creation of the department would play an important part in Astor's future plans.

"Not only is Astor interested in obtaining the best published product available for future motion picture coproductions in both the United States and the rest of the world," Foley said, "but it is our intention to work closely with established writers in the development of their material which can be coproduced by Astor with our overseas associates. Our literary department will work with writers, publishers and agents toward that end."

SEE AN END TO 'UNREALISTIC' HIGH-TERM RENTAL CONTRACTS

ACE Says Some Majors Taking Steps to End Need to Renegotiate

NEW YORK—Steps have been taken by many of the film companies to establish new procedures in drafting sales contracts so that initial terms have a closer relation to actual fact than the high rental terms policy for all theatres that has been in effect in many cases.

AN IMPORTANT CONTRACT SHIFT

This important shift in the basic structure of film contracts was revealed Friday (1) at a tradepress conference called by the American Congress of Exhibitors to present a report on developments in trade practices coming out of a series of conferences held between an ACE subcommittee and sales executives of film companies during the spring and summer months.

The new policy would base rental terms on a more realistic level, tailored to individual theatres rather than to an overall national percentage policy, requiring subsequent negotiations for adjustment of rentals.

This practice of signing contracts with initial unrealistic high percentage terms, which subsequently are renegotiated to lesser terms, represents a great waste of time and effort by both exhibitors and distributors, the ACE committee declared. And it was the section on this phase of the recent conferences which highlighted the report.

At the tradepress conference, the committee said that film companies now also are aware of the objection of exhibitors to have changes made in the fine-print clauses in film contracts without receiving prior notice. One company, it was reported, already has modified a recent change in its fine-print clauses and has promised to consult with exhibitors before any further changes are made. Another company said it had made changes subject to negotiation, but did not commit itself to further notification changes. All other companies, however, pledged to notify exhibitors in advance before changes were to be made.

AGREE ON SMALL THEATRES

There was agreement, also, on the importance of keeping small theatres open. Two companies went so far as to outline steps they had taken to effectuate this policy. Paramount and United Artists pointed out to the committee that it is their policy to sell many theatres on a flat rental basis as an aid to small theatres in distress, and that they had sold and would continue to sell their pictures in groups in many instances.

The committee report also dealt with discussions on such problems as print shortages, bad prints and competitive bidding. A complete report on these and other phases of the report will be published in next week's issue of BOXOFFICE.

The ACE report on the shift toward more realistic contractual rental terms in many respects parallels a report made four weeks ago by Marshall Fine, president of Allied States Ass'n, on meetings held with general sales managers of eight major distributors. At that time, Fine said that six of the eight sales executives had agreed to an Allied proposal that all film contracts have written into them a dollar scale on percentage pictures based on previous grosses and previous settlements.

Under this policy, he said, if the record of an individual theatre showed that, in the past, final adjustments averaged 35 per cent on a $1,500 gross, 32.5 per cent on a $1,200 gross, 30 per cent on a $1,000 gross, etc., this scale would be written into the contract. In this manner, Fine reported, "both the exhibitor and the distributor would know that so many dollars would be paid on such-and-such a gross" —and thus eliminate lengthy negotiations for adjustments on high percentage terms.

Fine is expected to expand on his report at this week's Allied convention in Miami Beach, to the board of directors and on the convention floor.

57 Cincinnati Area Theatres Join In COMPO Merchandising Drive

NEW YORK—United Artists' "Pocketful of Miracles" has been booked by 57 theatres in the Cincinnati exchange area under the COMPO merchandising plan, according to Charles E. McCarthy, executive vice-president of the Council of Motion Picture Organizations. McCarthy reported here at mid-week that there was a strong possibility that the number will be increased by eight.

The COMPO campaign is keyed off from the downtown first run in the three major situations—Cincinnati, Dayton and Columbus. McCarthy said the 17 keys in the exchange territory were now booked and the first engagements would start December 21, with Columbus, Dayton and the majority of keys to start a week later. All engagements, first and subsequent waves, will have played off by the end of January.

Meanwhile, it was announced the second picture to be merchandised by COMPO in Cincinnati will be 20th Century-Fox's "Bachelor Flat," starting on January 17. Alec Moss, coordinator of the plan, said the central committee had been screening other pictures which had been offered.

Jack Haynes, general manager of Shor Theatres and chairman of the central exhibitors committee, reported that the circuit heads whose theatres were participating would go all out to give "Pocketful of Miracles" the pre-selling campaign laid out by COMPO. He said he knew of some theatres that had juggled playdates to accommodate the picture. He said the fact that the COMPO campaign operated 100 per cent on the local level was another factor in its favor because theatres that normally did not get advertising assistance could now afford to enlarge their local campaigns with the assistance of the distributors. Haynes said he was looking forward to fine grosses on the picture.

Four Shorts From 20th-Fox

NEW YORK — Twentieth Century-Fox short subjects division will release two Movietone-Adventure subjects and two Terrytoon cartoons in December. The adventure subjects are "South America Today" and "Sound of Arizona." The Terrytoons are "Tree Spree" and "Sappy New Year."

Early-Early Show Popular With Greensboro Women

GREENSBORO, N. C. — An overflow crowd of college girls, housewives, sales girls and nurses turned out on a recent Friday at 6 a.m. to attend a "wild and wacky" early-early movie at a neighborhood theatre.

"It never fails," said Eugene Street, the theatre manager. "We sold out completely." He said he had used the gimmick while managing theatres in New York state, "but I think this is the first time for these parts."

There were only five males in the audience of 580. "Since it was primarily for the ladies, men couldn't come unless escorted by the girl friend," the manager said.

Street served coffee and doughnuts from 6 a.m. until the curtain went up at 6:45 a.m. (on "Breakfast at Tiffany's," with Audrey Hepburn). He also provided free taxi service.

"All they had to do was let us know the night before and we sent a taxi to pick them up," Street explained. However, more than half the audience was made up of girls from Woman's College, a branch of the University of North Carolina.

The theatre (Cinema) is adjacent to the campus and the girls walked over. "The college didn't sanction the early movie, but they didn't disapprove," said Street.

"The girls aren't allowed off the campus until 6:30 a.m., but the dean of students heard that some of the girls wanted to go and she passed the word to the house mothers to let them out at 6 a.m. I got them out at 8:45 a.m. in time for 9 o'clock classes."

BISHOPS CALL FOR NATIONAL POLICY ON CLASSIFICATION

Self-Regulation Is Urged As Answer to Threat Of Film Censorship

WASHINGTON—An industrywide policy of self-imposed classification of motion pictures, as an answer to the threat of censorship, was urged this week by the Roman Catholic Episcopal Committee on Motion Pictures, Radio and Television.

In a public statement issued here, the committee reiterated the Catholic position on censorship—a preference for self-regulation on the part of the motion picture industry with minimal legal controls—but warned that "the freedom of the screen is in greater jeopardy today than perhaps at any other time in the history of the medium."

FOR CONCERTED ACTION

The bishop's committee believes that this threat can be met if "there is a concerted effort on the part of all to recognize individual responsibility and to discharge it with intelligence and integrity."

"In the free and intelligent discharge of their patronage responsibilities, the public will look more to the discriminating choice on their own part rather than to the law. The mutual cooperation of filmmaker and public is the best guarantee of a free and responsible screen," the committee declared.

Coupled with this call for mutual cooperation, came warnings of the failure of industry's top leadership to meet responsibilities of providing classification guidance for parents, in an era of filmmaking dominated by adult themes.

The statement took note of a number of instances where circuits and individual theatre owners have instituted film classification plans of their own. But these, the committee felt, were not enough to satisfy public demands.

"However encouraging and commendable these proposals and practices may be, they do not constitute industry policy. A policy commitment, either in favor of or opposed to film classification, must come from the leadership of the industry itself. If anything, that leadership has expressed unalterable opposition to voluntary classification."

QUESTION LIBERALIZATION

On the matter of the recent action by the Motion Picture Ass'n of America in permitting, under its Production Code, references in films to the subject of sex aberrations "providing any references are treated with care, discretion and restraint," the committee declared:

"Granted that films which contain certain 'references' to perversion can be made morally acceptable for mature audiences, we question the acceptability of such film material, however treated, for young people. We cannot understand why in making this revision, the Motion Picture Ass'n has not provided a reasonable provision for protection of the young. The industry has given the public yet another reason to justify a demand for compulsory classification."

The committee pointed out that past experience with liberalization and modifications of the Code "argues that in due time irresponsible excesses will arise and be tolerated."

The bishops pointed to a number of factors which have led to criticism of the film industry as a whole and strengthened the hand of those advocating censorship and/or compulsory classification. Among these were:

• Distributors of foreign films have now entered into greater competition with Hollywood product. "For this reason, a continued Olympian indifference on the part of foreign film distributors to the self-regulation of the Production Code authority cannot be interpreted by the public as anything less than a refusal by them to bear their share of responsibility to the film industry as such and consequently to the public."

• The rise of the independent producer has been "one of the principal reasons for the breakdown of the Production Code operation. * * * The competition in which major companies must frequently engage in order to obtain distribution rights for this product has led to pressures upon the Code Authority to compromise its standards of judgment. The administrators of the Code are less to blame for such compromise than those who initiated the pressures. * * * Independent producers must sincerely recognize that the Code is their agency for self-regulation and for the fulfillment of their responsibility to the audience."

• "Public resentment toward the film industry is further aggravated by the venal practices of its advertising departments. * * * Sensational copy for films in theatre lobbies and in our newspapers (even for some of the best films of the year), trailers which wring out every last ounce of shock value for the films they advertise not only are repulsive and frequently dishonest, but also have done more to keep good people and their families out of theatres than any other single factor."

• The Legion of Decency reports a "disturbing rise in the number of burlesque and nudist films. Exhibitors who specialize in such product deserve neither respect nor toleration from their fellow citizens. Technicalities of law may save them from criminal prosecution but public opinion can drive them from our midst."

Suggests Compromise In Ad Censor Issue

NEW YORK—Stanford Smith, executive director of the American Newspaper Publishers Ass'n, has suggested that the film industry and the newspapers do a little compromising on the matter of censorship of film advertising.

At a meeting with the advertising and publicity directors committee of the Motion Picture Ass'n of America, Smith said that some "give and take" by both sides might clear up some of the misunderstandings. He admitted that some newspapers had been too demanding in their approval of advertising copy and that the film companies, too, might have gone overboard with their ad copy and art.

Smith expressed the opinion the time spent in fighting the issue could be put to better use, indicating that both sides might be washing valuable time.

The ad-publicity men will meet with Smith from time to time, but no decisions were reached at the initial meeting which was attended by Charles Levy, committee chairman; Jonas Rosenfield, vice-president of Columbia Pictures, and Taylor Mills, director of public relations for the MPAA.

A Herts-Lion Subsidary To Distribute in U. S.

LOS ANGELES—A $700,000 outlay in stock and cash has been approved by the Herts-Lion International Corp. board of directors to form a subsidiary, the Herts-Lion Distributing Co., for distribution of motion pictures in the United States.

Heading the new company will be Harry Gaffney, owner and operator of his own independent film exchange currently handling AIP, Lippert and Favorite Films product. Gaffney recently returned from an extended trip throughout the country to set up 11 sub-franchise distributors for Herts-Lion Distributing and is now buying product for them.

The new organization will distribute spectacle imports in the million-dollar budget class as well as Hollywood produced films in the less than $250,000 bracket, according to Gaffney, who further announced conclusion of a deal with Frank Sanders, president of Pacific Thrift and Loan, whereby H-L purchased three such low-budgeters.

Herts-Lion owns outright or the distribution rights to eight pictures at the present time, including "The Sinners," starring Peter Breck and Karen Kadler; "Lust to Kill," toplining Don Megowan, Jim Davis and Allison Hayes; "Daughter of the Sun God," starring Lisa Montell; "Attack of the Jungle Women," "Code of the Underworld," starring Neil Hamilton and John Heath; "Cartoon Festival," "Marie of the Island," starring Belinda Lee, and "Attack of the Barbarians," a $1,200,000 color spectacle headlining Anthony Steele and Robert Alda.

This group of 16 features will be increased to 24 by the end of the year, Gaffney stated.

Hey, Mr. Exhibitor!

We've got the first, the only authentic feature filmed in the place where it all started... with the stars and music and personalities who started it... at New York's world-famous Peppermint Lounge. The whole sensational Twist story is in this week's Life magazine... and the sensation is coming to your screen from Paramount!

Hey, Mr. Showman!

Here is your chance to capitalize on this great sensation! You can set your bookings now for New Year's Eve and January 1st for



"HEY, LET'S

WITH THE HEADLINE-MAKERS OF THE TEMPLE OF TWIST, THE PEPPERMINT LOUNGE!

STARRING
JOEY DEE and THE STARLITERS · JO-ANN CAMPBELL · TEDDY RANDAZZO

KAY ARMEN · ZOHRA LAMPERT · DINO de LUCA · THE PEPPERMINT LOUNGERS

Produced by HARRY ROMM · Directed by GREG GARRISON · Original Screenplay by HAL HACKADY · A PARAMOUNT RELEASE


TWIST!"
PEPPERMINT Lounge
128
PEPPERMINT LOUNGE
Twist
That
Dial—
CALL
PARAMOUNT
NOW!

8 COMPANIES LIST 57 FILMS FOR RELEASE IN EARLY 1962

Hyman's Interim Schedule Includes Some Product Into Middle of Year

NEW YORK—Fifty-seven pictures from eight major companies for release during the early part of 1962 are listed in an interim release schedule prepared by Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres. In the lineups of Buena Vista and United Artists, titles are listed into mid-year. (See separate story for Christmas releases.)

Hyman said the release schedule had been compiled and issued in the interest of orderly release of quality product, adding that he was enthusiastic over the potentials of the first quarter of 1962, based upon his analysis of the films which will be available.

"In publishing the first quarter availabilities at this time," Hyman said, "it will give exhibitors all over the country an opportunity to plan their advertising, exploitation and promotional campaigns for the first quarter in advance. This release schedule also is being sent to all distributors so that they may be in a position to know what their competitors are releasing and, thus, be able to avoid a conflict of stars and stories."

Hyman's next release schedule will be included in his annual report from Hollywood, listing releases from Easter to as far into 1962 as there is information.

Allied Artists and American-International are not listed in the current report because definite release dates had not been determined. The others reported as follows:

BUENA VISTA

February-Easter: "Pinocchio," (reissue), animated cartoon.
Easter: "Moon Pilot," Tom Tryon, Edmond O'Brien, Brian Keith.
Mid-June: "Big Red," Walter Pidgeon.
Early July: "bon Voyage," Fred MacMurroy, Jane Wyman.

COLUMBIA

January: "Advise and Consent," Henry Fonda, Charles Laughton, Don Murray; "Sail a Crooked Ship," Robert Wagner, Dolores Hart, Ernie Kovacs; "Hellions," (color) Richard Todd, Anne Aubrey; "Underwater City," (color) William Lundigan, Julie Adams.
February: "Walk on the Wild Side," Laurence Harvey, Capucine, Barbara Stanwyck, Jone Fonda, Anne Baxter; "Only Two Can Play," Peter Sellers, Mai Zetterling.
March: "Five Finger Exercise," Rosalind Russell, Jack Hawkins, Maximilian Schell; "Best of Enemies," (color) David Niven, Alberto Sordi, Michael Wilding.

METRO-GOLDWYN-MAYER

January: "The Light on the Piazza," Olivia DeHavilland, Rossano Brazzi, George Hamilton.
February: "All Fall Down," Eva Marie Saint, Warren Beatty; "Four Horsemen of the Apocalypse," Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb, Paul Lukas.
March: "A Very Private Affair," Brigitte Bardot; "Horizontal Lieutenant," James Hutton, Paula Prentiss.
April: "Sweet Bird of Youth," Paul Newman, Geraldine Page.

PARAMOUNT

January-February: "Hey, Let's Twist," Joey Dee, Jo Ann Campbell, Teddy Randazzo; "Too Late Blues," Bobby Darin, Stella Stevens; "Siege of Syracuse," (color), Tina Louise, Rosanno Brazzi.
February: "Summer and Smoke," (color, Panavision) Laurence Harvey, Geraldine Page, Rita Moreno.
March: "Hell Is for Heroes," Bobby Darin, Bob Newhart, Fess Parker, Harry Guardino; "Brush Fire."

20TH CENTURY-FOX

January: "Bachelor Flat," (color, CinemaScope) Terry-Thomas, Tuesday Weld, Richard Beymer, Celeste Holm; "Madison Avenue" (CinemaScope) Dana Andrews, Eleanor Parker, Jeanne Crain, Eddie Albert.
February: "Tender Is the Night," (color, CinemaScope) Jennifer Jones, Joson Robards jr., Tom Ewell, Joan Fontaine, C. Donova, Jill St. John; "Swingin' Along," (color, CinemaScope) Tommy Noonan, Pete Morshall.
March: "Satan Never Sleeps," (color, CinemaScope) William Holden, Clifton Webb, France Nuyen; "Woman-Hunt," (CinemaScope) Steven Peck, Lisa Lu, Barry Kroeger.

UNITED ARTISTS

January: "The Happy Thieves," Rex Harrison, Rita Hayworth; "Saintly Sinners," Don Beddoe, Paul Bryar; "Mary Had a Little," Agnes Laurent, John Bentley.
February: "One, Two, Three," James Cagney, Horst Buchholz, Arlene Francis; "Deadly Duo," Craig Hill, Marcia Henderson; "Cold Wind in August," Lola Albright, Scott Marlowe; "Sergeants 3," Frank Sinatra, Dean Martin, Sammy Davis jr., Peter Lawford, Joey Bishop.
Morch: "The Children's Hour," Aubrey Hepburn, Shirley MacLaine, James Garner; "The Clown and the Kid," John Lupton, Mike McGreevy.
April: "The Magic Sword," (Easter) Basil Rathbone, Estelle Winwood; "Beauty and the Beast," (Easter) Mark Damon, Eduard Franz, Joyce Taylor; "Birdman of Alcatraz," Burt Lancaster, Karl Malden, Thelma Ritter; "Jessica," Maurice Chevalier, Angie Dickinson, Agnes Moorehead; "Line of Duty," Chris Warfield, Erin O'Donnell.
May: "Here Come the Kwimpies," (formerly "Pioneer Go Home") Elvis Presley.

UNIVERSAL

January: "Flower Drum Song," (color, Panavision) Nancy Kwan, Miyoshi Umeki, James Shigeta, Juanita Holl.
February: "Spartacus," (color) Kirk Douglas, Laurence Olivier, Jean Simmons, Charles Laughton, Peter Ustinov, John Gavin, Tony Curtis.
March: "Lover Come Back," (color) Rock Hudson, Doris Day, Tony Randall, Edie Adams, Jack Oakie, Jack Kruschen; "Desert Patrol," Richard Attenborough, Jack Gregson, Michael Craig, Dermot Walsh.
April: "The Outsider," Tony Curtis; "Nearly a Nasty Accident," Jimmy Edwards, Kenneth Connor, Shirley Eaton, Ronnie Stevens.
May: "Cape Fear," Gregory Peck, Robert Mitchum, Polly Bergen.

WARNER BROS.

Jonuary: "The Singer, Not the Song," (color) Dirk Bogarde, John Mills, Mylene Demongeot.
February: "Lad: a Dog," (color) Peter Breck, Peggy McCay; "A Majority of One," (color) Rosalind Russell, Alec Guinness.
March: "The Couch," Grant Williams, Shirley Knight; "Malaga," Dorothy Dandridge, Trevor Howard, Edmund Purdom.

16 New Features for December; Majority for Family Trade

NEW YORK—The majority of the 16 new features scheduled for release during December, which culminates in Christmas-New Year's showings, are color films slanted towards the vacationing youngsters or the family trade. In addition, several other big pictures will be playing two-a-day or prerelease engagements during December with national release for 1962. December 1960 saw 17 new features in release. Most of the December films were made in Hollywood.

Broken down by companies, the December releases will be:

AMERICAN INTERNATIONAL—"Journey to the Seventh Planet," in color, starring John Agar and Greta Thyssen.

ALLIED ARTISTS—"The George Raft Story," starring Ray Danton in the title role with Jayne Mansfield, Julie London and Barrie Chase. Samuel Bronston's "El Cid" will be playing key city engagements at two-a-day in December.

BUENA VISTA—Walt Disney's "Babes in Toyland," with music by Victor Herbert, starring Ray Bolger, Tommy Sands, Annette and Ed Wynn.

COLUMBIA — "Mysterious Island," a Charles H. Schneer production filmed in Europe in Super-Dynamation, with Michael Craig, Joan Greenwood and Michael Callan; "Sail a Crooked Ship," starring Robert Wagner, Frankie Avalon, Dolores Hart, Ernie Kovacs and Carolyn Jones; "Cash on Demand," a British film starring Peter Cushing with Andre Morell.

CONTINENTAL—"Harold Lloyd's Wonderful World of Comedy," made up of his feature films.

MGM—"The Wonders of Aladdin," produced in Tunisia by Joseph E. Levine, starring Donald O'Connor with Vittorio de Sica and Noelle Adam.

PARAMOUNT—"The Errand Boy," in color, starring Jerry Lewis with Brian Donlevy. Hal Wallis' "Summer and Smoke" will be playing prerelease in December.

SHOWCORPORATION—"A Midsummer Night's Dream," a puppet feature produced in Poland in color with the voices of Richard Burton and the Old Vic Players.

TWENTIETH CENTURY-FOX "The Second Time Around," in CinemaScope and De Luxe Color, starring Debbie Reynolds, Steve Forrest, Andy Griffith, Thelma Ritter and Juliet Prowse; "The Two Little Bears," in CinemaScope and color, starring Jane Wyatt, Eddie Albert, Brenda Lee and Jimmy Boyd.

UNITED ARTISTS — Frank Capra's "Pocketful of Miracles," in color, starring Glenn Ford, Bette Davis, Hope Lange, Arthur O'Connell, Edward Everett Horton and Thomas Mitchell; Billy Wilder's "One, Two Three," in Panavision, filmed in Germany, starring James Cagney, Arlene Francis, Horst Buchholz, Pamela Tiffin, Howard St. John and Lilo Pulver. Stanley Kramer's "Judgment at Nuremberg" and the Mirisch Company's "West Side Story" will be playing prerelease two-a-day engagements in key cities in December.

UNIVERSAL-INTERNATIONAL — Ross Hunter's "Flower Drum Song," from the Rodgers and Hammerstein musical, starring Nancy Kwan, James Shigeta, Myoshi Umeki and Juanita Hall, will be prereleased in December.

WARNER BROS.—"The Roman Spring of Mrs. Stone," from Tennessee Williams' only novel, produced in England in color, starring Vivien Leigh, Warren Beatty, Jill St. John, Lotte Lenya and Jeremy Spenser.

M·G·M PRESENTS

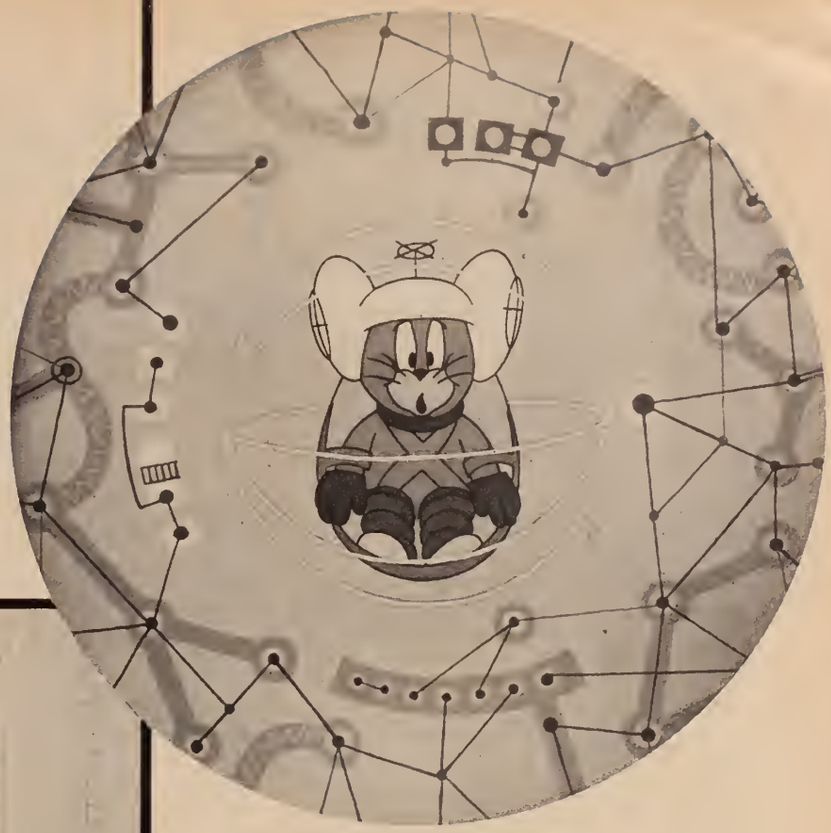
An All New Series Of

TOM and JERRY CARTOONS

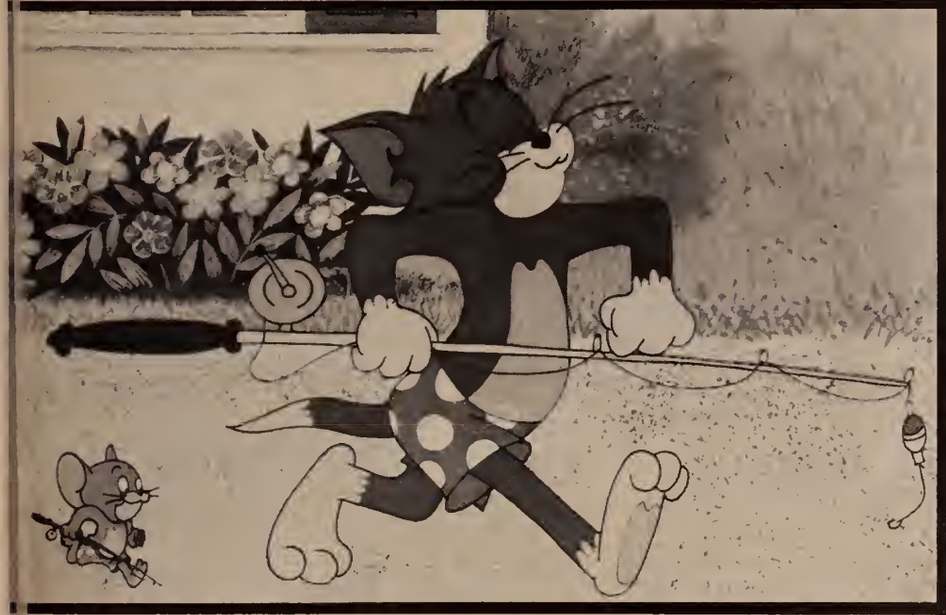
IN WIDE SCREEN AND METROCOLOR

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Available for Bookings



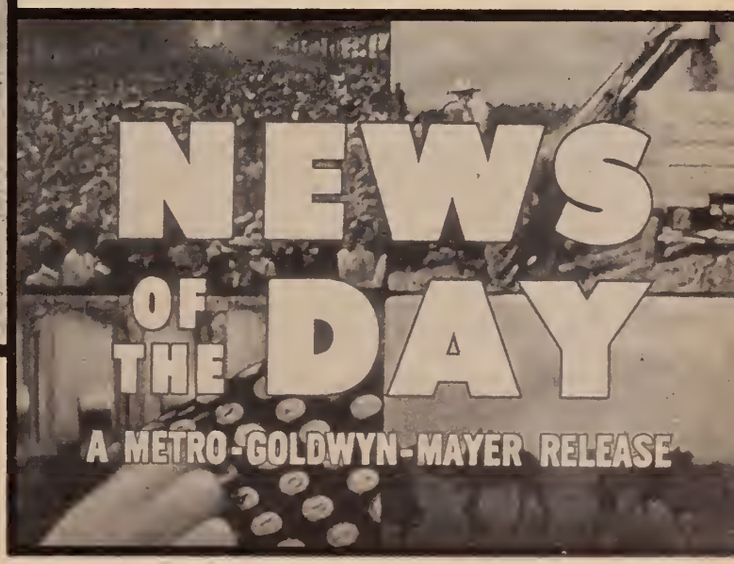




In response to world-wide public and exhibitor demand for "TOM and JERRY" cartoons, Metro-Goldwyn-Mayer is preparing and will release eleven new subjects during the next year.

Three of these cartoons are immediately available for bookings in theatres both here and abroad. They are "Switchin Kitten," "Down and Outing," and "Greek to Me-ow." All are completely new cartoons in Wide Screen and Metrocolor.

"TOM and JERRY" cartoons have proved to be so popular that many theatres, both here and abroad, regularly book "TOM and JERRY" Festivals, a program made up entirely of these cartoons.



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IN SHORT—FOR THE BEST IN SHORT FEATURES . . . CONTACT YOUR M-G-M BRANCH

Stanley Warner Reports Banner Fiscal Year

NEW YORK—Stanley Warner Corp. and its subsidiaries had the second highest profitable year in its history for the 12 months ended August 26 and the highest from the standpoint of gross income, S. H. Fabian, president, reported Wednesday, November 29.

Fabian said theatre admissions, merchandise sales and other income amounted to $134,720,700, which was $2,567,000 more than that of the previous year by 1.9 per cent. Net income, after all charges, increased 22.4 per cent from $3,513,800 in the 1960 fiscal year to $4,301,900 for the year ended last August 26. Charges for depreciation and amortization aggregated $4,455,900 in 1961, an increase of $375,300 over similar charges in 1960.

The earnings for 1961 were equivalent to $2.12 per share of common stock which compared with $1.73 per share earned during the prior year. The 52 weeks covered by Stanley Warner's 1961 fiscal year embraced most of the period of the 1960-61 recession, Fabian said.

Commenting on current prospects, Fabian said the company's budgets called for an increase in both gross income and net profit, reflecting not only the anticipated rise in consumer spending, but also management's belief the competitive position would be improved.

The disposal of marginal theatres resulted in a loss of $844,300, of which $460,000, equivalent to the saving in federal income taxes which would have been payable except for such loss, was charged to the net income and the balance to earned surplus.

Fabian said Stanley Warner ended the year in a strong financial position, with current assets at $48,215,500, which was $10,383,200 greater than the sum of all liabilities. Cash on hand amounted to $12,081,000, an increase of $3,571,000 above that of a year ago. Working capital totaled $29,508,700.

Stanley Warner disposed of 12 properties during the year and modernized six theatres, namely, the Strand, Albany; Allen, Cleveland; State, Johnstown, Pa.; Stanley Warner, Beverly Hills, Calif., and the Roger Sherman, New Haven. A new 1,200-seat theatre, the Cheltenham, near North Philadelphia, was opened in September. Leases were signed for two additional theatres to be built next year in shopping centers in Hamden, Conn., and La Mirada, Calif. The circuit operates more than 200 theatres.

Referring to upcoming pictures, Fabian said the product prospects were indicative of higher boxoffice receipts in 1962.

Stanley Warner subsidiaries consist of Playtex, Sarong and pharmaceutical and industrial chemicals.

'Temptation' to Shelton

NEW YORK—William Shelton Films, Inc., has acquired the United States rights to the Italian production, "Temptation." Rossana Podesta, Dawn Addams, Magali Noel and Christian Marquand are the stars.

Irving Levin Is Elected NT&T Vice-President

LOS ANGELES — Irving H. Levin has been elected a vice-president of National Theatres & Television, Inc., by the board of directors, it is announced by Eugene V. Klein, president of the company. Levin will function in overall company operations. Other vice-presidents are Alan May, finance and treasurer, and Robert W. Selig, general manager of theatre operations.



Irving H. Levin

Elected an NT&T director on Aug. 9, 1961, Levin has been active for the past 13 years in various executive capacities in the exhibition, distribution and production phases of the motion picture industry.

From 1956 through 1959, Levin was president of AB-PT Pictures Corp. and AB-PT Distributing Co., Inc. Recently he divested all of his interests in production and distribution. This included the sale of his interest in Atlantic Pictures Corp., which he headed as president, to Harry L. Mandell.

Rackmil Optimistic for U-I After European Meetings

PARIS—Milton R. Rackmil, president of Universal, forecast a record year for the company both overseas and in the U.S., as he concluded the first in a series of three European sales meetings November 27.

"Although Universal will be celebrating its 50th anniversary in 1962 and is the oldest company in the industry, we are young and aggressive in our techniques. I feel this new enthusiasm which our people are demonstrating being reflected throughout the entire industry," Rackmil said.

Americo Aboaf, vice-president and foreign general manager, who conducted the meeting with Rackmil, expressed his great confidence in U-I product for the anniversary year and confidently anticipated a 20 to 25 per cent increase in global grosses for that period.

Col. Stockholders to Elect 9 Directors on Dec. 20

NEW YORK—The nine members of Columbia Pictures' board of directors will be nominated for reelection on December 20, the date of the company's annual meeting of stockholders. Eligible stockholders to vote will be those of record on November 30.

The board consists of A. Schneider, A. Montague, Leo Jaffe, Leo Blancke, Donald Stralem, A. M. Sonnabend, Samuel Briskin, Alfred Hart and Mendel Silberberg.

Screen Gems' Progress Is Shown Visually

NEW YORK—Screen Gems' first stockholders meeting since it became a publicly held company was one of the most unusual ever witnessed, according to shareholders present. Instead of detailing cold figures and predictions, the story of Screen Gems, a subsidiary of Columbia Pictures, was told by the use of slides, film and animated visual material projected on a large screen. Charts showing sales backlog, contractual commitments and potential residual value were presented, along with scenes from its current television shows and re-runs.

As for the financial status of the company, Leo Jaffe, first vice-president and treasurer, revealed that the first quarter earnings were double those of the same period last year: $341,735, or 13 cents a share, this year, against $152,545 in 1960, or 6 cents a share. Gross income for the two periods were $7,448,000 and $6,218,000, respectively. There are 2,538,400 shares outstanding, of which 288,400 shares are publicly owned, with Columbia Pictures holding 2,250,000 shares.

A recapitulation of fiscal 1961 showed that for the year ended last July 1, total income was $55,821,052, compared to $41,690,402 in the year ended June 25, 1960. Net income totaled $2,665,371, or $1.05 per share, compared with $1,620,017, or 64 cents per share, for the previous year.

All nominated directors were re-elected: A. Schneider, Leo Jaffe, Jerome Hyams, William Dozier, A. Montague, Samuel J. Briskin, Alfred Hart, Louis J. Barbano, Donald S. Stralem, Leo M. Blancke and John H. Mitchell.

UA Theatre Circuit Had $317,907 Year's Profit

NEW YORK—A net profit of $317,907 was earned by United Artists Theatre Circuit for the year ended last August 31. The net was equal to 27 cents a share. In fiscal 1960, the profit was $403,073, or 34 cents a share.

In a report to stockholders, George P. Skouras, board chairman, said that theatre operations had shown a profit for the first time since 1956. He said the decrease in earnings this year was due to a decline in profits from the distribution of "South Pacific," in which the company participates.

Among the diversification enterprises in which UATC is involved are bowling alleys, antenna systems, real estate and Magna Pictures Corp.

Carbery in New Post

NEW YORK—James S. Carbery, former head of United Artists Theatres on the west coast, has joined the Grand Bahama Development Co. in an executive capacity. For the last year, Carbery has been associated with the Walter Reade Organization.

Pepsi-Cola Declares Dividend

NEW YORK—The board of directors of Pepsi-Cola Co. on November 21 declared a regular quarterly dividend of 35 cents per share, payable December 30, to stockholders of record at the close of business on December 11.

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Romm's Twist Feature Ready for New Year's

NEW YORK—The current international dance craze, the Twist, although only a few months old, will be the subject of a



HARRY ROMM

feature film before the end of 1961, a record in that the picture was conceived, shot in 20 days and will be on the screen in only six weeks, according to Harry Romm, producer of the picture for Paramount release.

Romm, who started filming "Hey, Let's Twist" at the Pathe Studios in Manhattan November 20, is using the Peppermint Lounge location, where the dance craze started, for much of the filming and is employing Joey Dee and the Starliters, who helped to make the new dance the sensation it is. Romm, who has Dee under contract for two more pictures, predicts the youngster will become a popular film favorite after "Hey, Let's Twist" is released.

Paramount, which is financing Romm's feature, is working on key city bookings for New Year's Eve. "Hey, Let's Twist" has an original story by Hal Hackady, is being directed by Greg Garrison, and will be approximately 90 minutes long, Romm said. In addition to Joey Dee and the Starliters and the Peppermint Loungers, all playing themselves, the picture will have a story line enacted by Zohra Lampert, currently playing in "Splendor in the Grass"; Kay Armen, popular recording star; Teddy Randozzo, nightclub singer, and Dino de Luca. This picture is not just a series of specialty acts, Romm stressed.

Among the selling angles for "Hey, Let's Twist," will be a Roulette Records album from the film, which will be available in mid-December. This follows the current newspaper breaks on the Twist, which have made the Peppermint Lounge a mecca for New Yorkers, including society folk and star entertainers. In just a few weeks, the Twist craze has spread over the U. S. and abroad. However, there is nothing suggestive in the dance, which is enjoyed by teenagers and older folk alike, because the two participants dance apart with no personal contact, Romm said.

Romm, who claims he was first to recognize the talent potentials of Frank Sinatra, Marilyn Monroe and other top names, produced his first picture, "Swing Parade of 1946," for Monogram; later produced "Ladies of the Chorus," with Miss Monroe in a secondary lead, in 1948 and, after several years in television, made exploitation features for Columbia, including "Hey Boy, Hey Girl," starring Louis Prima and Keely Smith, and "Have Rocket, Will Travel," starring the Three Stooges, which was made in only ten days.

Universal Sets 4 Meetings To Lay Anniversary Plans

NEW YORK—Universal has scheduled four regional sales meetings to set plans for the company's golden anniversary celebration next year and the launching of the sales drive honoring Milton R. Rackmil, president.

The first was held in the Hotel Summit in New York Friday and Saturday (1, 2). The second will take place Monday (4) and Tuesday (5) in the Ambassador East in Chicago, the third December 7, 8 in the Statler Hilton in Dallas and the fourth in the Fairmont Hotel in San Francisco on December 11, 12.

Henry H. "Hi" Martin, vice-president and general sales manager, will preside at the sessions. F. J. A. McCarthy, assistant general sales manager, will accompany Martin to the New York and Chicago meetings. James J. Jordan, circuit sales manager, will join Martin at the Dallas and San Francisco sessions.

Philip Gerard, eastern advertising and publicity director, will outline promotion plans in New York, assisted by Jeff Livingston, executive coordinator of sales and advertising; Herman Kass, executive in charge of national exploitation; Paul Kamey, eastern publicity manager, and Jerome M. Evans, eastern promotion manager. Livingston also will attend the Chicago, Dallas and San Francisco meetings.

31-Year-Old Exhibitor Elected City Mayor

CUMBERLAND, KY.—This community's new mayor is Sam Isaac, 31-year-old exhibitor and secretary-treasurer of the Cumberland Amusement Co. which operates a chain of theatres in Kentucky and Virginia.



Sam Isaac

Isaac won the mayor's post in an election which drew the largest number of ballots ever recorded in a municipal contest here—more than 1,400 votes cast in a city with a 5,200 population.

The new mayor, who succeeds 70-year-old H. H. Jacobs, has played a prominent role in civic affairs for many years. He was instrumental in obtaining a state park for the community as well as a liberal arts college. He is on the board of the Guaranty Deposit Bank and radio station WCPM. He is married and is the father of four children.

Herbert Robinson Named To BV Eastern Post

NEW YORK — Herbert L. Robinson, branch manager for Buena Vista in Charlotte for a number of years, has been named assistant eastern division manager by Irving H. Ludwig, president. In his new post, Robinson will assist James V. O'Gara, eastern division manager.

Robinson succeeds Leo Greenfield, recently promoted to BV western division manager. Prior to joining Buena Vista, Robinson was with RKO Radio and Columbia.

Film Industry Week Held in Toronto

TORONTO—It was motion picture industry week in this capital city of Ontario with film representatives in town from all sections of the Dominion for a series of conferences.

Every provincial or regional theatre organization from coast to coast had representatives here for the annual session of the National Committee of Motion Picture Exhibitors Ass'ns of Canada; distributor and exhibitor leaders sat down together in sessions of the Motion Picture Industry Council of Canada, and veterans of the trade gathered for the tenth annual awards dinner of Canadian Picture Pioneers.

The nearly week-long business and social activity got under way Monday when the Motion Picture Theatres Ass'n of Ontario held its annual session, which was marked by a feeling of progress and success. A resume of the breaking of the rigid Ontario ban on Sunday shows, after years of agitation, was recounted by E. G. Forsyth and Arch Jolley. Also enacted in the 1960-61 association year was an amendment to the provincial theatres act to permit admission of unaccompanied children to theatres until 7:30 p.m. Also making reports were H. C. D. Main, John Clarke and Nick Korman.

Walter Rawcliffe, sales promotion and merchandising manager for the T. Eaton Co. chain, spoke at the luncheon meeting in the King Edward Hotel.

Monday evening was Canadian Picture Pioneers night. The benevolent and social organization named R. W. Bolstad, executive of Famous Players Canadian Corp., as the Canadian Pioneer of the Year.

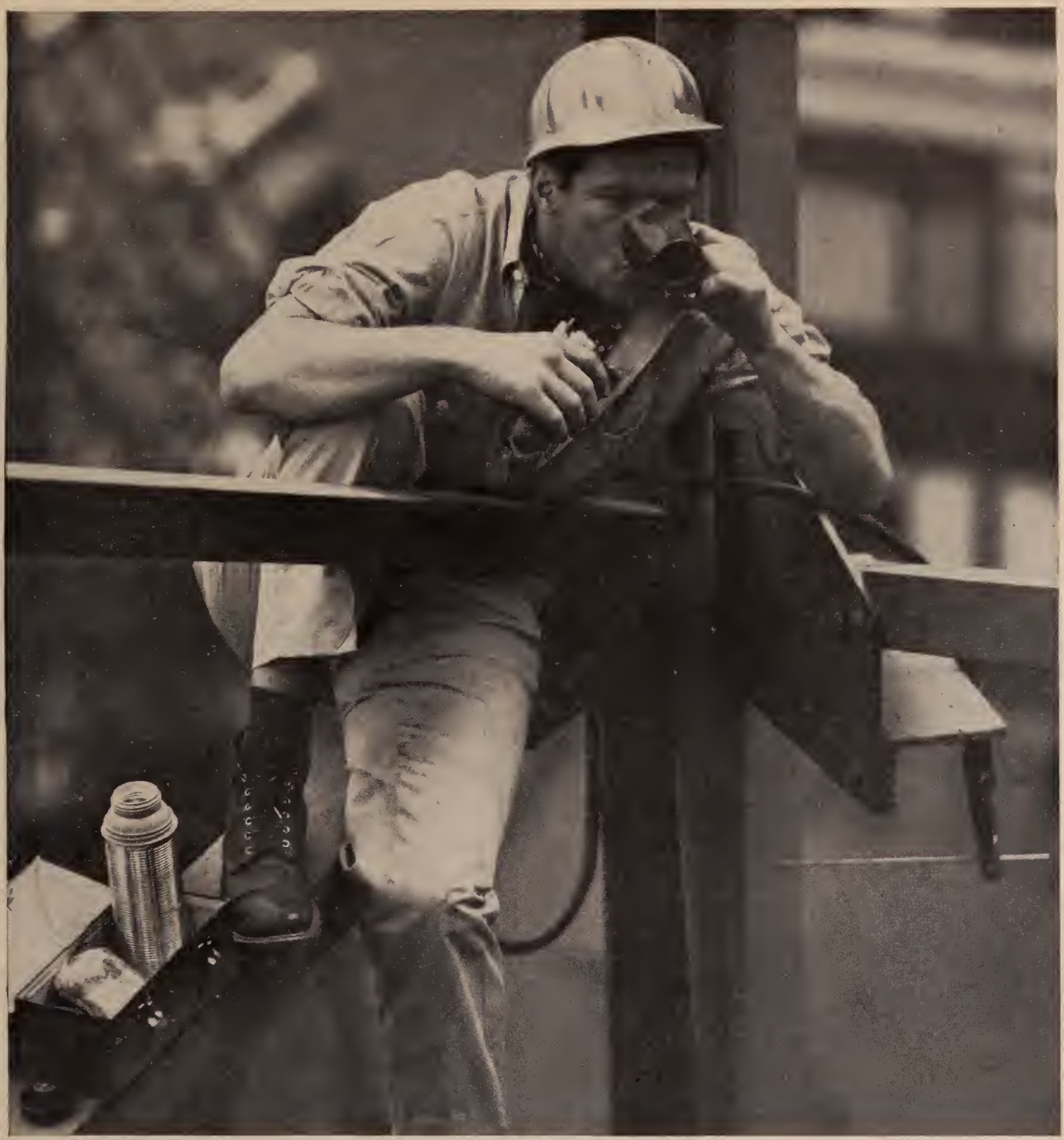
On Wednesday and Thursday, the Motion Picture Industry Council conducted its discussions under the chairmanship of Frank Fisher, covering production, laboratory, distribution, exhibition and equipment fields. Luncheon hosts were the Canadian Motion Picture Distributor Ass'n and General Sound & Theatre Equipment, Ltd.

Establish Production Studios in Vancouver

VANCOUVER, B. C.—Negotiations have been concluded in Vancouver to bring Commonwealth Film Productions plans for the establishment of a film industry in western Canada closer to completion. Union agreements will enable Commonwealth to start production even before its Hollyburn Studio stages can accommodate interior photography.

A three-year basic agreement with the International Alliance of Theatrical Stage Employes was signed when international representatives of the IATSE of Hollywood, Zeal Fairbanks and fourth vice-president O. M. Jackson met with Commonwealth Film officials last week. An agreement with the International Brotherhood of Electrical Workers was also reached.

The IATSE has been represented in Vancouver by five local unions covering the amusement industry. A studio motion picture technicians' local will be established here as a result of efforts initiated by Richard Walsh, IATSE president, six months ago. All motion picture crafts will be incorporated.



"TAKE CHANCES?" "Not I," said the ironworker. "Nor I," added the photographer who made the shot. And right they were—especially the photographer, because with him the pattern of success certainly is "*Take no chances . . . always load with Eastman Film.*" For example, if it's black and white: Load with the new Eastman Double-X. High speed! Fine-grain characteristics! Added depth! Excellent resolution! Plus the advice and cooperation of the Eastman Technical Service. For more information, write Motion Picture Film Dept.,

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Or—for the purchase of film: **W. J. German, Inc.** Agents for the sale and distribution of Eastman Professional Films for motion pictures and television, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.

LETTERS

(Letters must be signed. Names withheld on request)

Favors Government Subsidies

Hollywood vitally needs government subsidies to compete with subsidized foreign movie-makers. I am therefore taking issue with the talented and capable Frank Capra's fears of Washington pressure and censorship (BOXOFFICE Nov. 20).

With all respect to Capra's artistic integrity, we are approaching a survival situation. Twenty foreign governments are giving important subsidies to their producers while Hollywood faces rising taxes and costs.

The low-budget pictures are already being driven out of this country, and I speak with the authority of having made 270 such $100,000-or-under pictures in 18 years, more than any other producer. Drive-ins and other theatres are now buying half their second features from the British, Italians, and others who are now producing directly for this market, which American producers are progressively abandoning as unprofitable. Theatres suffer from this inferior boxoffice product.

It's a vicious circle, and Washington should take constructive action before it's too late. Half of the current Hollywood productions are now shooting abroad. I made the $600,000 "The Big Show" in Europe for 20th Century-Fox release, partly because it was about a European circus. I'm now making my million-dollar "The Cabinet of Caligari" in Hollywood, however, also for 20th.

Unless something important is done for the industry, it's just a matter of time til! the bulk of our picture-making will be driven to foreign soil or foreign producers by the pinch of costs and taxes.

ROBERT L. LIPPERT

President,
Lippert, Inc.,
Hollywood, Calif.

Answers Critics in Press

The past few weeks have seen several letters to the editor of the Springfield papers complaining about all the sexy pictures being shown in town.

I decided to take the bull by the horns and write an answer, which was published and a copy of which is attached. (See below.) It ran the day after I wrote it and since then, much to my surprise, about 20 people have stopped me or told me that they thought it a very good letter and agreed with my opinion.

The reason I am calling it to your attention is to encourage other people in the business to take this means of answering the so-called critics.

I have read same of the letters ta the editar complaining about the sexy pictures that have been showing at the local theatres. I want to state the "other side" af the stary.

First, the lacal theatre awner is a "captive exhibitar." By that I mean he has to present Hollywaad pictures as they are released by producers. In most instances anly enaugh pictures are produced so that he has ta play nearly every picture made, certainly the more impartant anes.

However, it is the public that chooses what type of pictures are ta be made. When the public decides that it doesn't want ta see pictures such as "Splendor in the Grass," which, incidentally is the mast successful picture boxaffice wise on the market today, then Hollywaod will stap making them.

We recently played a very fine film produced by the Lutherans called "Questian 7." We had unusual caaperation fram every church in town, with one exception. Wittenberg University gave us 100 per cent caaperation and publicity. We distributed 15,000 discaunt tickets through the churches and the university, yet less than 15 per cent were used. We had a very disappointing week!

I have before me a copy af the Lutheran Weekly Magazine which states that in Partland, Oregan, "Questian 7" ran just six days at the Paramount Theatre and was replaced by "The Lavers." The Greater Partland Cauncil of Churches distributed 75,000 discaunt tickets and the picture received excellent reviews. The question asked: "Do church peaple want to dictate what ather people want to see without bothering ta support what they believe in?"

The only "family type" pictures that do any business are thase made by Walt Disney and not all af his pictures are a hit. I could name 10 other whalesome family pictures that "died at the boxoffice," to use theatre parlance.

We must have public support at the boxoffice ta get the pictures that the critics desire. I have a feeling that most of our critics are persans who rarely attend the theatre and do not see the films they speak against. I'm sure they don't see the pictures that da credit to a great industry.

WALLY ALLEN

Director af Publicity,
Chakeres Theatre Corp.,
Springfield, Ohia.

Puts the Shoe on TV's Foot

Recently all papers carried half-page ads stating that movies on Station WJW-TV were "first-run in Cleveland." I protested to the Cleveland Better Business Bureau that this was misleading advertising, as all these motion pictures had appeared in theatres. I thought you would be interested in the Bureau's reply, viz:

"Thank you for your letter of October 11 with regard to the above advertisement.

"We wrote to the advertiser (WJW-TV) and received the following reply in part: 'All advertising in the future, when referring to movies that are appearing for the first time on Cleveland television but have possibly run in motion picture houses, we shall graphically state "first-run on television."'

"Again our thanks for bringing this to our attention and if in the future we can be of assistance, please do not hesitate to write."

CARL BRINKMAN

President,
Geauga Theatre Co., Inc.,
Chardon, Ohio



VARIETY CLUBS HONORED—A proclamation was issued by the city of Philadelphia, honoring Variety Clubs International for its humanitarian work during VCI's recent mid-winter meeting. In the photo, left to right, are Abraham Rosen, representing the city of Philadelphia; James Carreras of London, first assistant international chief barker; Edward Emanuel of Philadelphia, international chief barker, and Jack Fitzgibbons of Toronto, international representative.

RKO Theatres to Present Closed Circuit Fights

NEW YORK—The closed circuit telecast of the double header boxing contest between champion Floyd Patterson versus the undefeated Irish Tom McNeeley and Sonny Liston versus Albert Westphal, European heavyweight, will be presented Monday (Dec. 4) in 11 RKO Theatres.

In New York, the telecast of the fights will be seen at the RKO 86th Street in Manhattan, the RKO Fordham in the Bronx and the RKO Keith's, Flushing. Other participating RKO Theatres will be the RKO Albee, Cincinnati; Pantages, Hollywood; Golden Gate, San Francisco; Keith's, Washington, D.C.; Memorial, Boston; Palace, Columbus; Keith's, Syracuse, and Keith's, Dayton.

The Liston versus Westphal fight will come out of Philadelphia, starting at 10 p.m., while the world's championship battle between Patterson and McNeeley will be telecast from Toronto immediately following the first bout.

Ruth Chatterton Dies; Film Star of 1928-37

NORWALK, CONN.—Ruth Chatterton, 67, stage and screen star, died at the Norwalk Hospital November 24 after a brief illness. She lived at Sanford Town Road, Redding.

Miss Chatterton, who became a Broadway stage star in "Daddy Long Legs" in 1924, began her film career in 1928 opposite Emil Jannings in "Sins of the Father" for Paramount. Her other pictures included "Madame X," "The Doctor's Secret," "The Laughing Lady," "Sarah and Son," "Journal of a Crime," "Once a Lady" and "Dodsworth," for Samuel Goldwyn in 1936. In 1937, she made "The Rat" in England for Herbert Wilcox. She was married three times, to the late Ralph Forbes, to George Brent and to Barry Thomson, who died in 1960.

Rites for Leonard Picker, UA's Coast Counsel

HOLLYWOOD — Services were held at Forest Lawn for Leonard S. Picker, 51, who died of a heart attack November 23, at his home in North Hollywood. He was west coast legal representative for United Artists. He also had been associated in legal and executive capacities with Ascap, Columbia Pictures, Eagle Lion and RKO Pictures in New York and Hollywood. He joined UA in March 1954.

Survivors include a brother, Arnold, executive vice-president of UA; Eugene, UA vice-president; nephew David, UA executive; his wife, Marylee, and two daughters, Gina and Tamara. Two daughters of a previous marriage also survive.

Fuldauer Wins Award

CHICAGO—Ivan Fuldauer, Public Relations Board, Inc., account supervisor and former Metro-Goldwyn-Mayer midwest division press representative, won the Publicity Club of Chicago award for the outstanding public relations program in behalf of the American Hardboard Ass'n, at the PCC's third annual awards luncheon.

Hollywood Report

UA, Broccoli, Saltzman To Make Fleming Series

NEW YORK—Albert R. "Cubby" Broccoli, executive producer of Warwick Films, which produced many British films for Columbia release, and Harry Saltzman, who recently produced "Saturday Night and Sunday Morning," being distributed in the U. S. by Continental, have formed Eon Productions with United Artists to make a series of features based on the best-selling novels by Ian Fleming, who rates second only to Agatha Christie as author of detective fiction.

Broccoli, Saltzman and Terence Young, who will direct the first of seven completed Fleming novels, "Dr. No," recently returned from a trip to Jamaica, B. W. I., where the picture will go before the cameras in mid-January 1962. The picture's budget will be "over $1,000,000" and, after six weeks shooting in Jamaica, followed by four weeks of interiors in London, United Artists will start a six-month advertising and publicity campaign to acquaint the American public with Fleming, his secret service agent James Bond, who appears in all the novels, and Sean Connery, British actor who has been signed to play the role in all the films. "Dr. No" will not be released until early 1963 and Broccoli and Saltzman plan to film another Fleming novel every 12 or 18 months thereafter, according to David V. Picker, executive assistant to UA president Arthur B. Krim, who introduced the producers to the tradepress.

Fleming is President Kennedy's favorite author, Picker remarked, and the UA series could develop into another film series as popular as was "The Thin Man" and its many sequels in the 1930s and 1940s.

Also on hand for the interview with Broccoli and Saltzman at United Artists were James Velde, Fred Goldberg and Gabe Sumner.

AIP to Be Distributor For 'Premature Burial'

LOS ANGELES—American-International Pictures has concluded a deal with Roger Corman for worldwide distribution rights of Corman's "Premature Burial," it was announced by AIP toppers James H. Nicholson and Samuel Z. Arkoff.

Lensed in color and Panavision, "Premature Burial" is based upon the Edgar Allan Poe classic starring Ray Milland, Hazel Court and Heather Angel.

Nicholson and Arkoff stated they will rush the final completion of the film, set for February 21 release, in order to capitalize upon the success of their filmization of Poe's "Pit and the Pendulum."

Robert J. Enders Given Three-Year MGM Pact

HOLLYWOOD—Producer Robert J. Enders has been signed by MGM to a three-year, multiple-picture deal, and as the first of several projects under consideration will start preparation immediately on "Largely a Question of Love." Arthur Sheekman has been set to write the screenplay, adapted from an original story by John Paxton.

Enders joined the Culver City studio a year ago to produce "A Thunder of Drums." He also formerly headed his own film company.

Only Five Features Are Greenlighted For Camera Starts in December

The approaching holiday season with its busy schedule of activities may account for the sharp dip in number of feature films slated to go before the cameras at the studios in the month of December. Be that as it may, there were a slim five projects reported by the film factories as on the drawing boards, as compared with the 13 photoplays greenlighted for the previous month.

Two independent outfits announced one film each ready to roll, with Warner Bros., Paramount and United Artists each listing one picture for lensing during the month.

By studios, following are the five slated for starts:

INDEPENDENT

"A Child's Game." An Ivanhoe-Parallel production, no stars have been set. Producer, Richard Bernstein. Director not set.

"Masque of the Red Death." An action film to be made under the Woolner Bros. banner. No stars set. Producer, Bernard Woolner. Director not set.

PARAMOUNT

"It's Only Money." Another of Jerry Lewis' zany comedies, this will star Jerry as a stupid guy who inherits a lot of money but runs into troubles when his relatives try to do away with him in order to get their hands on the loot. Stars Jerry Lewis. Producer, Alex Gottlieb. Director, Gordon Douglas.

UNITED ARTISTS

"All the Gold in the World." To be lensed in Europe. No stars set. Producer-director, Anatole Litvak.

WARNER BROS.

"Term of Trial." When a high school teacher's home life is made miserable by a nagging wife, he finds romance and solace with a middle-aged French woman. Stars Laurence Olivier and Simone Signoret. Producer, James Woolfe. Director, Peter Glenville.

'62 Product Outlook Better, TOA Survey Indicates

New York—Hollywood studios have placed 171 pictures before the cameras so far this year, compared with 143 at the same time last year and 170 in 1959.

In a survey by Theatre Owners of America, it was brought out that 41 pictures were currently in production and 15 set to start before the end of the year. TOA sizes up the situation as an improvement over the product situation of 1960 and a better outlook for 1962.

'Song My Mother Taught Me' On Oscar Nichols' Slate

Under his independent banner, Nicoyo Productions, Oscar Nichols will film "Song My Mother Taught Me," authored by the late Robert Lindner. R. R. Young has written the screenplay, retitled "Eros."

The story is one taken from "The 50-Minute Hour," a collection of psychiatric cases put into book form by Lindner. Another of the stories, "Point Blank," is currently being brought to the screen by producer-director Stanley Kramer.

Over Half of 'Taras Bulba' To Be Shot at Columbia

Although exteriors are being shot in Argentina for Harold Hecht's United Artists production of "Taras Bulba," the producer will shoot more than half of the picture at Columbia Studios where 18 sets are being built for the film.

J. Lee Thompson plans to work here approximately three months to complete direction of the film toplining Tony Curtis, Yul Brynner, Brad Dexter, Perry Lopez and Sam Wanamaker.

Sidney Pink to Produce Two Features in Spain

Producer Sidney Pink has departed for Mallorca, where he will complete plans to shoot two pictures in Spain after the first of the year.

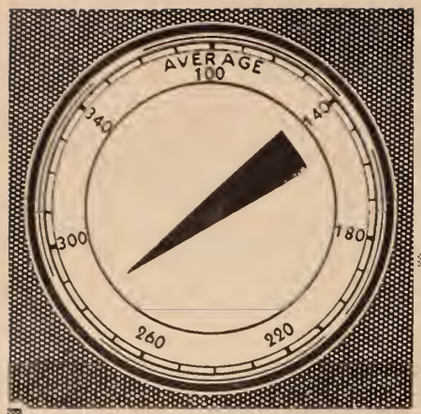
First to go is "Invisible City," starring Barry Sullivan, Broderick Crawford and Cesar Romero. Second on Pink's production schedule will be "Diary of a French Poodle," a comedy which will have an international cast. Scripts have been completed by the producer on both films.

Daniel Petrie to Direct 3 Seven Arts Films

Daniel Petrie has been inked to a three-picture directorial contract by Seven Arts, with "Maria" set as the initial film under the new pact. Nancy Kwan will star in the vehicle, slated for filming in Sicily next year in association with Anatole de Grunwald. Pierre Rouve will produce the Marguerite Roberts screenplay based on a story by de Grunwald.

Davana to Coproduce 'Claire Serrat' in Rome

Davana, Inc., independent film company headed by producer Ben Brady, has entered into a coproduction deal with Galatea Productions of Rome, Italy, to produce "Claire Serrat," adapted from the novel by Brady and I.A.R. Wylie.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Ada (MGM)	125	175	105	130	150	125	185	85	150	150	125	300	100	100	100	125	90	125	140	80	**133**
Alakazam the Great (AIP)			85				150			140	65		150	140			200	135	130		**133**
Armored Command (AA)	100	100	125		80	90		110		100	65		200	130			110	100	80		**107**
Bachelor in Paradise (MGM)	130			225			150	95		225				280		160			140		**176**
Back Street (U-I)	160	300		225	100	110	125	190	150	250	190	210	140	120		160	125	125	125	85	**161**
Blood and Roses (Para)	100	140	100		90	90	80	100		135	70	150	125	100		130	75	100	95		**105**
Bridge, The (AA)				175	100		150		110				150		90	200					**139**
Bridge to the Sun (MGM)	100	300	80	200	80	85	85	90	125	150	110	100	65	90	100	125	105	120	350		**129**
Comancheros, The (20th-Fox)				195	95				150		100					170			130		**140**
Everything's Ducky (Col)					95		90				65	100						125			**95**
Fabulous World of Jules Verne (WB)	100	120	105				110	95		125		100		70	105		85		115		**103**
Fanny (WB)	220	250	140	255	250	135	125	155	150	325	350	200	200	200	135	225	125	150	200	150	**197**
Greyfriars Bobby (BV)	120	200	130	150	100	110	275	125	135	235	70	100	175	110			160	120	90	95	**139**
Girl With a Suitcase (Ellis)	125	130	100	130		90										200					**129**
King of Kings (MGM)		275		230	200		240			450	395			120		195					**263**
King of the Roaring 20's (AA)		135		155		65		100		100	75	100	175	150					110	85	**114**
Love and the Frenchwoman (Kingsley)	125	150		175	110	75		125			185			90	115	190					**134**
Mark, The (Cont'l)	150	175				120					105				125	180					**143**
Mask, The (WB)	120	125	120		95	90				85	115	90		90		145			150		**111**
Morgan the Pirate (MGM)	130		90			110			115	130	85	100	100		90		120		170	110	**113**
Mr. Sardonicus (Col)		225	125		100	65	70	105	110	135		90		120							**115**
One Plus One (Selected-SR)	130		75		80				100		205		250			110			65		**127**
Pit and the Pendulum, The (AIP)		200	150	225	200	100	190	145	175	200	135	160	250	400	90	150	250		200		**189**
Pure Hell of St. Trinian's, The (Cont'l)	150			170	100									100		135			200		**143**
Purple Noon (Times)		200	95			130									130	225					**156**
Question 7 (de Rochemont)	150				90			105		215	155		200	150	105	175	140	115		100	**142**
Romanoff and Juliet (U-I)	175	125		170	120	125	120	90	150	150	150	150	275	200	100	175		125	300	90	**155**
Scream of Fear (Col)	110	150	80	195	100	80	100	110	90	115	65	70	90	110			85	135	90	130	**106**
Season of Passion (UA)		100				90		110	100			100									**100**
Secret of Monte Cristo, The (MGM)		115			75		100	100			100				100		80		75	75	**91**
Secret Partner, The (MGM)	130		90	165		100	100		100		50	80	85	125	80			100		70	**98**
Secret Ways, The (U-I)	100		85		80	100							90	80	120	135	80		80		**95**
Secrets of Women (Janus)	140	105		145					90						105	200			250		**148**
Splendor in the Grass (WB)	175	250	185	200	150	300	180	110	200	325	265	100	175	225	100	195	130	135	175	100	**184**
Susan Slade (WB)				175	120		180				205				110	135			200		**161**
Thief of Baghdad (MGM)	125	200	95		85	100	100	75	150	130		100	275		90		85	125	140		**125**
Thunder of Drums, A (MGM)	100	125		175		100	125	100	110	100		100		120		125	90	120	150	75	**114**
Town Without Pity (UA)	130		100	175	110	110	140	110	125		140	100	90		175	100	135				**123**
Twenty Plus Two (AA)		125	95			90		110					100	100			120		80		**103**
Warrior Empress, The (Col)		125	80				100	100	90				100		80				100	75	**94**
World by Night (WB)			100		100		130			100	95	150	200	125	100				100		**120**
World of Apu, The (Harrison)				160		100	75							90	90	190					**118**

TOP HITS — OF — THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. Bachelor in Paradise (MGM)
   - Minneapolis 280
   - Kansas City.....225
2. George Raft Story, The (AA)
   - Chicago 225
3. King of Kings (MGM)
   - Cincinnati 200
4. Susan Slade (WB)
   - San Francisco.....200
5. Summer and Smoke (Para)
   - New York.....195

Big 'Bachelor' Start Keynotes Fast Omaha

OMAHA—The Cooper Theatre closed out "South Seas Adventure" after three days of the 18th week and City Manager Jack Klingel reported the final figure at 190 per cent of average. Cooper Theatres also closed out "Question 7" at the Dundee Theatre. The final and eighth week scored 125 per cent. All other first runs had average or better reports, including third-week offerings at the Omaha and Orpheum.

(Average Is 100)

Admirol—**Flight of the Lost Balloon** (Woolner)....110
Cooper—**South Seas Adventure** (Cineromo), 3 doys, 18th wk. 190
Dundee—**Question 7** (de Rochemont), 8th wk. ..125
Omoho—**Breakfast at Tiffany's** (Paro), 3rd wk. 100
Orpheum—**The Devil at 4 O'Clock** (Col), 3rd wk. 100
State—**Bachelar in Paradise** (MGM).....175

New Milwaukee Attractions Good, Not Great, in Volume

MILWAUKEE—A newspaper strike has tied up the Milwaukee Journal and the paper came out on the 21st without a line of advertising and with only eight pages of brief news items. Starting attractions for the most part were not drawing the expected levels of business, although two new films and one reissue attained the 150 per cent mark.

Downer—**La Dolce Vita** (Astor), 2nd wk. 125
Palace—**Search for Paradise** (Cinerama), 6th wk. 200
Riverside—**Bachelor in Paradise** (MGM).....150
Strond—**The King and I** (20th-Fox), reissue 150
Times—**Dentist in the Chair** (Ajoy-SR), 3rd wk. 85
Towne—**Breakfast at Tiffany's** (Paro), 4th wk. 110
Tower—**Teenage Millionaire** (UA); **The Explosive Generation** (UA) 90
Wisconsin—**The Comancheros** (20th-Fox) 150
Worner—**The Truth** (Kingsley); **Beyond All Limits** (Omot) 80

'Hawaii' Rings 300 Bell In Minneapolis Gopher

MINNEAPOLIS—"Blue Hawaii" scored a big 300 per cent in its opening week at the Gopher Theatre. Runnerup was "The Comancheros" which rated 200 per cent in its opening stanza at the State Theatre. Among the holdovers a leader was "Bachelor in Paradise" in its second week at the Lyric with a rating of 170 per cent. All other offerings rated either average or above.

Acodemy—**King of Kings** (MGM), 3rd wk. 110
Avolon—**Nature's Paradise** (Russell); **Female and the Flesh** (Russell), 2nd wk. 180
Century—**South Seas Adventure** (Cinerama), 3rd wk. 125
Edino—**X-15** (UA) 100
Gopher—**Blue Hawaii** (Paro) 300
Lyric—**Bachelor in Paradise** (MGM), 2nd wk. 170
Monn—**The Devil at 4 O'Clock** (Col), 3rd wk. 100
Orpheum—**Susan Slade** (WB).....125
State—**The Comancheros** (20th-Fox).....200
Suburbon World—**The Mark** (Cont'l) 150
World—**Breakfast at Tiffany's** (Para), 5th wk. 125

Tries All-French Program

HARTFORD — Lockwood & Gordon booked an all-French film program into the 800-seat neighborhood Lyric as an experiment. Audience reaction was reported encouraging.

O M A H A

Clyde Cooley, Omaha projectionist, plans to retire from active participation in the state association after serving 35 years in various offical capacities. He has held numerous offices in the IATSE local and in the state association but expects to "sit on the sidelines" after the annual meeting of the Nebraska group at the Hotel Paddock in Beatrice December 6 . . . Ken Moore, exhibitor at Logan, Woodbine and Dunlap, Iowa, is back at work each day at the supermarket and his theatres after an illness.

Frank Larson, 20th-Fox manager and general chairman of this year's Will Rogers Memorial Hospital campaign in the Nebraska, western Iowa and South Dakota territory, said last week the drive was in its last push and that he expected good reports from exhibitors in the final effort . . . Guests of Larson last week were his father and mother, Mr. and Mrs. Frank Larson sr. The elder Larson was in the theatre business for many years.

Ed Cohen, Columbia salesman, had a letter from Herman Gould, partner in the Center Drive-In Theatres Corp., indicating Gould expects to return from the Will Rogers Memorial Hospital after the first of the year.

Mrs. Henry Carlin, veteran exhibitor at Spalding, Neb., is visiting her daughter in Seattle and her son Pete is carrying on operations at the Carlin Theatre . . . Shirley Pitts, United Artists cashier, and Linn Pitts, Paramount representative in Omaha, reported daughters Sharon and Linda visited their grandmother in Dallas during vacation from Oklahoma State University.

Warren Hall, exhibitor at Burwell and one of the city's prime workers in the Burwell rodeo and other civic activities, has been busy entertaining pheasant and grouse hunters and selling them on the glories of that cow country . . . Eleanor Horwich Goldman, formerly of the Columbia exchanges in Omaha and Chicago, was warmly greeted by old friends on Filmrow during a visit here . . . S. J. Backer, Harlan exhibitor, has returned from a visit with his mother at Columbus, Minn.

Tri-States City Manager Don Shane said Bob Dudley, assistant manager at the Orpheum, has been transferred to Hastings, where he will replace Fred Danico as manager of the Rivoli.

The Massena, Iowa, theatre plans to close Christmas week for installation of a new furnace. It is community owned . . . Word was received of the death of Ed Hensler last week. He was the brother of Frank, Larry and Harry, formerly in the film industry here. At one time Frank was MGM manager . . . Carl Hoffman, manager of Tri-States' Omaha Theatre, is the father of a new baby boy. Born on Thanksgiving Day, he is named Tom and is the fourth boy for the Hoffmans, who also have a daughter.

Vivian Schertz, secretary for Buena Vista, and Edna Nass, former Republic office manager and later 20th-Fox booker, "took in all the shows and spent all our money" on a trip to Chicago . . . Tony Goodman, Fox salesman, took the last of his vacation last week and spent it working around his home . . . Ray Hudson, Fox custodian, is back from a trip to Longview, Tex., and New Orleans.

Bob Hirz, city manager for Warner Bros., was absent last week because of the death of his father, 70 years old. Burial was at Plattsmouth . . . Harold Struve, exhibitor at Deshler and Hebron, was married recently . . . Meyer Stern of American International announced "Journey to the Seventh Planet" will open at the Admiral, Chief and Sky View theatres here December 13 . . . Asa Mathers, manager of the Sidney Theatre, will visit his son, who is in service in South Carolina, during the Christmas holidays.

Frank Good, who owns the Iowan Theatre at Red Oak, was rushed to Veterans Hospital in Omaha, where it was found he has diabetes . . . Leo Young, Omaha manager of the Center Drive-In Theatres, is sporting a new Fury hardtop . . . The Variety Club held a cocktail party and meeting last week at the 40-Bowl.

Exhibitors on the Row included Nebraskans Warren Hall, Burwell; Howell Roberts, Wahoo; Slim Frasier, Havelock; Art Sunde, Papillion; Harold Struve, Deshler; Sid Metcalf, Nebraska City; Frank Hollingsworth, Beatrice, and Iowans, Arnold Johnson, Onawa; Jim Travis, Milford, and S. J. Backer, Harlan.

'Exodus' $1 at Drive-In

GROTON, CONN.—The Bridge Drive-In, playing UA's "Exodus," advertised a dollar admission, citing the price "first time anywhere this low."

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DES MOINES

Pete Peterson, Omaha Allied Artists salesman, "headquarters" each Monday at the B&I Booking Agency, 214 Plymouth Building in Des Moines . . . Don Horton has taken over as manager of the Strand Theatre at Mount Vernon . . . Roger Blunt has been named manager of the Strand at Milford and will offer two show changes each week, also Saturday and Sunday matinees, plus stereo music before each show.

M. E. Lee recently marked his twenty-fifth year with Central States Theatre Corp. . . . Paramount reports "Blue Hawaii" is doing terrific business. The Thanksgiving Day opening at the Paramount Theatre here brought out the Elvis fans en masse . . . Gene Blair's patrons at the Regent in Cedar Falls are viewing films in rocking chair comfort since the installation of new reclining Airflo chairs.

Bernard McGee, director of special services for the Cooper Theatre Foundation at Omaha, furnished a recent program for the Shenandoah, Iowa, Rotary Club. McGee showed the film, "On the Trail of Captain Cook," and told the Rotarians of the Cooper operation and what it is doing to bring first-class entertainment to residents of Omaha and the surrounding area . . . The Grand Theatre at Sheffield has slated a Christmas theatre party for December 23, jointly sponsored by the film house and community merchants. The Grand recently distributed a colorful two-month theatre calendar to prospective patrons.

Edna Cloonen, bookkeeper at Iowa United Theatres, spent a nice, quiet at-home vacation right up to the last day. Then she slammed the car door on her own right thumb! The doctor put Edna's bookkeeping hand back together and, despite the serious injury, she returned from her vacation on time . . . Back to work from vacations, and unscathed, are Cy Fangman, manager of the Rialto at Boone; Dick Cobler, drive-in manager at Clear Lake, and Ken Bishard, Des Moines Paramount salesman . . . Dorothy Pobst, United Artists office manager, and husband spent the Thanksgiving holiday weekend at Chicago.

The Warner Club has scheduled its annual Christmas dinner dance for December 8 at the Vets Club in west Des Moines . . . Joe Young, Warner branch manager, and son Wayne have had excellent luck cutting down the pheasant population . . . Bert Thomas of B&I Booking, Verne Shaeffer of Film Transportation and Doc Twedt, owner of the Chief Theatre at Britt, recently became members of Za-Ga-Zig Shrine.

WOMPIs have a wide selection of Christmas goodies for sale, and all very tasty, Filmrow testers report . . . Madge Fenton, formerly of Central States accounting department, has moved to Arizona. Virginia Chambers replaces her . . . Karen Bitting of United Artists apparently suffered only minor cuts and bruises when her car was involved in a crash . . . Universal's "Flower Drum Song" will open in Des Moines and Dubuque December 30.



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MGM Swaps Managers In Des Moines, Mill City

NEW YORK—Two MGM managers are switching their assignments. Leroy H. Smith is moving from Des Moines to Minneapolis and Vincent F. Flynn going from Minneapolis to Des Moines.

Smith has been with MGM for 25 years and has been manager in Des Moines since July 1960. Flynn, who has been with MGM for 18 years, has been Minneapolis manager for the same length of time.

LINCOLN

The Starview is the only drive-in remaining open throughout the week in Lincoln. The 84th and O Drive-In had its last full week run November 26 and will be on a weekend showing schedule for some of the winter months. Lincoln's third drive-in, the West O, was closed earlier by Irwin Dubinsky for the winter season . . . West O Manager Robert Kassebaum, back with Mrs. Kassebaum from a ten-day vacation in St. Paul and Minneapolis, will spend part of the off-season assisting Starview Manager Ted Grant.

Ike Hoig, former Cooper Foundation official, is a patient at St. Elizabeth Hospital. Ike, now Pershing Auditorium manager broke his leg and required surgery. It is the same leg weakened by a bout with polio some years ago. According to reports, Ike apparently slipped and fell on the sidewalk at one of Lincoln's busiest corners, 13th and O, as he and a friend from Colorado Springs were on their way to lunch.

Cooper's Stuart Theatre screen was flashing one after another cartoon the morning of December 2. It was a Christmas Cartoon Party for some 4,000 kiddies, who were entertained at two different showings. The sponsoring group was the Lincoln Sertoma Club.

Thanksgiving Day was not exactly turkey feast day for Walter Jancke—or the days after. Walt's doctor has him on a special diet for two or three weeks while tests are being made to determine if the Nebraska Theatres' city manager has an ulcer or just a strong case of old-fashioned flu. The diet is not keeping Walt from anticipating a good run on "Susan Slade" which opened November 28 at the Varsity or planning for its successor, "I Bombed Pearl Harbor," featuring documentary Japanese films.

Screen and television star Johnny Carson was among University of Nebraska graduates back in Lincoln for the NU homecoming festivities and football game. He was a guest of Chancellor and Mrs. Clifford Hardin of NU. Carson's parents still live in Columbus.

Wilde and Leonard Join Under Name of Former

HOLLYWOOD—The Arthur L. Wilde Co. and Charles Leonard Co. have merged under the corporate name of the Arthur L. Wilde Co., with Robert Sill as an associate. The new organization will engage in public relations, publicity, advertising, exploitation and publishing, with headquarters in West Los Angeles. For several years, Wilde has been public relations and business representative for C. V. Whitney on the west coast. Before forming his own company, Leonard was head of ad-exploitation for several major film companies.

Atlas Films, UAC Join In Sponsoring Film Week

MONTREAL—Atlas Films and United Amusement Corp. will soon present to Montreal film lovers their "La Semaine de Films" (Film Week). During the film week seven outstanding new French films will be presented.

Jo Oupcher of Atlas Films made a special trip to Paris to obtain latest productions for the affair. He also traveled to Rome. During the Winter Carnival of Quebec City, a film festival will be held in conjunction with the carnival, with Georges Cova as organizer.

George Francis Killed; Son of AA Manager

OMAHA—George W. Francis, 26, son of Mr. and Mrs. Sol Francis of Omaha, was killed in a parachute accident in California. He was a resident of North Hollywood.

His father is exchange manager of Allied Artists Distributing Corp. for the Nebraska, western Iowa and southern South Dakota territories.

Other survivors include his wife Janice, his daughter Joann and his brother John of Omaha.

Services and burial were held here.

Don Swartz Is Elected By NW Variety Tent

MINNEAPOLIS—Don Swartz of KMSP-TV here was elected new chief barker of the Variety Club of the Northwest, replacing Tom Burke of Theatre Associates, whose term of office will expire January 1.

All other officers were reelected by the board of directors. The holdover officers are Gilbert Nathanson, Detroit Lakes Amusement Co., first assistant chief barker; Edward P. Schwartz, Ad Art Advertising Co., second assistant chief barker; Byron Shapiro, manager of Columbia Pictures, property master (secretary), and Robert Karatz, Midland Amusement Co., dough guy (treasurer). All are residents of Minneapolis except Swartz, who resides in St. Paul.

Des Moines Tent 15 Names Eugene Jacobs Chief Barker

DES MOINES—Eugene Jacobs was elected chief barker of Variety Tent 15 at the November 20 meeting. Other officers for the coming year are Gary Sandler, first assistant chief barker; Ralph Olson, second assistant chief barker; Lou Levy, dough guy, and Charles Caligiuri, property master.

Senator Kuchel Praised By Sol Lesser et Al

HOLLYWOOD—As an expression of appreciation for the services Senator Kuchel has rendered to the entire motion picture industry and to the Hollywood Museum, Sol Lesser hosted a luncheon at Beverly Hills Hotel. The luncheon was attended by top industry and television people.

The senator was responsible for the bill introduced in Congress to provide funds to preserve for posterity those perishable, nitrate films which show the cultural, artistic and technical achievements of Hollywood—historical films which otherwise would have been totally lost. Senator Kuchel also has aided the museum in its educational and cultural program now in effect.

Title Role in 'Nijinsky' Goes to Horst Buchholz

HOLLYWOOD—Horst Buchholz was signed by producer Milton Sperling for the title role of "Nijinsky," based on the life of the famed Russian ballet dancer.

Burton Wohl has been set to write the script, from an adaptation by Lou Meltzer based on the book written by the dancer's wife Romola. The film will cover four years of Nijinsky's life, from age 21 to 25, considered his most brilliant years, and will be filmed in England.

Buchholz is currently starring in Mark Robson's "Nine Hours to Rama." Sperling will first wind "Mothers and Daughters" for Columbia before producing "Nijinsky."

'Miracle' in Worcester

WORCESTER — A local church group sponsored a single day's performances of states-rights attraction, "The Miracle of Marcelino," at the Park Theatre. Adults were charged 99 cents and students 50 cents.

MINNEAPOLIS

Gen Kudzia has been named new booker at Independent Film Distributors. Most recently associated with a Minneapolis advertising agency, she was on the staff of Republic Pictures for 12 years before the office here was closed . . . Chet Herringer, operator of the 100 Twin Drive-In in suburban Columbia Heights and the Maple Leaf Drive-In in North St. Paul, is recuperating at home after being hospitalized.

Outstate exhibitors on the Row were Emil and Bill Flieder, Canby; H. W. Viste, Dodge Center; Louis Deutsch, Virginia; "Doc" Reynolds, Princeton; R. J. Mullen, Cambridge, and Mrs. Robert Mowry, Zumbrota . . . Mrs. Alice Swam closed the Maynard at Maynard for December . . . Leslie Bird, former booker at Paramount who joined Paramount in San Francisco, has left the industry. He bought an ice cream manufacturing and retail store in Palo Alto, Calif.

Joe Loeffler of Lomac Distributing Co. has been named Minneapolis sales representative for Russell Films of Chicago. He will handle 40 MGM pictures Russell is rereleasing and also all other Russell product in this territory . . . Variety Club of the Northwest will have a dinner meeting Monday (4) at the Pick-Nicollet Hotel. WCCO-TV will be honored for showing "Open Heart," a public service film, on prime time. The film was produced at the Variety Club heart hospital.

Columbia will have its Christmas party at the Variety Club quarters December 19 —20th Century-Fox will hold its holiday party Friday (8) at the Normandy Hotel . . . The auxiliary of the Variety Club will sponsor a Toyland Holiday party at the clubrooms Sunday (10) with all toys going to the heart hospital. A buffet supper at $3 will be served at 6:30 p.m.

Official delegates to the Variety Club International convention in Dublin, Ireland, next May will be Tom Burke of Theatre Associates and Don Swartz of KMSP-TV. Alternate delegates are Ben Berger of Berger Amusement Co. and Sim Heller, operator of theatres at Grand Rapids and Milaca.

Exhibitors and industry members honored M. A. "Moe" Levy, manager of 20th-Fox, on his 40th anniversary with the company at a dinner at Schiek's cafe last Monday (27). In for the event were Bob Conn, sales representative from New York; Dave Gold, Des Moines manager; Jack Lorentz, Milwaukee manager, and Levy's brother Art, Detroit, who is a sales representative for the Jam Handy Organization. The exchange's sales drive, beginning December 31, will be called the Moe Levy drive. It will continue through February.

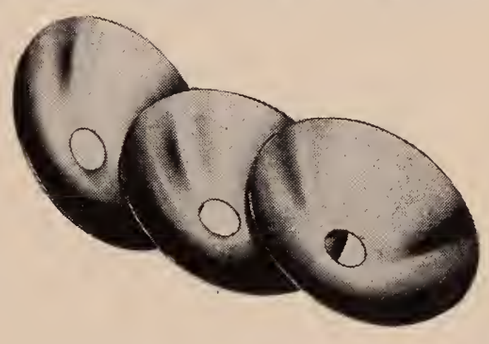
Costarring with Elvis Presley in UA's "Kid Galahad" are Gig Young, Lola Albright and Charles Bronson.

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MILWAUKEE

The Palace was the only theatre in the Milwaukee area to maintain its "batting average." All other houses took a beating, due to the fact that the Milwaukee Journal was involved with a strike and was being picketed. The November 21 issue came out as an eight-page edition, without a bit of advertising! Although the Sentinel (the morning paper) is operating, without the Journal ads, practically every advertiser in town is operating under a terrific handicap. This is the first strike in the 79-year-old Journal's history, and at press time, neither side seemed willing to compromise. Exhibitors, who from time to time have difficulty in getting their ads approved by the powers that be on the Journal, are now faced with no opportunity whatsoever in the paper. Both the paper and business houses are losing thousands of dollars every day the strike continues.

Joe Reynolds, manager of the Towne Theatre, (not with the strikebound Journal in mind) has issued a blanket invitation to members of the Milwaukee Press Club and their wives to attend a performance of "Flower Drum Song." The invitation carries no strings: admission will be each member's Press Club membership card. The club management in turn is whipping up a special dinner at which Reynolds and Russ Mortenson, general manager of Standard Theatres, are to be the honored guests. Following the dinner, the entire group will "parade" in a body over to the Towne Theatre three blocks away.

John Hanus, with brothers Val and Ed, has announced the sale of the Home Theatre in Antigo, to James and John Suick, owners of the Palace, Antigo. The Suicks closed the Home Theatre November 12. Hanus says they have sold their interests in the theatre in order to devote their full time to their Evergreen Nursery. The Hanus family has operated the Home Theatre for over 31 years; the late John Hanus sr. was a pioneer showman since the early nickelodeon days.

Estelle Steinbach, managing director of the Strand Theatre here, has been elected a vice-president of United Cerebral Palsy of Milwaukee. This must make about 15 organizations Miss Steinbach is affiliated with in one form or another.

Harold "Bud" Rose, former manager here for Allied Artists Pictures, is on the mend. It will be recalled that he had just about got himself settled in Cleveland, the post to which he was promoted, when he became seriously ill. He was in Milwaukee at the time gathering up some of his personal belongings when stricken and taken to Mount Sinai Hospital. For several weeks the sign on his door read: "No Visitors—No Phone Calls!" Now Bud gets out every day for a walk and fresh air, and finally he made Filmrow. He remarked that just being able to be on Filmrow raised his spirits a great deal.

Among those of the film colony who watched their homes go up in flames was Robert J. Shaw, former Milwaukeean, a script writer. Shaw was evacuated by police. Estimated damage ran to more than $20,000. It is in the Bel Air area. Fred MacMurray, formerly of Beaver Dam, his wife and two daughters had to evacuate their home but firemen managed to save most of the house. Grateful MacMurray prepared dinner for the firefighters.



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AMERICAN CANCER SOCIETY

Variety Club Party In Tulsa December 9

OKLAHOMA CITY—Variety Club members will gather December 9 in Tulsa for an evening of sociability, starting with a cocktail hour, then a dinner, followed by dancing. Local barkers will make the trip by bus. Arrangements may be made with Howard Nelson, 700 West Sheridan. The expense for the whole evening is nominal.

If enough of the new crew members make the trip, an election of new officers will be held at that time.

Following decision by the crew members on the Tulsa trip at a Monday afternoon meeting in the clubrooms on Filmrow, members elected a new crew as follows: Earl Snyder, Alex Blue, Jimmy McKenna and Frank Lawrence, all re-elected from Tulsa; Bates Farley, George Fisher, Howard Nelson, C. H. Weaver, Harry McKenna, Tom Johnston and Eddie Lane. All the latter were re-elected except Farley, Fisher and Weaver.

Earl Snyder has been chief barker.

A four-piece combo under the direction of Al Good, a member, supplied music for an evening of dancing, etc., on the Monday before Halloween.

It was reported by the building committee that construction was to get under way during the week on the new Variety Health Center, which will replace the present building which is being taken over by the government in a new postoffice development.

Weaver was elected Tent 22 delegate to the Variety International convention.

Charity Getting Smaller Cut From Bingo Games

TORONTO—Reports that charity is becoming less and less a beneficiary of charity bingo in Ontario, and gambling interests are taking over the lucrative profits have drawn the attention of metropolitan police here, the Royal Canadian Mounted Police and the provincial attorney general.

Chief James Mackey of Toronto declared the bigtime operators are clearing $6,000,000 a year from sponsorship of so-called "charity" bingo halls.

Kelso Roberts, attorney general, is studying a written report made to his office on bingo operations. C. W. Harrison of the RCMP conceded that crime syndicates had expanded their activities in Canada.

Production on Paramount's "My Six Loves" will begin in January.

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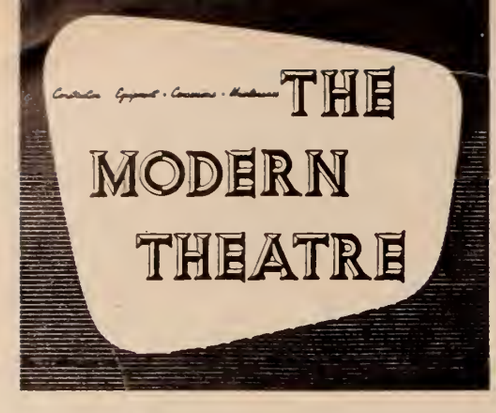
SECTION OF BOXOFFICE



When Wometco built its lavish new 163rd Street Theatre in Miami late last year, all areas of the house were given the most careful attention, in order that no one part would detract in any way from the whole. An example, is this charming pawder raom with its white vinyl walls with gold traceries which are reflected in the mirrar acrass the length of the cosmetic bar. The chairs are of teakwood, upholstered in white vinyl. Flooring is terrazzo-patterned vinyl tile. The ladies' restraam adjaining has pink tile walls and flaors af two tones of pink and white. Doars in this room are black.

featuring

Maintenance and Sanitation



THERE HAS BEEN another wave of theatre remodeling and redecorating during the past year—a very healthy sign that exhibitors expect to keep right on doing business, even if not quite at the same old stand.

It is to be hoped, and we feel sure it is in most cases, that this initial step to woo patrons with more comfort and attractive surroundings is being followed up by careful and thorough attention to good maintenance and safety and sanitation methods.

For the hard facts of life are, that deterioration can set in all too soon if dust and soil are permitted to accumulate on the screen, seats, carpet and other furnishings and restrooms are neglected.

In addition to the fact that good maintenance protects the investment that has been made from deterioration by natural causes, it is a proved fact, attested by many theatremen, that a showcase that always presents a shining face to its patrons tends to put them on their best behavior.

Where seats are kept in good repair, even the teenager with a knife is less inclined to cut them; on the other hand, even one torn seat has proved enough to incite his wielding of the knife and the damage multiplies.

Where restrooms are kept spotlessly clean, provided with hand dryers or plenty of towels, waste receptacles and cigaret urns, patrons are far less likely to smear lipstick on the walls or stamp out cigarets on the floor.

While good maintenance and sanitation is a never-ending, day-to-day and, in some cases, hour-to-hour job, and requires not only the employment of personnel with an interest in their jobs but also the careful supervision of the manager, it pays off in longer life of furnishings and equipment and in continued patronage of the theatre.

DECEMBER 4, 1961

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ON THE COVER

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I. L. THATCHER, Managing Editor

The MODERN THEATRE Section of BOXOFFICE is included in the first issue of each month. Editorial or general business correspondence should be addressed to Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo. Wesley Trout, Technical Editor; Eastern Representative: D. M. Mersereau, 1270 Sixth Ave., Rockefeller Center, New York 20, N. Y.; Central Representatives: Louis Didier, Jack Broderick, 5809 N. Lincoln, Chicago 45, Ill., Western Representative: Wettstein, Nowell & Johnson, Inc., 672 Lafayette Place, Los Angeles 5, Calif.



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PLANNED MAINTENANCE IS A MUST!



Good Housekeeping Is Essential to Keeping Patrons

GOOD HOUSEKEEPING is a prime requisite of theatre operation if patrons are to be won and retained. To this purpose, it is important that the janitor be kept supplied with all necessary equipment and materials, and it is equally important that the manager make a once-a-week thorough inspection of the theatre with the janitor to check every part and phase of the building. Such regular inspection precludes overlooking needed repairs or maintenance.

It should be remembered, that while good housekeeping is a year-round necessity, it is especially important in winter when smoke from heating facilities can dim the lustre of furnishings, and floors and carpets suffer more because of snow and dirt tracked into the theatre. Even the exterior of the theatre needs more maintenance as smoke from nearby buildings will settle on it and create a dingy look.

Beginning with the front of the theatre, the following suggestions are given as a guide to theatre maintenance:

MARQUEE

The stainless steel of the marquee will not tarnish, but smoke and dust accumulation will make it dull and lifeless. It should be washed once a week with a good soap or synthetic soap. There are also solvent-type cleaners which can be used on stainless steel and it would be well to seek the advice of a janitor supply house about them.

The changeable letters of the marquee obviously should be kept clean and should be properly spaced and kept straight; otherwise they lose their bright appearance and selling value and may indicate careless housekeeping inside the theatre, to the patron.

Any leaks in the marquee, including any dripping from the edges, should be repaired at once.

If the marquee is painted, a new look could be achieved three or four times a year by repainting with a change of colors.

Aside from "burned-out" letters, the neon sign needs regular maintenance. It gets dirty from smoke and dust and should be washed by hand at least once a year. However, since these neon signs are comparatively fragile, extreme care must be taken in washing them.

FRONT AND LOBBY POSTERS

Entrance and lobby posters are meant to do a selling job, but they won't if they are not clean and shining. The glass should be cleaned every day. If the frames are stainless steel they should be washed. If the frames are painted, they should be repainted two or three times a year.

RUBBER MATS

Rubber mats, extending from the sidewalk through the lobby to the foyer, perform two important functions. They save the carpeting in the foyer and they are also a safety factor, especially in bad weather.

The rubber mats should be wide enough for at least two persons to walk side by side, and they should be corrugated for added safety and as a means of cleaning shoe soles as patrons progress from sidewalk to foyer.

Of course, these mats get very dirty, especially in bad weather. If they are corrugated, without perforations, they should be swept with a stiff brush or broom once or twice a day and mopped once or twice a week.

For perforated matting, a vacuum cleaner should be used at least once a day.

A dull rubber mat can be brightened by occasional waxing with a good, self-polishing water wax, but the wax must be applied lightly so that there is no excess left in the corrugations.

LOBBY FLOORS

Lobby and foyer floors can best be maintained during the winter by giving them a thorough cleaning in the fall and then protecting them with a sealer.

Scouring powder or steel wool and soap suds may be used on asphalt tile, rubber, vinyl, linoleum, ceramic tile or concrete, but never use steel wool on terrazzo or marble. Also, alkaline cleaners should never be used on linoleum, terrazzo or marble.

After washing, terrazzo or marble should be given one coat of special terrazzo sealer. Usually, this is a quick-drying plastic material, colorless, and, although looking like lacquer, it is not.

A water wax, preferably one containing "anti-slip" colloidal silica, is recommended for asphalt, rubber and vinyl tiles. Again, it might be well to consult a janitor supply house about some good, hard-coat finishes which are neither varnishes, lacquers nor waxes, but which are suitable for these types of floors.

No protective coating is needed for ceramic tile, although waxing will brighten the colors and prevent the adhesion of dirt.

Concrete can be sealed with a regular floor sealer or painted with a rubber resin enamel especially designed for concrete floors.

Usually, scrubbing and waxing floors, such as rubber and asphalt tile, once a week is sufficient, although they should be buffed with a floor machine daily.

AUDITORIUM FLOORS

The auditorium floors should be cleaned each day, first disposing of large litter, such as popcorn boxes and paper cups. Some use the blower action of the vacuum cleaner to push this litter to the front of the theatre, but it must be remembered that this will raise considerable dust. Another method, and perhaps to be preferred, is for the janitor to sweep between all rows of seats, pushing the litter into the aisles, and then scoop it up with two dust pans, one in each hand.

After removal of the litter, an industrial-type vacuum cleaner should be used to go over the floors and chairs. A vacuum cleaner with an accordian-type hose is ideal for between-the-seat cleaning. This type of hose is normally collapsed to about six feet, but may be stretched to 15 to 20 feet. As the janitor backs up to the vacuum cleaner, the hose retracts, avoiding the nuisance of backing into a doubled-up hose.

CHEWING GUM

Chewing gum deposits on floors should be removed daily to avoid a major cleanup which will even then leave stains, making

a good scrubbing necessary. A long-handled scraper tool, usually available at any hardware store, makes the removal easy, especially on concrete. In hot and humid weather the gum may be soft and should be first chilled with cold water.

CARPETING

Carpeting, whether in the auditorium, foyer or lounge, should be vacuumed daily and shampooed once a year. The "on-location" method of shampooing may be done by regular help.

The daily dry vacuuming is essential, not only for appearances but because grit left in the pile of carpet may cut the pile under pressure and residue from confections attracts mice and some insects.

Shampooing will remove soft drink stains (of course, these should be spot-cleaned each day). Chewing gum on carpet may be removed by placing a ring of carbon tetrachloride around (not on) the gum; the chemical will soak under the gum and loosen it.

WALLS AND CEILINGS

Celotex or similar acoustical walls and ceilings, if not stained, may be cleaned by a regular dough-type wall cleaner. If stained, they can be spray-painted with a water-base paint which dries with a flat finish.

SCREENS

The picture screen can usually be kept clean by daily use of the blowing action of the vacuum cleaner, although it is well to frequently go over it with the vacuum using a soft brush. An occasional professional cleaning may be required.

SEATING

The janitor should inspect the seats daily as he goes through the rows to vacuum them, and remedy any damage or report it to the manager. At least once a year, in spring or summer, the seat backs and the bottoms of the seats should be washed to remove the accumulated film caused by winter heating and "degummed." The "degumming" should be done first, with a putty knife, taking great care not to cut the surface of the seat.

Metal backs and surfaces should then be washed with hot water and a good soap or detergent, and a scouring cleanser where necessary. For wood surfaces, the same cleaning products can be used but the water should be lukewarm, and the wood should be dried immediately to avoid damage.

An ordinary rag or sponge is recommended for both wood and metal as a scrub brush might damage the finish, and a dry rag should be used for drying the seat.

Modern seating fabrics, with large nylon or rayon content, can be cleaned easily with hot water and a sudsy soap or detergent. Only a minimum amount of water should be used to avoid soaking the material; the shampooing should be done with the suds. The fabric should then be wiped clean with a clean dry rag, rubbing with the direction of the nap, with a smooth finishing stroke, without undue pressure.

CIGARET BURNS

In the matter of cigaret burns, prevention is better than cure, so it is advisable to provide an adequate number of sand urns in the foyer, restrooms and lounge. However, cigaret burns in resilient or hard-surface floors can usually be removed with steel wool and a little suitable cleaner.

In carpet, a stiff brush may be used to remove scorched fiber ends. The usual cigaret burn will thus leave only a very slight ditch, perhaps one-sixteenth of an inch deep. If the burn is deeper than that an experienced rug cleaner will have to be called upon for the repair.

RESTROOMS

Restrooms require not only daily cleaning, but should be checked hourly, to see that everything is in good order and all equipment is functioning properly.

Floors should be scrubbed and walls washed down daily with a detergent-type cleaner. Lavatories, if cleaned regularly, need only soap and water. Stubborn stains may require a mild abrasive cleaner, but a harsh one should never be used because of the danger of scratching the finish.

Toilets and urinals should be cleaned daily with a uric acid salt solvent, and toilet seats should be washed daily with a detergent cleaner and swabbed with alcohol. Cleaning is not enough, disinfection is essential.

Tissue, sanitary napkins, soap, and towels should be kept in adequate supply, and a waste receptacle for towels provided. Of course, an electric dryer is the ideal solution to the towel problem.

HEATING SYSTEM

The boiler or furnace of the heating system should be cleaned out before extremely cold weather sets in.

Where coal or oil is burned there may be a soot condition which needs attention. Soot interferes with the draft and also acts as an insulation, requiring more fuel, so the soot accumulation must be removed.

If coal is burned, be sure the ash pit is emptied and that it is not allowed to fill up during the months of firing. Ashes piled up under the grate not only shut off the draft but cause the grate to warp.

If the coal boiler is stoker-fed, there will be "fly ash" to contend with. Unless handled carefully, a lot of this fine ash will find its way up into the theatre. An adaptable vacuum cleaner is best for disposing of fly ash at the furnace as well as elsewhere in the theatre.

Be sure the motor or motors of the boiler or furnace are properly oiled or they may give trouble in the winter when needed most.

10-Point Maintenance Checklist for Managers

1. A clean theotre is a safe theotre. Make up a charted routine for complete and regular housecleaning. Check against the chart at all times so that no point of maintenance and sanitation may be overlooked.

2. A tharough inspection of the theatre should be made each night by the monager to determine c'ean'iness, freedom from fire hozord and sanitary oppearance.

3. Check the janitor's work frequently.

4. Be sure that sufficient janitor's supplies are always on hand and that his equipment is in good operating condition.

5. Restrooms should be inspected hourly. Patron supplies in these rooms must be always available and waste receptocles should be emptied frequently.

6. Inspect drinking fountains hourly so that they may be kept spotlessly clean and alwoys in proper operotion.

7. Cleon refreshment stand showcases, vending machines, popcarn machines and other equipment daily and remove all mess from them immediotely.

8. Have an exterminator inspect the property ot six-month intervals. An ounce af prevention in this respect moy save untold heodoches.

9. Check ventilation throughout the theatre from the sonitatian stondpoint. Goad air conditions in oll parts of the hause—principally the restrooms—will obviote the necessity for rank-smelling deodorants or perfumeries.

10. There are sanitary jabs which require hourly, doily, weekly, monthly and less frequent attention. Allot them properly ond the housekeeping will be easier and more efficient.

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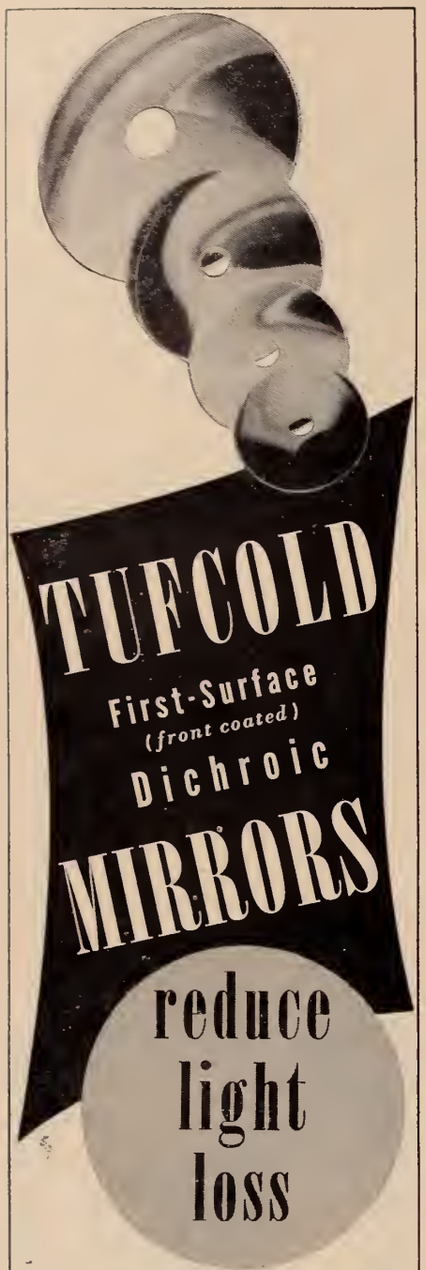


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SOUND ADVICE ON SOUND SYSTEMS

Proper Maintenance Assures Top Reproduction

By WESLEY TROUT



Wesley Trout

THE PAST MANY YEARS we have tried to point out in our articles the importance of periodic, regular servicing of pre-amplifiers, power amplifiers, exciter lamp supply units and sound reproducers. One should bear in mind that no electro - mechanical equipment is completely immune, with time, to gradual deterioration of performance, and therefore it should be given frequent inspections and performance tests in order to keep a check on the various components so that they can be replaced if tests indicate the advisability in order to obtain high quality sound reproduction.

COOL HEAD NEEDED

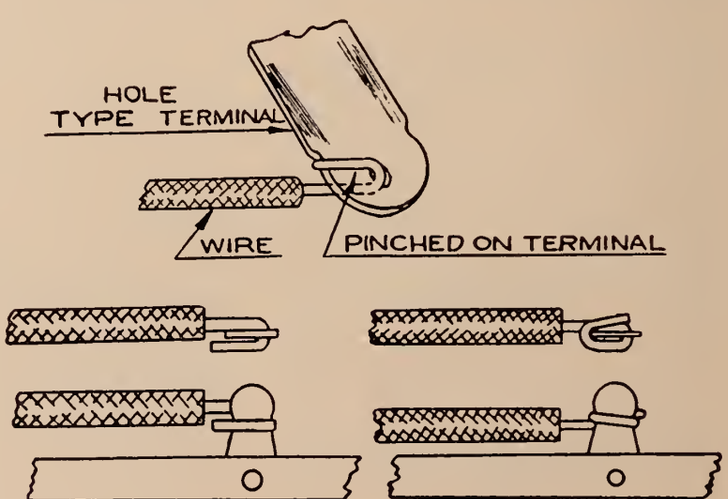
First, one should use a little common sense, a cool head, when searching for sound trouble. Most average troubles can be quickly found if one "knows his equipment." The locations of switches and fuses are always important. The function of each unit is necessary in order to boil down your search for some defect, or short or shorts in the amplifier wiring, or some component. Ninety per cent of amplifier failure can often be traced to a "dead" vacuum tube or a "shorted" element within the vacuum tube. With only a minimum amount of test equipment, plus some good screwdrivers, small wrenches and pliers, one can do a considerable amount of his own servicing and keep the equipment in good operating condition. Some electronic and mechanical background is necessary, and a good service manual.

The modern amplifier is a well-built piece of equipment and with proper care should give years of uninterrupted service. In order to obtain troublefree operation, the equipment must be kept clean and all electrical connections clean and tight. Poorly soldered joints will always cause noise and sometimes a complete stoppage of sound output. At least every three months remove the vacuum tubes and burnish with crocus cloth, carefully dusting out the sockets; tubes must fit snugly in their sockets so that good electrical contact will be made. Good sound output depends upon good quality tubes and good electrical contact in their sockets.

Good overall performance of a sound system depends upon its components and circuit makeup. One should know about the various factors of importance in selecting a capacitor, resistor or transformer because high quality sound reproduction cannot be obtained with a cheap, inferior-quality component, and the life of cheap tubes, capacitors and resistors is generally very short. Therefore one should purchase a well-known product and be assured of longer service and troublefree operation.

FIXED-TYPE RESISTORS

In audio amplifiers we use fixed tapped, wire-wound resistors for obtaining variation in voltage at some point in the circuit;



This sketch shows how to make connections in hole-type terminals, and how a loop should be made to fasten wire around a metal post. Insulation should be removed enough to make good connection but not cut back too far, as wires in a circuit, particularly where they are close together, may make contact with another and cause a short circuit. Use only rosin core solder.

the most used resistor in an amplifier circuit is a fixed type, this type having its total resistance determined during the manufacturing process and its value can not be changed. Manufacturers supply a broad selection of standardized values for audio amplifiers and other electronic equipment, but many leading manufacturers of sound equipment have special capacity and sizes made for their particular equipment. Wire-wound resistors are available with connections, called taps, made to any desired values for obtaining desired voltages at some particular place in the amplifier circuit.

RESISTORS LIMIT CURRENT FLOW

Resistors in electronic circuits serve the purposes of limiting the current flow in various circuits, to form voltage dividers, to establish required voltages at different elements of a vacuum tube, and they perform a great variety of special arrangements in electronics. Our space is too limited to go into detailed explanation of their complete function in electronics. There are a number of good text books that give in detail the function of resistors in electronic circuits. Always replace resistors with the same capacity as the ones removed, or according to manufacturers' recommendations. A very small difference, if the same capacity cannot be obtained, is permissible, with resistors or capacitors, and the circuit will not be disturbed.

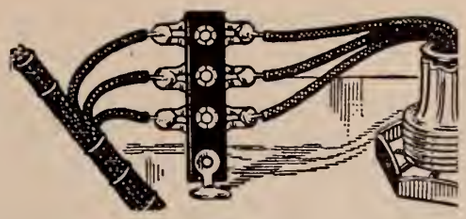
Keep in mind that resistors must be designed to withstand extremely high temperatures, or the resistor surface area must be large enough to dissipate heat in order to keep the temperature down to safe limits. Therefore it is of extreme importance to select resistors of sufficient size for safety in audio circuits. Manufacturers' recommendation of various values for their components should be strictly followed for safety and long service. Moreover, for high quality sound reproduction, correct values of various components in power and preamplifiers must be adhered to at all times.

Capacitors (condensers) are used in audio and power supplies for filtering, for coupling the signal between amplifier stages, bypassing the sound signal away from various vacuum-tube elements, decoupling stages and in complex circuits, etc.

The most popular types used in electronic equipment are paper tubular, mica in speech circuits, ceramic and electrolytic. Values must be carefully selected and must be of correct capacity in order to function properly in various complex circuits. Only a high quality, and well-known brand, should be used for troublefree operation.

PAPER CAPACITOR WIDELY USED

Very widely used is the simple fixed capacity paper capacitor which consists of metal foil rolled up with strips of paper which have been impregnated with insulating material. These impregnating materials commonly include the following: plastics, various types of oil and waxes. The types of insulating material used will depend upon the voltage and temperature with which the capacitor will be used, and the resistance of the capacitor, etc. When the capacitor is used at high voltages, then several layers of insulating paper are used and a special type of oil or wax to further insulate and protect the capacitor. The



This drawing shows connections made to a terminal block in an audio amplifier. It is of paramount importance that these connections are kept tight ond, when a new connection is made, it should be carefully cleoned. Generally, lugs are used, but a good electricol connection can be made with wire only, provided the wire is scroped clean and a washer is used so the wire will moke good contact. Poor cantacts couse heating and resistance, and in time will cause trouble.

paper capacitor is mostly used in low-voltage applications throughout audio circuits, and its selection is carefully made in order to give good performance and long service in audio amplifiers. If the insulating material gets punctured, the condenser will become "shorted" and will have to be replaced. High quality condensers contain good material and will give long service if not overloaded or subjected to too much heat.

Mica capacitors are used in audio amplifiers mostly in the input circuits. They are of very rugged construction and are built with more precision; the values and tolerances can be better met, since precision masking techniques permit the area of the deposited plate to be determined with greater accuracy and uniformity than in other types of cut-foil construction. However, it is not practical, nor necessary, to use mica capacitors exclusively in circuits. In various amplifier stages it is better to use paper tubular or ceramic types, and the cost is less. But in any event, always make replacement of any defective capacitor with one of the same value and power rating, and purchase only high quality name-brand capacitors for more accurate rating and longer service.

Electrolytic capacitors are used when the voltage is extremely high and large capacity is required for special applications in DC and AC circuits, and in power supplies, etc. Electrolytic capacitors can be obtained in several thousand microfarads at reasonable size and cost. Many old-type amplifiers use wet type, now obsolete; the newer types of amplifiers use the present-day dry type which is more satisfactory in operation and service. We recommend changing obsolete wet-type capacitors with the new dry type. The replacement is inexpensive and will give more satisfactory performance and much longer life.

POWER TRANSFORMERS USED

Now, let us discuss transformers used in theatre amplifiers and power units used to supply DC for exciter lamps. Power transformers, inside of amplifier case, supply rectified current for the various elements in a vacuum tube and filament current. As you probably know, a DC current must be used for plate, grids and suppressor grid elements in any vacuum tube. This transformer must be larger than those used in

Continued on following page

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SOUND ADVICE ON SOUND SYSTEMS

Continued from preceding page

radios because it must carry large loads and operate many hours a day without overheating. These transformers, because they are built ruggedly, will give practically troublefree operation for years. Very few transformers (power) have we ever had to replace. Should one ever become shorted or defective, it should always be replaced with an exact duplicate, if normal operation of amplifier is to be maintained.

The wires are colored (coded) so that proper connections can be made for supplying voltages needed for various amplifier stages. Transformers require very little, if any, attention, but they should be kept free of dust collection and the housing should supply ventilation to it.

Audio transformers are usually used in older model amplifiers because resistance coupling of various amplifier stages has been used for many years now. However, an output transformer is generally used, particularly so in modern types of amplifiers using push-pull operation. These transformers are easy to wire should it be necessary to replace one at any time, because the wires are coded for easy installation. Again, it has been a long, long time since we have had to replace a defective transformer. Very few amplifiers use an input transformer, but there are a few that still do.

ELECTRICAL CONNECTIONS IMPORTANT

Let us now discuss a few things that are very important in servicing sound systems. First, connections. Every electrical connection must be neatly soldered so that it will produce a good electrical contact. Although we know a connection is not an audio amplifier "part," a broken connection can *open* a circuit just as well as a defective part. Remember that excess solder may drop from a connection and cause a short, so be very careful when resoldering a connection and avoid excess solder. Too much solder will cause increased resistance and will react as if a resistor has been connected, which may slightly upset the amplifier's operation and cause poor quality output. Use only rosin core solder and clean the wire and terminal it is being connected to very thoroughly.

If a dirty wire is connected to a poorly cleaned part or terminal, or if improper soldering lets chemical actions occur at a connection, then the resulting poor contact will oppose the flow of current in this circuit like an unwanted resistor. Many times we have cleared trouble by resoldering connections and eliminating unwanted resistance in that particular circuit. The parts should be hot when soldering but do not get them too hot as this can damage a resistor or capacitor.

SOUND SYSTEM IS DELICATE

Now let us discuss the maintenance of your sound equipment, briefly, but clearly, so that you can keep it in good operating condition. Keep in mind that everything about the sound system is delicate, up to a certain extent, and should be given proper care in order to obtain high quality sound reproduction and operation with a minimum of trouble. Good maintenance will depend upon replacement of parts when needed and cleanliness.

The film reproducer (soundhead) is a delicate piece of machinery but will give good performance if properly adjusted and kept clean. The focus of the exciter lamp is very important and its adjustment is a matter of a fraction of an inch. Oil should be kept away from the lens tube. If oil is allowed to seep inside and vaporize under the heat of the bulb, the light will be yellow and dim. Keep in mind the photocell does not respond well to yellow light and this will cause a loss of high frequencies and loss of volume. Sound lenses that are coated with foreign material, such as dirt and oil, will cause a loss of frequencies and volume. If oil seeps into the lens tube, obtain a loan lens from your dealer and have it sent to the factory for repairs. Use a 7,000 frequency loop for setting sound lens. The focus of the sound lens must be accurate or there will be a loss of frequencies and poor reproduction.

SPEED OF REPRODUCER

The speed of the reproducer must be kept within 10 per cent of its 90 feet-per-minute for good sound reproduction.

Power and pre-amplifiers require only a minimum amount of maintenance. Tubes should be replaced when they show low readings. Tubes are generally 90 per cent of your troubles, but other components, such as resistors, capacitors, chokes and transformers, should be given careful attention. It is understandable that one must keep his equipment clean because dirt, dust and oil can cause trouble. It requires but a few minutes each day to check and clean equipment. Proper maintenance will pay big dividends in keeping your equipment running and helping to eliminate sudden breakdowns which can cause loss of patronage and unnecessary time loss. *Don't neglect your equipment!*

Dig That Crazy Equipment!

Some of our eagle-eyed readers quickly spotted the "left-handed" projectors and lamps which were shown in the picture of the booth in the Allen Theatre, Cleveland, which appeared on page 4 of the November 6 issue of the Modern Theatre Section. As Dave Kelch, projectionist at the Blackstone Theatre, Dwight, Ill., who is also a professional photographer, wrote: "It's rather a novel idea, but hardly feasible. Evidently the photographer reversed the negative during the printing process of the picture." This, of course, is exactly what happened.

Frank E. Cahill jr., vice-president of Century Corp., who also realized that the negative had been "flopped," advises, too, that while two of the projectors are Philips Norelco, the third one is a Century and that the sound equipment is the Century projector transistor 6/4/1-channel system. Century modified the Norelco projectors as part of a program of modernization for Gio Gagliardi, chief engineer for Stanley Warner.

Readers' Service Bureau coupon, page 19.

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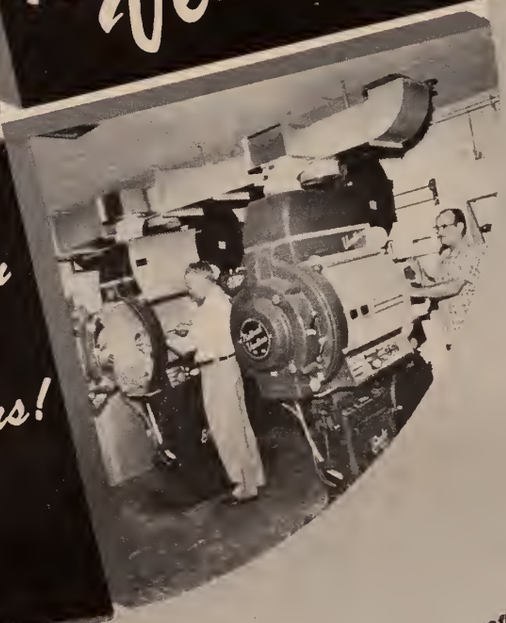
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A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

customers relax... and return for the cushioned comfort of ENCORE

ENCORE seating offers the kind of comfort that keeps patrons coming back. This deluxe unit has a padded back, protected by a steel pan at rear. Deep, cushioned, self-raising seat has 16 steel, coil springs. Sloping, all-steel standard. Long service, low maintenance add to profits. Send for free catalog of complete Heywood-Wakefield line.



HEYWOOD-WAKEFIELD • PUBLIC SEATING DIVISION
MENOMINEE, MICHIGAN

LITERATURE

The following concerns have recently filed copies of interesting descriptive literature with the Modern Theatre Information Bureau. Readers who wish copies may obtain them promptly by using the Readers' Service Bureau coupon in this issue of The Modern Theatre.

INFORMATION IS AVAILABLE from Flowers of Hawaii regarding the company's fresh vanda orchids and popular everlasting woodroses for giveaways in theatre promotions, openings and celebrations. The flowers may be had dressed in foil holders or in plastic vials.

THE MODEL COIN CHANGER is described in a brochure issued by Model Packaging Corp. The changer will handle any combination of nickels, dimes, quarters, half dollars and silver dollars, providing change geared to requirements of the vending operation, "electromatically."

A NEW LINE OF sewage chemicals is described in a brochure just issued by Brulin & Co., Inc., manufacturers. Included is S.C. No. 550, a heat and alkaline action liberating compound intended for use in waste disposal lines for clearing roots, leaves and grease accumulations, both as a preventive and as a means of opening stopped lines. Also included in the sewage treatment chemicals is De-Odor 3600, a water-dilutable concentrate for the control of odor.

NEW-TWO-CAR POST SPEAKER



Designed at the request of drive-in theatre men for a speaker that will eliminate malicious damage . . . for use at back ramps and on areas where damage is high . . . Delivers quality sound on both sides of speaker.



THE BEST!!
"PERMANENT MOLD" UNIVERSAL IN-A-CAR SPEAKER

Here's greater depth—more sound quality. A new, more attractive speaker with a better finish at no increase in price! Special color combinations on request. Also: Three other model In-a-Car speakers to choose from.

Write or Wire for Full Details, Prices on All Items
DRIVE-IN THEATRE MFG. CO.
505 W. 9th Street, HA 1-8006—1-8007, Kansas City, Mo.

Stop Wasting Carbons!



Save $400 Annually

The CRON-O-MATIC CARBON SAVER

burns any length positive stubs in Ashcraft "D" or "E", Brenkert-Enarc, Peerless Magnarc, or Strong Mogul. No preparation necessary. The new carbon automatically goes into use without affecting lamp operation.

Only $42.50

PAYNE PRODUCTS CO.
(Cron-O-Motic Division)
2455 W. Stodium Blvd., Ann Arbor, Michigon

EXPORT: Froser & Honsen, Ltd.
Son Froncisco, New York, Los Angeles

For YOUR BOXOFFICE
Engroved by our exclusive process on lucite to your specifications.



LAMOLITE* ILLUMINATED PRICE ADMISSION SIGNS
Our enlarged plant facilities assure OVERNIGHT service from coast to coast.
Plastic Signs Engraved for the Entire Theatre
Send for Folder *Pat pend.
DURA ENGRAVING CORP.
LAMOLITE-BOWMAN DIVISION
133 West 20th Street New York 11, N. Y.

Changeable Letters
STANDARD or BALLOON
Attraction Boards Available. Write for Literature and Prices.
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1712 JACKSON ST. OMAHA 2, NEBRASKA
BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.
A DIVISION OF ABC VENDING CORPORATION

Kinner's HIGHEST QUALITY CLEANER THAT CAN BE MADE
GLASS & CHROME CLEANER
CLEANS GLASS, CHROME, POPCORN MACHINES SPARKLING CLEAN
NO SILICONE TO LEAVE FILM
SOLD BY NATIONAL THEATRE SUPPLY

RC THEATRE PARTIES SHARPLY INCREASE SALES

Bottle-Cap Admissions Pack Theatres With Kids Who Spend Freely at Stands

THE RC THEATRE PARTIES, co-sponsored by theatres and Royal Crown bottlers, continue to grow in popularity, particularly in the South, having increased from 60 in 1958 to 436 in 1960 and to 720 thus far in 1961.

The RC kiddie shows have made everyone concerned happy—the kids love 'em, theatremen thrill to the jingle of the concessions cash register and bottlers enjoy greater bottle (retail stores) and fountain syrup sales.

FULL HOUSES AT MATINEES

Over 95 per cent of the theatres putting on the RC Theatre Parties had full houses at nearly every Saturday show, and many reported having to turn away enough to fill the theatre again.

"I only regret that we could not accommodate over 1,500 children that we were forced to turn away after the Saenger was filled to capacity (2,000)," said Floyd Lyles, manager of the Pensacola, Fla., theatre.

Tommy L. Stewart, owner of the Rosewood Theatre, Memphis, Tenn., commented that his Saturday matinee business had picked up some 22 per cent since the first kiddie show.

As developed by J. B. Cooper, director of fountain sales for the Royal Crown Cola Co., the format for the RC Theatre Parties is simple. Admission is six RC bottle caps which are subsequently redeemed by the bottler at a pre-arranged figure. Prizes are awarded by lot drawings at intermission in which both the bottler and theatreman participate; usually there is a "big ticket" prize which is reserved for the last of the series of shows.

SHOW ONLY CHILDREN'S FILMS

Programs for the shows are usually cartoons, but any movies shown are those especially recommended for children and slanted to their preferences.

Where practical, additional shows are run to take care of overflow crowds, and many theatres have instituted two weekly theatre party programs instead of the originally planned one, to accommodate the demand for admissions. One theatre reported over 16,000 children in attendance during a nine weeks showing of one RC Theatre Party each week.



Typical of the drawing power of the RC Theatre Party is this photo of the jam-packed auditorium of the Bradley Theatre, Columbus, Ga., taken during the intermission drawings for prizes. More than 25,000 kids attended the 13 kiddie shows held there this past summer. Royal Crown has incorporated the RC Theatre Party program into its regular sales promotion kit for bottlers and, under direction of the fountain sales department, plans to further expand the program throughout the United States.

Obviously this mass of attendance among a specific age group has some important ramifications for the theatre, as well as for the cosponsoring Royal Crown Cola bottler. Theatre managers report sharp increases in concessions sales and profits, accelerated interest in movies among an important age group of potential "regulars" and even raised eyebrows from parents of moppets who haven't seen crowded theatres since the "bank night" days of their own earlier years.

Theatremen benefit greatly by the bottler's program of merchandising "crowns for admission" with point-of-purchase display material in his multitude of retail store outlets. All of this material promotes the theatre, as does the usual use of radio spots.

In turn, the theatre plays up Royal Crown Cola in newspaper advertising, film trailers, lobby displays, etc., and furnishes the personnel for the intermission "Party Session" when the prizes are drawn.



A happy youngster wins a RC cooler in the intermission drawing at the Paramount Theatre, Texarkana, Tex. Manager Joseph B. Fulton reported that sales of Royal Crown Cola and Nehi beverages were excellent for the summer, and that the shows resulted in much goodwill for both the bottler and the Paramount.

FANTASTIC PROFITS!

MORE GOLD MEDAL "FIRSTS!"



SNO-BAR
- The Complete Sno-Kone Unit.
- New throughout
- A Proven Winner

Get your Share of a Multi-Million Dollar Market with new Gold Medal Profit Winners.

Yes, hundreds of theatres, both drive-in and four-wall are finding Sno-Kone Profits equal to that of Popcorn—winter and summer.

Cotton Candy—an old profit favorite, has proved to be a profit bonanza for dozens and dozens of theatres. New Gold Medal Equipment designed expressly for your type operation now makes Cotton Candy Profit easy to get.



UNI-FLOSS
- The first Complete Theatre Model Cotton Candy Machine
- Proven Gold Medal Production
- Proven Filtering
- Absolutely no mess
- Easy to operate

NEW . . . From Gold Medal New Design Electric Machines New Drive-In Models

Write today for literature, on the Newest Things for bigger Concession Profits.

Refreshment Division
GOLD MEDAL PRODUCTS CO.
1829 FREEMAN AVENUE
CINCINNATI 14, OHIO
The new "NAME" in the Refreshment Industry

Patrons Don't See Double



Patrons of the refreshment stand at the Pitt Theatre, Lake Charles, La., are not seeing double when they walk up to make a purchase. The attractive young ladies are twins, Faye (left) and Raye Hargrove. Joe Carlock, manager, might consider replacing the "Large" or "King-Size" popcorn or drink with "Twin-Size" which would be unique in his theatre and, no doubt, amuse the customers so much it would always be their choice.

Wometco Into Latin America

Wometco Enterprises, Inc., has announced that its subsidiary, Wometco International, Ltd., has established a Latin American export sales division. The export division is engaged in the distribution and sale of full-line vending equipment in Central and South America. Wometco International, Ltd., has been appointed exclusive sales agent in these countries for vending machines manufactured by Continental-Apco, Inc. It also is sales agent for other vending manufacturers.

To date, the new Wometco International division has negotiated substantial sales in four countries in Central and South America. Albert Budlow has been appointed director of sales of the new division.

In announcing the establishment of the new division, Wometco's vice-president in charge of vending, Van Myers, stated, "This new activity is a significant step in Wometco's announced plans to expand its vending operations."

QUICK AS A WINK... and TWICE AS EASY...



TO FILL POPCORN BAGS AND BOXES WITH THE *NEW* PATENTED SPEED-SCOOP

THOUSANDS OF DELIGHTED USERS

ONLY $2.50 AT YOUR THEATRE SUPPLY or POPCORN SUPPLY DEALER

SPEED-SCOOP 109 THORNTON AVE. SAN FRANCISCO, 24



Give ice cream quality . . . make 7¢ on 10¢ sales. Cash in on the demand for delicious soft-served cones, shakes.

Serve a 10¢ cone in 2 seconds . . . your food cost less than 3¢. Serve a 25¢ shake in 5 seconds . . . your food cost only 6¢. Win new fans, make big profits with a compact Sweden freezer. Easily run by untrained help.

Like the Model 208 SottServer shown here, all compact Sweden machines are keyed to high-production needs. They occupy only 3 square feet — or less. SpaceSaver counter models are also available.



SWEDEN®

SWEDEN FREEZER MFG. CO.
Seattle 99, Wash. Dept. T-1

TREMENDOUS PROFITS!!

Now Fresh Fruit Sundaes, Pineapple and Strawberries from stainless steel pans!

Both juices for snow cones and fresh fruit for sundaes dispensed from one mochine

HERE'S HOW TO MAKE

BIG MONEY WITH "SNOW MAGIC"

No Gears! No Pulleys!
No Belts! No Oiling!



THE NEW SNOW CONE MACHINE

Capacity 30 cones every 30 seconds.

The Bert's "SNOW MAGIC" machine combines eye-appealing beauty with perfect mechanical performance and large capacity. "Snow Magic" is easy to operate and is Fully Automatic. A Snow Cone costs 1¼ to 1½c and usually sells for 10c . . . that's profit!

Distributors of famous Victor's QUICK MIX dry flovor concentrates.

FREE SAMPLES WITH EACH MACHINE

SAMUEL BERT MFG. CO
Fair Park Station, Box 7803, DALLAS, TEXAS

NOW! END COFFEE WASTE

Save money. No stale or left-over coffee when your coffeemaster is an E-Z WAY automatic. Coffee's fresh, hot and ready all the time. Get the facts—write now:

STEEL PRODUCTS CO.
40 8th Ave., S.W.
Cedar Rapids, Iowa



now there are two great 3-drink dispensers.

(one of them is just right for you!)

The new Dole Pacer looks like the famous Dole Director. But there's a difference:

The Pacer is an ice-cooled dispenser, designed for use where there is a ready source of ice and pre-cooled carbonated water.

The Director utilizes mechanical refrigeration and is available with a built-in carbonator, if desired.

One of them is exactly right for you! Either of them can help you increase total refreshment sales . . . and give you more profits per square foot. Look at these outstanding merchandising features:

■ *Speeds service — Serves three drinks from one dispenser.* ■ *Illuminated End Panels with brilliant transparency inserts.* ■ *Built-in Dole Valves assure accurate quality control.* ■ *New Deeper Base accommodates all size drinks.* ■ *Three 1⅛-gallon syrup tanks give big capacity.* ■ *Rugged Construction — durable Implex plastic cabinet.*

For further information, see your representative for Coca-Cola, or write: Manager, Vending and Equipment, Fountain Sales Dept., The Coca-Cola Company, P. O. Drawer 1734, Atlanta 1, Georgia.

Manufactured and distributed by The Dole Valve Company, Chicago, Illinois

"COCA-COLA" AND "COKE" ARE REGISTERED TRADE-MARKS OF THE COCA-COLA COMPANY.

SALES STIMULATORS



SERV-O-MAT
automatic butter dispenser . . .
modern . . . efficient . . . durable
. . . proved in thousands
of locations



deluxe
BUTTER-SERVER
. . . manually operated . . .
budget priced . . . top quality



Butter-Cup –
now genuine Buttercups available for immediate delivery. Order your supply today! Regular & king size.

- **Buttercup Accessories**
- hot fudge serving equipment.

Send for details on all items.

Server Sales
inc.
north 88 west 16447 main street,
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COCA-COLA'S DIAMOND ANNIVERSARY

THE COCA-COLA CO. celebrated its diamond anniversary during 1961, 75 years during which "Coke" (or its translation) has become a household word throughout the world, except behind the iron curtain. In honor of this remarkable growth, a special anniversary edition of the company's publication, "The Refresher," was issued. Titled, "Portrait of a Business in Its Seventy-Fifth Year," the book is beautifully designed, written and illustrated.

Somewhat of a summary of the content may be found in the preface, printed below.

"Anniversaries, industrial or otherwise, always release the floodgates of nostalgia. Such occasions offer seemingly irresistible opportunities for scurrying about in the past in search of certain roadmarks to the present and the future.

"Longevity provides a decided aura of mystery, but when it pertains to a commercial product and a business enterprise the mystery amounts to legendary proportions.

"For the hard fact is, few businesses survive their teens.

ORIGINATED IN ATLANTA

"Nineteen sixty-one marks the 75th year since Coca-Cola first went on sale in Atlanta, Ga. Dr. John S. Pemberton, a local pharmacist, created the formula for the syrup and put it on the market. Following the usual business pattern, however, the enterprise faltered early in its career. The assets, liquid and otherwise, were purchased by Asa G. Candler, an Atlanta businessman, for $2,300. After 25 years under the Candler leadership, The Coca-Cola Co. sold for $25,000,000—the record-breaking financial transaction in the South at that time.

"A great business is always just beginning, always on the threshold. The past is ever prologue.

"Robert W. Woodruff* became president of The Coca-Cola Co. in 1923. His leadership has brought the product to unrivaled heights in commercial history.

"Who would have dreamed that eventually syrup sales in one month would equal those of the first 25 years? Who would have envisioned the growth, and still greater growth of the business—carrying Coca-Cola around the world to more than 120 different countries?

AN INTERNATIONAL BUSINESS

"A national business has become an international business. Coca-Cola, today, symbolizes a way of business life exemplary throughout the free world. As such, the 75th anniversary portrait of the product provides an intriguing challenge for the explosive years that lie ahead."

Further along in the anniversary book are these revealing passages:

"Faith in the product, yes, and faith in the modern marketing methods for bringing it to the attention of an ever-expanding public—these account for the phenomenal sales development of Coca-Cola everywhere.

"Economists struggle with the shifting boundaries of class markets and mass markets, but for Coke there has always been just one market—*the* market, people everywhere. As the means of communication have developed for reaching more and more people with magazines, newspapers, highway signs, point-of-purchase lithography, radio, and, more recently, television, the necessary appropriations have been made for telling more and more people about the product."

*Now chairman of the Finance Committee.

Readers' Service Bureau coupon, page 19.

Like having your choice
BETWEEN Miss America
and Miss Universe!

Yes — whether you prefer the sturdy 10 lb. tin or the handsome 12½ lb. poly bag, Butterflake assures you the same superlative quality — quality that pays off with an *extra* $25.00 to $35.00 per hundred in your Pop Corn profits. And Butterflake is so tender, so delicious, it brings 'em back again and again!

Packed four bags or tins to the case. Order from your distributor, or write



POP CORN DIVISION NATIONAL OATS CO.
Wall Lake, Iowa • Hagerstown, Md. • Delaware, Ohio

The Poblocki Family Team

. . . Ben Is Back in Harness



Shown here, the family team behind Pablocki & Sons Co.: Standing, left to right: sons Jerry, Bill, Jim and Ray; seated: san Barney, Ben (himself) and son Eddie. Each son is responsible for a department in the Poblocki organization, which is once again actively engaged in theatre marquees and frants.

BEN POBLOCKI, chairman of the board of Poblocki & Sons Co., Milwaukee, after several years of semiretirement, has decided to get back into the swim of things again.

This time, however, Ben has a "cabinet" to work with him—his six sons, each of whom directs a particular phase of the business. Eddie is president and general manager; Barney, vice-president and director of national sales; Ray, secretary-treasurer and in charge of all sales; Jerry, vice-president in charge of costs and estimating; Jim, vice-president in charge of purchasing; and Bill, vice-president, sales division.

STARTED FROM "SCRATCH"

The Poblocki firm has been synonymous with new fronts, marquees, boxoffices, signs and other theatre equipment since 1930, when Ben took over a factory loaded down with $5,000 in back taxes. Ben says he had 35 cents in his pocket when he started; located an unemployed girl (who owned a typewriter) and hired her on the spot, providing she brought her typewriter with her. She also brought a chair from home, while Ben wangled a couple of apple boxes from the nearby grocer. With all this "furniture," and a box of tools, Poblocki was in business.

Thirty days later, Mike Reid was added to the staff, and at the end of the month, they split the proceeds in the following manner: Poblocki, 50 per cent; Reid, 35 per cent, and the girl, the remaining 15 per cent. It was touch and go, until Ben made a deal with National Theatres, in which the Poblocki firm was to provide all the signs required for the entire circuit.

About a year later, the building was purchased for $1,000 at $10 per week (no interest), and a few years later the firm had expanded to the point of absorbing the other half of the building, which was also purchased at bargain rates. At this time, Ed, the oldest son joined the business and, subsequently, the other five sons were brought into the organization.

Although business was increasing right along, money was tight, and Ben at times found it difficult to make both ends meet. Somehow however, they got by, and as time went on, the firm managed to acquire more national accounts. Ben says, to the best of his knowledge, in the years that followed, the Poblocki Co. did 90 per cent of all theatre front and sign work in the country, which led to further expansion, forcing the firm to re-locate in a building ten times the size of the former location. Prosperity and the Poblocki firm went hand in hand, and sales were figured in the millions.

BECAME AN EXHIBITOR

In 1954, Ben began to toy with the idea of becoming an exhibitor, in order that he might be able to understand that side of the business better. Also, he had a number of ideas he wanted to experiment with in conjunction with the theatre. So, shortly after, he made a deal with Jack Yeo, prominent theatre circuit owner on the Plaza Theatre at Burlington, Wis., and later added the Port Drive-In at Port Washington, Wis. They shook hands on the deal (a 50-50 arrangement) with rent established at $500 per month. Later on he purchased the theatre outright.

Following the Burlington acquisition, Ben set about to remodel the entire theatre. After spending close to $50,000, the theatre wound up with a new front, new 40-foot-wide screen, speakers, booth equipment, new Push-Back chairs, glass doors, boxoffice, carpeting, name sign and redecorating, Ben opened with "The Robe," and did a landoffice business. Ben said he proved his point, that to modernize a theatre would increase the grosses, and since his business had increased to about 35 per cent over the comparable previous period, he figured this was a good time to go into retirement.

A few months ago, however, Ben decided that the inactivity of retirement had become monotonous and, yearning for the old challenge, announced that he was back again in the harness. He started off by making the rounds of many of his former customers, only to find a new generation in the saddle. He said it was missionary work all over again. But, he says, now he can preach promotion and renovation, having been an exhibitor. As might be expected with his aggressiveness, things began to hum. Already the firm has completed a new front and boxoffice for the Varsity Theatre in Milwaukee, numerous installations for the Chakeres circuit in Ohio and, on the drawing boards at the moment, is a big project for the Minnesota Amusement circuit.

Readers' Service Bureau coupon, page 19.

Norelco
PROJECTION EQUIPMENT

Available from leading theatre supply dealers

NORTH AMERICAN PHILIPS COMPANY, Inc.
Motion Picture Equipment Division
100 East 42nd St., New York 17, N. Y.



Goldberg Plant Cited for Quality Reels



With the completion of a new building (light-colared structure in the lower right) Goldberg Bros. now occupies nearly one square city block in Denver, Colo., and the buildings contain approximately 85,000 square feet of floor space. The new building contains 22,000 square feet. The office occupies approximately 2,500 square feet, and the rest is for manufacturing, shipping and storage. The company was recently cited for excellence of its motion picture film reels.

Goldberg Bros., whose large Denver, Colo., plant is shown in the accompanying picture, was recently cited by the Columbia-Geneva Steel Division of U.S. Steel Corp. for its "ability to convert cold rolled steel sheets into durable, uniformly fashioned motion picture film reels." In large advertisements in newspapers and magazines throughout western U.S. this accomplishment of Goldberg Bros. has been recognized and applauded by Columbia-Geneva.

The attainments include the manufacture of reels used for the projection of such 70mm films as "Exodus." Use of the reels and film cans, which are also manufactured by Goldberg, extends beyond theatres and into schools and homes where fire-safety and impact-resistance are essential qualities.

Now reputed to be one of the largest manufacturers of film reels and cans in the world, the Colorado company was founded in 1907 by Louis B. and Nathan Goldberg as a sheet metal shop. In 1913 the 1,000-foot, 35mm reels, the first reels to be produced, were made.

At the present time, Jacob Goldberg is president; Morris Goldberg, executive vice-president and sales manager; Seymour Goldberg and Norman Goldberg, vice-president and production manager. All but Jacob Goldberg are the second generation.

Screen Light Standards

Luminance of all screens for indoor motion picture theatres is specified in a new American Standard approved and published by the American Standards Ass'n.

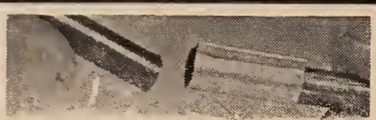
Developed by the 30-member PH22 sectional committee set up under ASA procedures and with the Society of Motion Picture and Television Engineers as administrative sponsor, the standard provides for luminance distribution on matte as well as directional screens.

"American Standard Screen Luminance for Indoor Theatres, PH22.124-1961" provides for the measuring of luminance with the projector, either 16 or 35mm, in operation, but with no film in the gate. Screen luminance is measured on the horizontal axis, excluding marginal portions five per cent of the screen width from the edge. A photometer having the spectral sensitivity of a standard observer, specified in 1931 by the International Commission on Illumination, must be used in measuring screen luminance.

According to the standard, luminance should measure between 25 and 65 nits, a nit being one candle of light per square meter.

Copies of the American Standard are available at 50 cents each from the American Standards Association, Dept P263, 10 East 40th Street, New York 16, N.Y.

USE UP those CARBONS! Full Refund if not 100% Satisfied





CALI CARBON COUPLERS
Let You Burn All the Carbon
"They're Expendable"

The most popular carbon saver. Used by more theatres than ALL other makes COMBINED.

Per Hundred, postpaid: Not Packed in Mixed Sizes.

6mm .....$2.75 8mm $3.25
7mm .....$3.00 9mm $4.00

No worrying about injury to high priced carbon savers. Burn 'em up, you still profit.

FOR ROTATING CARBONS
10mm or 11mm EXTENDER KITS
Complete for 2 lamps $8.50

They save 25% or more of carbon costs.

Most economical carbon saver you ever used!
CALI Products Company
3719 Marjorie Way Sacramento 20, Calif

The WORLD'S LARGEST Producer of Carbon Savers
At all progressive theatre supply houses.

ASHCRAFT
PROJECTION LAMPS
and
RECTIFIERS
★
World's Standard of Projection Excellence

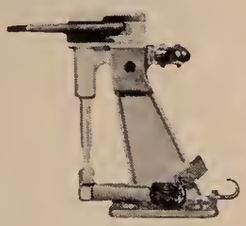
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POBLOCKI
This is your opportune time to modernize & increase profits.
30 YEARS EXPERIENCE IN THE MANUFACTURE & ERECTION OF
- MARQUEES
- SIGNS
- BOXOFFICES
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PHILLIPS CARBON SAVERS
Phillips Precision Made Carbon Savers. Universal to work with all Makes of Arc Lamps and Carbons. Machined from Tool Steel for long life service. Modern Priced. Backed by Forty Years in Theatre Projection and experience. Sold only Through Established
THEATRE SUPPLY DEALERS

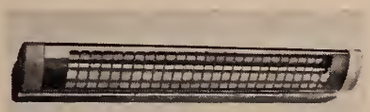
NEW EQUIPMENT and DEVELOPMENTS

Positive Carbon Clamps To Eliminate Cracking



The Eureka Torque Grip Carbon Clamp, developed and manufactured by Economizer Enterprises, is designed to prevent the cracking or bruising of carbons and to prevent arcing or slipping. According to Nels Matheson, fractured carbon is the unseen nemesis of good screen light, and the vise-like grip that screw clamps exert on the carbon often causes fractures in the carbon shell under the copper coating. These fractures may be simple, compound or multiple. There may be no outward indication that the carbon is damaged and no warning until the arc starts to act up (when the crater reaches the fracture) amperage increases, and the light is uneven and impaired, sometimes for an entire reel. The clamp can be installed in five minutes and is guaranteed for life.

Infrared Heating Unit Designed For Boxoffices, Problem Areas



Quartz-Raye Jr is the newest product introduced by Pinco, Inc., and is designed specifically for heating problem areas such as boxoffices in both hardtop and drive-in theatres, offices, etc. It can be installed in seconds, either to a control box already in the wall or ceiling, or with its plug-in cord. The unit swivels up or down to direct the heat exactly where needed. It is entirely safe; while it delivers sun-like heat, it leaves no tan or effects of sunburn, the manufacturer says. The unit has an ivory body with gold anodized grill. The 800-watt, 120-volt Quartz-Raye Jr reaches peak temperature in one minute. The fused quartz heat element used in this unit is known to be a superior substance in the production of infrared heaters. Infrared rays heat only objects or persons they reach and no energy is dissipated in heating air alone. Rain, snow or other moisture will not affect quartz tubing.

"Three Stooges" Rings Build Kiddie Business



Flashing, animated and colorful, the "Three Stooges" rings available from Otto's Theatre Promotions are amusing give-aways that are sure to lure the kiddies to "Stooges" attractions such as "Snow White and the Three Stooges." The rings are inexpensive.

MOTIOGRAPH RAINMASTER SPEAKER

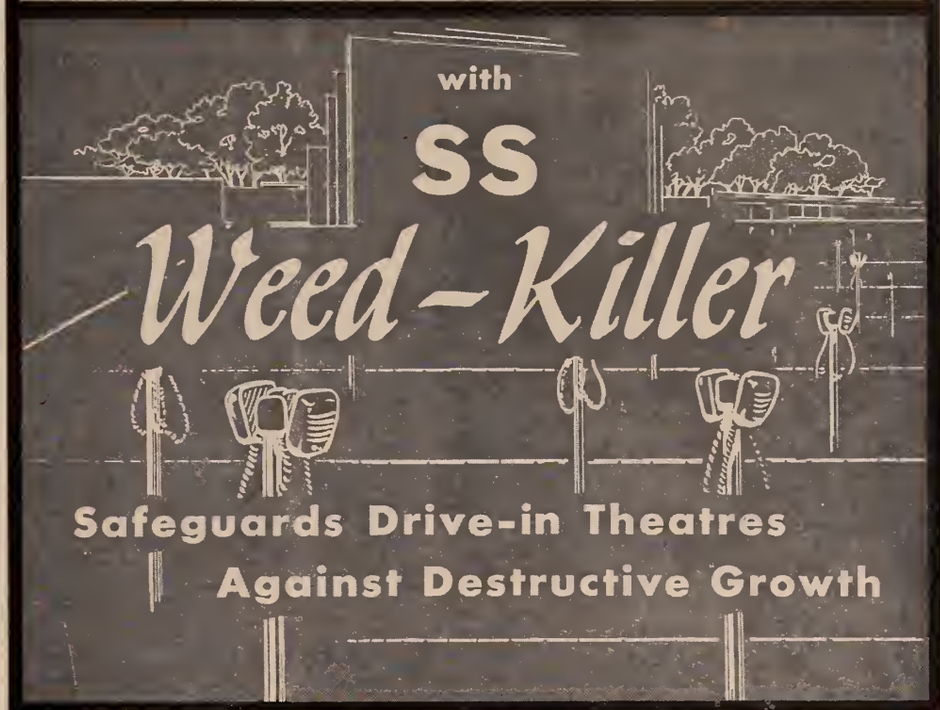


A full size protected unit that assures longest life.

$6.15 Each

Ask Your Motiograph Dealer

KEEP WEEDS OUT SEASON THROUGH



Slashes Cost of Maintenance—Repairs

Dolge SS Weed Killer finishes every kind of undesirable plant. Prevents destruction of black top surfaces, ramps, road shoulders; prevents rotting out of wooden fencing, rusting out of metal barriers or speaker posts. One easy application of Dolge SS Weed Killer in a 1-20 solution will solve your weed problems and sharply reduce cost of maintenance and repairs. This chemical goes a long way.

For full particulars write
The C. B. Dolge Company,
Westport, Connecticut

Dependable DOLGE
WESTPORT, CONNECTICUT

ADD MONTHS TO YOUR DRIVE-IN SEASON WITH HEATERS



DON'T WAIT...order your heaters now!

It's just plain common sense! A heater-equipped drive-in means you never have to close down. Never have to keep paying overhead without receiving income. And it doesn't take too many admissions to pay for the whole deal!

Of course, the best place to get your heaters is from National Theatre Supply. National knows more about what type of heater is best for your drive-in and climate. At National, you choose from the most complete line of heaters on the market... in every voltage range and every capacity. And you get the benefit of National's direct-to-you financing.

Don't be a "wait till next year" guy... and don't risk having your competitor beat you to it! Call your nearby National man now and let him help you select the best heater for your drive-in.

Now...give your Drive-In patrons a warm welcome!

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MEDFORD 1-6200 SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

Machine Makes Caramel Corn In a One-Step Process



The ElectriCooker division of General Foods Corp. is now in full production of its new automatic caramel corn machine which makes buttered caramel corn in a unique, one-step process. Operated by an electric motor, the new machine uses a hot air system to heat a GF-developed, dry caramel mix with popped corn in a rotating drum. The hot air melts the caramel mix into a smooth candy glaze and each kernel of corn is coated uniformly. When the process is completed, the top of the drum lifts up automatically, and the bottom tilts the caramel corn onto a stainless steel tray. The new machine eliminates the hand labor required in the former method of preparing caramel corn in a kettle. With the ElectriCooker Kernel-Fresh process, the operator has only to load the mix and popped corn into the machine and add butter when the corn is adequately glazed. The machine is used in conjunction with the company's Kernel-Fresh Air-Popt popcorn machine which pops corn in hot air rather than vegetable oil.

New Incinerator Does Away With Odors, Ashes and Smoke

A new type of patented smokeless incinerator which has been used successfully in England for a number of years is being introduced in the United States by Cornell-Hoskinson Manufacturing Corp. The incinerator is guaranteed to burn any waste, wet or dry, without smoking or odor, and to be free of fly ash. The 13½-cubic-foot unit is compact and portable, and its



unique design makes the installation simple, speedy and inexpensive. Only 115-volt AC current and a gas line to its location are needed.

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FOR MORE INFORMATION

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about PEOPLE and PRODUCT

LAFAYETTE THOMAS, chief projectionist for a drive-in theatre in New Castle, Ind., and also operator of a shop in that city, has invented a new 3-D lens which he calls a "lightweight answer" to the heavier lenses used to show three-dimension films. His lenses weigh only eight ounces.

Thomas said he worked for six years to develop the lens, though he has been doing research on such lenses since 1933. He has premiered his lens for friends.

BOYCE NEMEC is the newly elected president of Reevesound Co., Inc., having been advanced from the executive vice-presidency. Reevesound is the designer and manufacturer of Century Projector's new transistorized sound system. Nemec began his motion picture career in 1936 as a member of the Visual Education Department of the University of Minnesota. He joined the Army in 1941 and was assigned to the Army Pictorial Center as chief of the equipment specification branch and assistant director of the Pictorial Engineering and Research Laboratory. He had his own management consulting firm, specializing in the motion picture industry, for two years and joined Reevesound in 1958 as executive vice-president. He is a member, and has been an officer, of the Society of Motion Picture and Television Engineers.

EARNINGS of Royal Crown Cola Co. for the nine months ended September 30, amounted to $986,585 after providing $1,077,000 for federal and state income taxes; as compared with earnings of $870,492 reported for the comparable 1960 period, after providing $965,000 for federal and state income taxes. For the nine-month period, sales of the company's products reached an all-time high.

EASTMAN KODAK Co. officially began construction of a new headquarters for its Midwestern Sales Division at ground breaking ceremonies held October 23 in Oak Brook, Ill. The new building will cover nearly 200,000 square feet. Warehouse and shipping areas will occupy 144,000 square feet; 48,000 square feet will be devoted to office and sales functions.

James E. McGhee, Kodak vice-president in charge of U.S. sales and advertising, said, "Improved facilities for sales and distribution at Oak Brook will enable the company to provide the best possible service for the growing needs of its customers throughout the middle western states."

SALES AND PROFITS of Pepsi-Cola Co. for the nine months period ending September 30 exceeded those for the similar period of 1960. Consolidated net earnings after provisions for taxes and reserve for foreign activities were $11,014,000, or $1.69 per share, as compared with $10,761,000, or $1.66 per share last year.

Capital stock outstanding at September 30, 1961, amounted to 6,508,155 shares, as compared with 6,489,255 on the same date of 1960.

DR PEPPER Co.'s board of directors declared a dividend of 15 cents per share of common stock on October 25. The dividend, payable December 1 to stockholders of record November 19, marks the company's 128th consecutive quarterly dividend.

EASTMAN KODAK Co. has received a certificate of commendation from the motion picture division of the Photographic Society of America for "the development and perfection of the new, faster color film—Kodachrome II."

The award was presented to the company at the PSA division's annual banquet in New York City in recognition of the benefits of the new color film for amateur movie-makers.

Kodachrome II film, announced in February of this year, is 2½ times as fast as regular Kodachrome film and has increased sharpness and improved color rendition.

GRAND PRIZE in Dr Pepper Co.'s national consumer contest, Little Green Cay Island in the Grand Bahamas, has been awarded to a young Houston, Tex., bachelor-businessman, Scott Mabry.

John C. Simmons, Dr Pepper vice-president-advertising, said the contest brought a "tremendous response" and was perhaps one of the most successful ever held by a major soft drink company.

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We'd like to know about them and so would your fellow exhibitors. If you've installed new equipment or made other improvements in your theatre, send us the details—with photos, if possible. Or if you have any tips on how to handle some phase of theatre operations, concessions sales, etc.—faster, easier or better—let other showmen in on them. Send this material to:

The Editor
MODERN THEATRE

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BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

'Bobby' Campaign Given Punch By Where-It-Happened Tieups

"Greyfriars Bobby," the film version of the true-life story of the little terrier dog named Bobby who won the hearts of citizens, and eventually a canine monument, in the beautiful capital city of Scotland, Edinburgh, because of his devotion to a friend, received a "truly wonderful (promotional) effort from a most enthusiastic and consistent showman" at the Odeon Theatre in Derby, England.

The description of Manager Donald Clarke's campaign is by his supervisor in the Circuits Management Ass'n. The campaign was an entry in CMA's Star Showmanship Year drive.

STORY IS WELL KNOWN

The story of Bobby and Old Jock is well known throughout Scotland and England, which gives the English showmen some advantage over theatremen elsewhere, but Clarke's promotions are adaptable anywhere.

To establish the locale and authenticity of the dog story, the Odeon manager obtained photos and booklets from the Scottish Tourist Bureau describing the attractions of Edinburgh. The photos were arranged in a lobby display while the interesting booklets were passed around to beauty shops and other spots where they would receive maximum notice. The booklets included a description of Greyfriars graveyard where the real Bobby is buried.

The police chief of Derby supplied a number of photos regarding the training and use of police dogs, which were made up in another lobby display.

YOUTH CLUBS HELP

Boys and girls clubs were contacted. A half dozen or more were asked to appear in the lobby in black skirts, white blouses and tartans to greet patrons on opening night.

Two gross of toy balloons were imprinted with the title and distributed at playgrounds, parks and public gardens. Four gross of badges containing a picture of Bobby and the title were distributed to children in advance at the theatre, and to the boy and girl club members.

Clarke had 1,000 cards (3½x5½) mimeographed:

> Deor friends: You reolly must see Wolt Disney's new film, "Greyfriars Bobby," showing ot the Odeon Theotre, Derby, next week.
>
> This is on enchonting true story of o "Wee Skye Terrier" with o great big heart.
>
> All over the world he's known os "Greyfriors Bobby."

The cards were personally signed by Manager Clarke.

Four thousand leaflets were handed to patrons in advance. Smaller banners were sniped on grocery trucks, and taxis.

A full-page plug was used in the theatre's monthly program.

A dog spotters contest (a national tieup) was conducted in cooperation with England's new Dogs Defense League, in which colored circulars were distributed inviting youngsters to identify six breeds of dogs in their neighborhoods and give their names and addresses. Prizes were subscriptions to the Dogs Defense Bulletin.

Among the major promotions was the hiring of a local fellow to impersonate Old Jock of the film. He walked around the city with a Skye terrier like the one in the film, making himself noticeable.

STORY IN SERIAL FORM

And the local Free Press printed the story in installments of Greyfriars Bobby as written from the film, using four and five-column headlines on each installment.

Through a want ad, a Scottish piper with pipes was hired to appear at a screening, leading the guests to their seats, and also play at several other times at the theatre, both on stage and in the lobby. He wore his kiltie and full Scottish attire.

Tieups based on the book were made at a bookstore, an educational center, etc.

Clarke took full advantage of a local asset, the Leeds Woolen Cloth Co. This mill supplied bolt lengths of gorgeous tartans for draping lobby displays, etc., in the Odeon lobby. All the panels were draped with Scottish flags obtained from the local Burns Club, members of which were among the invited guests on opening night.

The usherettes were specially dressed for the film—in black skirts, white blouses and tartan sashes attractively draped.



Manager Donald Clarke poses in the lobby of the Odeon Theatre with a Skye terrier, man who walked around the streets (with dog) as Old Jack, and a piper in kiltie who piped in invited guests on opening night.

Canned TV Folds

A closed-circuit television service in Prince George, B.C., folded because of lack of business. It offered canned programs via leased wire.



One section of the extensive lobby display recreated a court scene in the picture. Note the bolt of tartan, one of many draped around panels, etc., in the Odeon lobby.

Here's a Target to Aim for: Nearly 2,500 Average at Kiddy Show Series



We don't know for certain that the Loyola Theatre in the Westchester section of Los Angeles holds regular Saturday kiddy matinees during the school year, but if it does they should be well attended. Why? Because there are several thousand youngsters in the area around Sepulveda and Manchester who definitely have the Loyola matinee habit.

Last summer, a total of 24,680 children and adults attended the Summer of Fun Shows—ten free kiddy matinees, sponsored by the Marina Federal Savings & Loan Ass'n—an average of 2,468 each matinee. It was the third successful season for the Marina Federal's series. The attendance last summer broke all records by count of the Loyola manager, Paul D. Flowers.

Flowers says the concession sales at the special shows, held each Wednesday, passed the $5,000 mark. Truly it was a successful summer of fun for the theatre!

The Marina Federal Savings handled all the tickets (we don't know whether Flowers supplied the tickets at a discount price or charged Marina a flat sum per show), and advertised, "Just have Mom or Dad pick up free tickets at Marina Federal Savings," which, incidentally, is on Sepulveda about a block from the theatre.

Two "top" features, PTA-approved, with cartoons and shorts were presented each Wednesday with a special drawing at each performance. The prizes, which included bicycles, roller skates and assorted games, were promoted from the merchants, and each week Marina Federal Savings gave away 50 savings banks and a savings bond.

"The shows were sold as a public service offered to the community by the savings and loan association, and the response was tremendous," Flowers reports. "We received a great deal of space in the local newspapers, and Marina Federal received many cards and letters in appreciation of what it was doing for the youth of the community.

"Marina Federal Savings was more than pleased with the results. Not only were the Marina officials happy with the many letters of appreciation they received, but they pointed out they were particularly happy with a form of advertising that actually got people to come into their office—the parents coming in each week to pick up the tickets."

Overtime Work Saves Day for Holiday Show

Hurriedly printed leaflets, 3,000 of them, distributed at neighborhood schools on Wednesday, and double signs on his motor car, in which he toured the surrounding area on the same day brought in some 500 youngsters to a Columbus Day kiddy show (11:45 to 5 p.m.) at the Vogue Theatre on East Tremont avenue in the Bronx, managed by Arnold Kirsch.

Kirsch admits he was late in booking the show—it was just one of those oversights—but he got to work and retrieved the situation. The show consisted of "Snow White and the Three Stooges" and "Tarzan's Fight for Life," plus a "Giant Cartoon Carnival." The leaflets were printed on light bristol in the form of bookmarks, 3½x11 inches. The bill was advertised as a Gala Holiday Show.

There was no trailer, only a 40x80 poster out front put up on Tuesday before Thursday, Columbus Day, when schools were out. The sign listed the film titles, and were attached on the sides of Kirsch's own Rambler.

"I drove around the entire area," he reports, "including the side streets, stopping wherever I saw children playing in the street or nearby, honking my horn to get their attention and read my signs. This was done all day Wednesday until it got dark."

The next morning, he sniped the signs "Now Showing," and was out with his Rambler again from 9:30 until 3 p.m. He also chauffeured children from here and there direct to the theatre. The result of his determined effort? He reports:

"At 11 a.m. almost one hour before opening, I noticed a line of about 200 children waiting to get into the theatre. Altogether I had over 500 children. No one could believe this possible with my opposition on both sides opening 'Greyfriars Bobby' and 'The Mighty Crusaders.' On one side is Wesboro's DeLuxe Theatre and on the other the RKO Chester. Believe it or not I had more children than both opposition theatres with the Disney bill."

Staffers as Farmers Sing-Song for 'Around'

Two farmers got loads of attention as they ambled along Canal street in New Orleans and on other trafficways in front of schools, market places, etc., carrying a duck under one arm and sing-songing about "Second Time Around" coming to the Saenger Theatre.

The farmers were David Powe and Al LeBlanc of the Saenger staff, all spruced up in overalls, gallon-size strawhats, red neckerchiefs, rustic galluses and eyeglasses on their foreheads. The duck was shifted occasionally from one to the other.

Kennedy Rocking Chair in 'Around' Contest

In promotion of "The Second Time Around," Bill Chambers, manager of the Plaza Theatre in El Paso, Tex., displayed a "Kennedy" rocking chair in the lobby with this copy:

"Kennedy Rocker . . . Win This Chair! . . . In 25 words or less tell us why you would like to see 'The Second Time Around' . . . In a Kennedy rocking chair! . . . Starts, etc. . . . You must be over 60 years of age to enter this contest."

The new Golf Mill Theatre in the Chicago area will take a housewife's laundry bundle at the door and have it washed and dry for her by the time the film is over.

Theatre-Food Store Deal

Here's one for almost any picture. John Curtis of the Liberty in Siler City, N.C., sold this deal to a supermarket. The store gave away a free movie ticket with a $5 or more purchase. The store plugged the giveaway in its page ads, including cast and playdates of the picture, and paid for the cost of tickets given away.

Radio Entertainer Hosts 'Devil' Show

A morning showing of "The Devil at 4 O'Clock" was promoted by Mary Jo Tierney on KMSP-TV, Minneapolis, prior to the opening at the Mann Theatre there. Working with Irving Shiffrin, Columbia exploiteer, and Leo Vetter, manager of the Mann, Miss Tierney invited 300 viewers (each could bring one guest) to the opening show. Special clips taken during the filming of the picture were shown for one week on Miss Tierney's show.

A special showing also was arranged for Minneapolis Star and Tribune carriers. A total of 5,000 heralds was distributed around the city. Shiffrin also arranged a screening for Twin Cities disc jockeys and representatives of music companies.

Red Devil Is on Parade For Halloween Show

P. W. Stagger, manager of the Star Theater in Upper Sandusky, Ohio, reports his Halloween Midnight Spook show went over with a big bang, helped in a large measure by a red devil!

The red devil was Stagger's son, dressed in a spook costume with a display sign on his back. Besides traveling the streets well in advance, young Stagger attended a football game on the night before the Star's midnight show, and passed out leaflets. At half time, the red devil had the football field all to himself when he paraded right down the middle, sign and all.

Stagger put up a display on his 40x60 lobby A-board two weeks in advance. The Navy recruiter supplied comic books and book markers which were passed out on the streets, along with candy kisses and small trinkets.

Doughnuts promoted from a bakery were given away to all the spook show patrons.

"I know this ballyhoo paid off at the boxoffice and concession stand," Stagger reports.

Space Capsule Is Prize

In behalf of the showing of "The Mask," at the Paramount Theatre in Buffalo, Manager Ed Miller arranged a contest with radio station WEBR through which a $25 U.S. savings bond and a four-foot high General Electric toy Space Capsule were offered as the first prize to the one sending in the longest list of names of U.S. missiles, rockets and satellites. There also were guest tickets for 15 runnersup. The radio station gave the contest an around-the-clock plugging.

Weekend Laugh Festival

A weekend Laugh Festival November 17, 18 and 19 highlighted the November schedule of 60 films at the Clark Theatre in the Chicago Loop. "Paris Holiday," "Merry Andrew" and "Carry On, Nurse" were included in the group.

In Pigtails for 'Tammy'

For "Tammy Tell Me True," Bill Schrum, Carolina Theatre, at Hickory, N. C., had four of his female concession attendants and cashiers dress in Tammy-type pigtails, blue jeans and gingham blouses.

Breakfast and Free Show for Early Shoppers at Tiffany's!



Breakfast was served to all early shoppers arriving at the Tiffany's of Detroit on the opening day of "Breakfast at Tiffany's" at the Madison Theatre there.

The Wright Kay jewelry store, the Detroit Tiffany's, served coffee and doughnuts on all three floors from 9:30 to 10:45, and gave out cards to the "breakfast" guests good for admission to the first show at the Madison. The store placed an ad (2x8) in the local papers announcing:

"You're invited to have BREAKFAST AT WRIGHT KAY Friday, October 20, 9:30 to 10:45 a.m. . . . Followed by a complimentary showing of the new Technicolor movie, BREAKFAST AT TIFFANY'S, starring Audrey Hepburn, at the Madison Theatre . . . Be our guest for coffee and crumpets and then receive a complimentary ticket for the 11 a.m. showing at the Madison." The store had stills in all its windows, an unprecedented cooperation.

Several hundred women showed up for the early morning treat.

'Man-Trap' on Streets!

A blonde carrying a sign, "Man-Trap . . . Top Action—Thriller! Loew's Stillman . . . Starting Friday," walked around downtown Cleveland passing out envelopes, "Souvenir from Miss 'Man-Trap' . . . Hijacked Millions . . . Hi-speed action thrills! Jeffrey Hunter, Stella Stevens, etc." Inside each envelope was a simulated paper bill imprinted "1000 . . . One Thousand . . . 1000 Berries!"

500,000 Fan Photos

Five hundred thousand autographed fan photos of Troy Donahue and Connie Stevens, stars of "Susan Slade," are being distributed by 700 Pyrofax Gas Corp. dealers throughout the United States as a result of Warner Bros.-Pyrofax tieup.

Teeners Spenders, Too

An investment counseling firm, the Alexander Hamilton Institute, says the pattern and growing volume of teenage spending influences fortunes of a wide range of business corporations: "The day has passed when young teenagers would collect empty drink bottles for redemption at the grocery store for two cents each. Today even the youngest have allowances and older boys and girls earn good sums. From these sources those in the 14 to 19 age group are estimated to spend $4 to $20 a week."

Tenth Persons Free

Leslie Sprinkle of the Reeves Theatre in Elkin, N.C., periodically holds a Family night, letting each tenth person in free. Reaction is greatest among the younger set as they strive to be a tenth person.

'Nikki' Coloring Contest Paid for by Dance School

A 3-col. 10-inch ad appeared in the Freeport, Ill., Journal-Standard featuring a large line-drawing of a scene from "Nikki, Wild Dog of the North" at no cost, except for 25 theatre tickets, to the Patio Theatre there.

Manager John J. Haney reports the ad was paid for by the Billy Miller School of Dancing in promotion of a "Nikki" coloring contest. Copy read:

"COLOR SCENE FROM 'NIKI' . . . WIN CASH PRIZES AND THEATRE TICKETS . . . Color and bring with this scene along with entry blank, at bottom of page, to Billy Miller's School of Dancing . . . $15 CASH PRIZES . . . Plus 25 Theatre Tickets to 'NIKI' AND 'Hand in Hand' . . . Boys and girls from 4-14 are eligible for cash prizes in three age groups. First prize of $5 for each age group, 4-6, 7-9, 10-14 . . . First 25 boys or girls to bring this entry to Billy Miller School of Dancing, and accompanied by a parent, will receive free tickets to 'Nikki' at the Patio Theatre, etc."

Store Sponsored Series

A theatre-merchant promotion which can be used as an attempt to keep customers at home to shop instead of going to larger towns, or draw people downtown on a specified night is reported by Don Coffey, Dixie Theatre at Scotland Neck, N.C. It may run for ten weeks or longer. Each sponsoring merchant pays a set sum to the theatre, and in turn receives tickets to give customers, plus advertising on heralds, on window cards and radio, in the newspaper, an ad on the screen and a display in the lobby.

Full-Scale Mockup of Air Force's X-15 Goes On National Tour for Spaceship Picture



Here is a view of the U.S. Air Force's mockup of its famous X-15 rocket plane which has exceeded a speed of 4,000 miles an hour.

A major role in the preselling campaign for "X-15," the United Artists suspense drama told against the background of the Air Force's famed pilot-controlled rocket plane, is the national tour of a full-scale mockup of the X-15 itself, which has reached a speed of over 4,000 miles an hour and an altitude of over 40 miles.

The mockup is being displayed around the country for two-day periods in public squares, recruiting centers and other places where it can be seen by the greatest number of people. A brochure on the rocket plane, containing information about the film, is distributed at the site of the display.

An important tieup is with Revell, Inc., in which some 2,000,000 Revell model toy kits of the X-15 have been placed on sale in more than 125,000 stores throughout the nation. Revell, the model kit manufacturer, has 1,250,000 kits of the X-15 at the point of sale, plus another 750,000 kits of the B-52 "mother plane," featuring a smaller version of the X-15. A list of Revell distributors is being made available to theatres booking the attraction.

A unique tiein has been made in Los Angeles with Sears, Roebuck and Co., centering about a shoe named the X-15, whereby 10,000 seats in six Los Angeles theatres have been turned over to Sears for its customers to see the exciting drama at Saturday morning screenings. The Sears ads will contain "X-15" playdate information and the film is mentioned in supplemental Sears catalogs.

Another tieup has been made with Botany 500 suits. Ralph Taeger, who portrays an Air Force major in the picture, is shown in Botany ads wearing a Botany suit, as well as in the eye-catching outfit he wears as a test pilot in the motion picture.

Special Speakers for Bus

Members of a church club were invited to the North Wilkesboro, N.C., Drive-In by R. B. Adams, manager, to see the show en masse. Thirty-five arrived in a special bus, in which Adams had special speakers installed for the evening. On the screen was "GI Blues."

Mickey Mouse Parties Far Better at First Run

Attendance at the six Mickey Mouse Club parties held each Wednesday morning at the downtown first-run Saenger Theatre in New Orleans last summer far outnumbered patronage of the preceding year. Manager Walt Guarino had something new every week, such as acts by a magician, outside acrobats, dancing combos, etc. The last week, a costume party was featured. Chubby Buddy of WJBW emceed all shows.

Perforated strips of coupons entitled the kids to gifts, including 10-cent ice cream cups from a Dairy Queen, 5-cent Gold Brick candy bars at two Woolworth stores, free rounds of Putt-Putt golf, free sessions at Ray's Rollerama, plus free chances on the grand prizes. Each coupon strip was approximately 3½x22 inches.

Free Eats and Drinks At Special Kiddy Show

As an offset to weak kiddy matinee attendance, Rufus Neas of the Playhouse in Statesville. N.C., gave coupons at the boxoffice entitling each child to receive a free drink, candy bar and a bag of popcorn. During the fillup of the theatre, the concession stand was closed and employes concentrated on giving out the free merchandise and getting the children into the auditorium. Once this was accomplished, the concession stand was opened on the regular basis and many children returned to buy more. To offset the giveaways, the regular children's admission was raised from 15 cents to 25 cents for this special matinee.

"The kids liked the idea of getting something free," Neas reported, "and results were good."

Nurses Hand Out Rx Candy

In Chicago, a trio of comely young women, dressed in nurses uniforms, covered the busy downtown area of the city on opening day of "The Young Doctors" at the United Artists Theatre, handing out thousands of special envelopes containing red cinnamon candy and labeled with the following copy: "Rx: Take this pill and see 'The Young Doctors' now playing at the United Artists Theatre."

Is Your Theatre Like a Dismal Dungeon? . . . Don't Be Afraid of Color and Bright Lights

By M. B. SMITH

Director of Advertising, Commonwealth Theatres, Kansas City, Mo.

Theatre management is frequently faced with keeping pace with the times. This applies in many phases of theatre operation . . . from the creation of newspaper advertising copy right on to the best methods of housekeeping procedure. The theatre manager must look around and spot the improvements in the current business scene. An example of this is the tremendous change that has come about in the world of groceries—the supermarket!

The world of good lighting . . . the world of music and good sound . . . the world of color appeal . . . the world of orderly arrangement . . . the world of "freshness"—all of these things are employed in the supermarket. They must also be accountable in good theatre operation!

A national magazine, with a snobbish motion picture editor, once termed theatres as "dark, dismal and drab dungeons and caves" which depress the patron rather than impress the patron. This is something that has crept into the scene because theatre management has permitted the value of light and color to drift.

We can well remember a fine showman who impressed upon us, when we were interested in the first basics of the business, the value of light and color. Intense thought was given to changing colors around the theatre, with the seasons. The main drape on the auditorium stage was a sea of moving color. The auditorium, itself, was cast in delicate glows of no more than four candlepower. The lobby and foyer were drenched in soft lights with innumerable spotlights placed over special displays and advertising frames and cases!

If theatre management wishes to reach for something that is modern and impressive—strive to master the possibilities of "light and color" in and around your theatre. This field alone can have a fantastic bearing on the patron—it can either depress or impress the theatre patron. If you accomplish the task in a masterful and showman-like fashion, you'll receive many compliments upon the impressions you create.

It's a basic part of masterful creativity which must appeal to the public in general!



Ad No. 402—664 Lines (including imprint space)



Ad No. 105—92 Lines



Ad No. 104—65 Lines



Ad No. 301—453 Lines (Including imprint space)

Composite Mat No. 1

includes the following ads and publicity scene mats:

- Ad No. 101
- Ad No. 102
- Ad No. 103
- Ad No. 104
- Publicity 1-A
- Publicity 2-A
- Ad No. 201
- Ad No. 202
- Ad No. 203
- Ad No. 204



Ad No. 205—196 Lines (including imprint space)



Ad No. 103—39 Lines



Ad No. 102—30 Lines



Ad No. 201—32 Lines



Ad No. 101—17 Lines



Ad No. 501—750 Lines (including imprint space)

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(Mat 1A, Still No R791 Robert Wagner and Dolores Hart find time for romance amidst the wacky doings at "Sail a Crooked Ship," new Columbia comedy also starring Carolyn Jones and Frankie Avalon and costarring Ernie Kovacs as the Captain

(General Advance)

A bungling bunch of madballs, and a crackpot caper which involves the theft of a ship in New York in order to rob a bank in Boston, make Columbia Pictures' "Sail a Crooked Ship" one of the funniest pictures of the year, according to Hollywood report. The film, opening ..... at the ..... Theatre, stars Robert Wagner, Dolores Hart, Carolyn Jones and Frankie Avalon, and co-stars Ernie Kovacs as the Captain.

In actual fact, Kovacs plays a bungling burglar who is determined to go down in the annals of crime as a genius. With his assembled band of nitwits, he puts back into serviceable shape a mothballed Liberty ship, and heads for Boston. Naturally, Ernie's "the Captain," even though neither he nor any member of his crew knows the first thing about maritime lore.

Wagner and Dolores Hart play an engaged couple who become forcibly involved in Kovacs' shenanigans. An inept ex-Navy officer, Wagner helps "drive" the heisted ship to Boston despite fire, hurricane, a mutiny, Kovacs' "cutie" along for the ramise, and sundry other near-disasters.

Miss Hart and Carolyn Jones, as the "cutie," reportedly make a fine pair of comediennes, separately and together. The former is seen as a somewhat stiff young society girl; the latter knows all about the fine art of man-handling and is perfectly willing to give lessons. Frankie Avalon, who sings two songs in the film, appears as Kovacs' nephew, a youngster who hopes some day to join the Navy and welcomes this chance to sail with his scrimshaw uncle.

Frank Gorshin also stars in "Sail a Crooked Ship" as a memory wizard who knows just about all about everything and Jesse White and Harvey Lembeck are other members of the zany crew assembled by producer Philip Barry, Jr., and director Irving Brecher to "Sail a Crooked Ship."

Screenplay for the film, a Philip Barry production, was written by Ruth Brooks Flippen and Bruce Geller, from the best-selling Nathaniel Benchley novel.

(Robert Wagner)

Determination, ability and Spencer Tracy—not necessarily in that order—probably are the major reasons Robert Wagner is starred at the ..... Theatre with Dolores Hart, Carolyn Jones, Frankie Avalon and co-star Ernie Kovacs as the Captain in Columbia Pictures' hectic new comedy, "Sail a Crooked Ship." Wagner feels Tracy helped him immeasurably by insisting he be costarred with the veteran actor in "The Mountain."

Wagner preferred acting to anything else and, after his graduation, made a deal with his father: he had one year to get a foot in the door of his chosen profession and his father would do everything he could to help. If young Bob failed, he would enter the business world.

The elder Mr. Wagner helped the son win an interview with director William Wellman who handed him a small part in "The Happy Years." Six empty months followed; some impromptu entertaining in a Beverly Hills restaurant led Wagner to a studio contract and continued near-subliminal. He became a "test boy," which meant he merely appeared opposite any new actress who came on the lot to be screen-tested for a part or for a contract. He was working, but he wasn't acting for audiences.

In time, however, Wagner did more into pictures, in increasingly more important roles. He appeared in such films as "The Halls of Montezuma," "What Price Glory," "The Silver Whip," "Titanic," "Beneath the 12-Mile Reef" and, his first starring role, "Prince Valiant." "Broken Lance," in which he appeared as Spencer Tracy's son, led to "The Mountain."

(Review)

Easily one of the funniest comedies in a year of happy entertainment, Columbia Pictures' "Sail a Crooked Ship" swept into the ..... Theatre yesterday on gales of audience laughter.

"Sail a Crooked Ship" is based on the Nathaniel Benchley best-seller in which a frustrated burglar almost succeeds in getting himself into criminedom's hall of fame. Ernie Kovacs, in a superb performance, is the self-styled "Captain" who steals a mothballed Liberty ship and, with a nitwit band of fellow-lunglars, happily sets out for Boston to rob a bank. They are aided by a shanghaied ex-Navy officer who manages to bring them through such near-disasters as a hurricane, a fire, Kovacs' kookie "cutie" who is along for the cruise, a mutiny and just about everything else that can happen, so long as it happens hectically and hilariously.

Robert Wagner is delightful as the inept young man shanghaied by Kovacs, along with his prim fiancee, Miss Hart. And it is Wagner and Miss Hart who, after surviving the many hazards which beset a "crooked ship" and her nitwit crew, finally wangle Kovacs and company into a major naval battle—with the Coast Guard. They do it by using one of Miss Hart's more elastic undergarments as a provocative slingshot, no less!

Carolyn Jones is the "cutie" in the case, a girl who knows she looks good in a bathing suit, perfectly willing to give almost anybody lessons in the fine art of man-handling. Frankie Avalon, the recording artist, sings two tunes in the course of the film but this is not half so important as the fact that he plays the Captain's nephew who wants to join the Navy some day and welcomes this chance to get in a little sea duty.

Frank Gorshin also stars in "Sail a Crooked Ship," as a memory wizard who knows all about everything, except human nature. Jesse White and Harvey Lembeck are others in the cast.

(Dolores Hart)

It's a pretty big step from something like "Francis of Assisi" to the zany antics of "Sail a Crooked Ship," the new Columbia comedy at the ..... Theatre. Lovely, blonde Dolores Hart made the personality change involved without too much trouble.

Miss Hart currently stars at the ..... Theatre with Robert Wagner, Carolyn Jones, Frankie Avalon and co-star Ernie Kovacs as the Captain; she plays a modern young society girl to whom nothing much has ever happened — romantically or otherwise—until she and her fiance are kidnapped by as hird-brained a pack of bank bandits as ever hit the screen. Then, just about everything that can happen to a girl does happen—including a lonely seagull, a larcenous "other woman," a storm at sea, and a battle with the Coast Guard in which one of her more elastic undergarments comes in handy as a slingshot, and sundry other daffy difficulties.

(Frankie Avalon)

Frankie Avalon, the sensational young singing star who recently moved into the motion picture world to achieve a success comparable to that he enjoys as one of the nation's top recording artists, turns to all-out comedy in Columbia Pictures' "Sail a Crooked Ship," now at the ..... Theatre with Robert Wagner, Dolores Hart, Carolyn Jones and co-star Ernie Kovacs as the Captain.

Frankie made his film bow with Alan Ladd in "Guns of the Timberland." He appeared in "The Alamo" and in "Voyage to the Bottom of the Sea." Now in the new Philip Barry production, "Sail a Crooked Ship," young Avalon plays the bewildered nephew of the most bungling bank robber of all time, Bugsy G. Fogleneyer, alias the Captain; it's the most important role of his screen career. At the same time, young Avalon gets to sing two songs: the title tune and "Opposites Attract."

(Advance Notice)

Columbia Pictures' "Sail a Crooked Ship," zany new comedy of a mixed band who steal a ship in New York in order to rob a bank in Boston, opens ..... at the ..... Theatre. Robert Wagner, Dolores Hart, Carolyn Jones and Frankie Avalon star and Ernie Kovacs co-stars as the self-appointed Captain, a thwarted crook with grandiose plans. Frank Gorshin also stars and Jesse White and Harvey Lembeck are featured. A Philip Barry production, "Sail a Crooked Ship" is based on a screenplay by Ruth Brooks Flippen and Bruce Geller from the best-selling novel by Nathaniel Benchley. Philip Barry, Jr., produced the film and Irving Brecher directed "Sail a Crooked Ship."

OFFICIAL BILLING

COLUMBIA PICTURES 25%

presents

ROBERT DOLORES WAGNER • HART 100%

CAROLYN FRANKIE JONES • AVALON 100%

co-starring 25%

ERNIE KOVACS 100%

as THE CAPTAIN 35%

in

SAIL A CROOKED SHIP 100%

also starring 10%

FRANK GORSHIN 50%

with

JESSE WHITE 25%

HARVEY LEMBECK 25%

Screenplay by RUTH BROOKS FLIPPEN and BRUCE GELLER 15%

Based on the novel by NATHANIEL BENCHLEY 10%

Produced by PHILIP BARRY, JR. 15%

Directed by IRVING BRECHER 15%

A PHILIP BARRY PRODUCTION 15%

(Corolyn Jones)

An Academy Award nominee, Carolyn Jones currently stars at the ..... Theatre with Robert Wagner, Dolores Hart, Frankie Avalon and co-star Ernie Kovacs as the Captain in the zany new Columbia Pictures' comedy, "Sail a Crooked Ship," in which he co-stars as the Captain. Also starring are Robert Wagner, Dolores Hart, Carolyn Jones and Frankie Avalon at the ..... Theatre.

Ernie's been a captain in five of his recent films, and he thinks it's about time he was mated up a grade or two. In actual fact, considering the kind of captain he usually is, film audiences might have their doubts about upgrading him. In "Operation Mad Ball," for example, Ernie was an Army captain in postwar Germany whose desperate efforts to maintain discipline were circumvented by Jack Lemmon and every non-com and private around, with Ernie ultimately winding up as a suspected spy. In "Wake Me When It's Over," he played a relaxed Air Force Captain in the Pacific whose antics led to the construction and operation of a major resort development, built and manned by his own men. In "Our Man in Havana," he played a Cuban police captain whose authority is considerably undermined by Alec Guinness' "espionage" efforts. In "Pepe," he played a Captain of Immigration completely bewildered by Cantinflas' doubletalk.

Now, in "Sail a Crooked Ship," Ernie plays Bugsy G. Fogleneyer, thwarted criminal genius who pronounces himself a "Captain," and steals a ship in order to rob a bank. With the help of kidnapped ex-Navy officer Robert Wagner, Bugsy triumphs over fire, mutiny, hurricane, collision, Halloween, hankers, police and sundry other near-disasters. "Sail a Crooked Ship" doesn't end with Ernie in possession of the loot, of course, but he does keep his self-appointed captaincy. But, he complains, "why couldn't I be an admiral or a general?"

A Philip Barry production, "Sail a Crooked Ship" also stars Frank Gorshin and features Jesse White and Harvey Lembeck. The screenplay was written by Ruth Brooks Flippen and Bruce Geller, based on the best-selling novel by Nathaniel Benchley. Philip Barry, Jr., produced "Sail a Crooked Ship" and Irving Brecher directed.

('The Crooked Ship')

One of the largest indoor "props" ever used by Hollywood was built by Columbia Pictures for "Sail a Crooked Ship." The prop is the "crooked ship" itself, a World War II vintage Liberty ship that figures importantly in the zany new comedy now at the ..... Theatre. The film stars Robert Wagner, Dolores Hart, Carolyn Jones, Frankie Avalon and also stars Ernie Kovacs as the Captain.

The "crooked ship" measured 110 ft. in length and stood over 30 feet high. It took 35 men, working full time on the project, one month to build the ship. There are a life boat deck, bridge deck, wheel deck and wheel house, three cabins and the main deck. Cost of the project exceeded $50,000. Two entire sound stages were taken over at Columbia for the ship's construction.

Screenplay for "Sail a Crooked Ship" was written by Ruth Brooks Flippen and Bruce Geller, based on the best-selling novel by Nathaniel Benchley. Philip Barry, Jr. produced "Sail a Crooked Ship" and Irving Brecher directed.

(Ernie Kovacs)

Either motion picture producers pronounce Ernie Kovacs or he's going to quit. The zany comic made this announcement during production of Columbia Pictures' "Sail a Crooked Ship," in which he co-stars as the Captain. Also starring are Robert Wagner, Dolores Hart, Carolyn Jones and Frankie Avalon at the ..... Theatre.

Ernie's been a captain in five of his recent films, and he thinks it's about time he was mated up a grade or two. In actual fact, considering the kind of captain he usually is, film audiences might have their doubts about upgrading him. In "Operation Mad Ball," for example, Ernie was an Army captain in postwar Germany whose desperate efforts to maintain discipline were circumvented by Jack Lemmon and every non-com and private around, with Ernie ultimately winding up as a suspected spy. In "Wake Me When It's Over," he played a relaxed Air Force Captain in the Pacific whose antics led to the construction and operation of a major resort development, built and manned by his own men. In "Our Man in Havana," he played a Cuban police captain whose authority is considerably undermined by Alec Guinness' "espionage" efforts. In "Pepe," he played a Captain of Immigration completely bewildered by Cantinflas' doubletalk.

Now, in "Sail a Crooked Ship," Ernie plays Bugsy G. Fogleneyer, thwarted criminal genius who pronounces himself a "Captain," and steals a ship in order to rob a bank. With the help of kidnapped ex-Navy officer Robert Wagner, Bugsy triumphs over fire, mutiny, hurricane, collision, Halloween, hankers, police and sundry other near-disasters. "Sail a Crooked Ship" doesn't end with Ernie in possession of the loot, of course, but he does keep his self-appointed captaincy. But, he complains, "why couldn't I be an admiral or a general?"

A Philip Barry production, "Sail a Crooked Ship" also stars Frank Gorshin and features Jesse White and Harvey Lembeck. The screenplay was written by Ruth Brooks Flippen and Bruce Geller, based on the best-selling novel by Nathaniel Benchley. Philip Barry, Jr., produced "Sail a Crooked Ship" and Irving Brecher directed.

('He's 'the Captain!')

Ernie Kovacs takes to the sea in his zany new Columbia comedy, "Sail a Crooked Ship," with Robert Wagner, Dolores Hart, Carolyn Jones and Frankie Avalon at the ..... Theatre. Ernie's "the Captain," a thwarted criminal "genius" named Bugsy G. Fogleneyer who steals a ship in New York in order to rob a bank in Boston. He isn't even bothered by the fact that he doesn't know a rudder from a rumor paddle; Ernie's "the Captain!"



(Mat 2A, Still No. R69) "Sail a Crooked Ship" stars in a scene from the zany comedy; they are, from left to right, Dolores Hart, Robert Wagner, Ernie Kovacs as the Captain, Carolyn Jones and Frankie Avalon. The film is based on Nathaniel Benchley's best-seller.

ROBERT WAGNER · DOLORES HART · CAROLYN JONES · FRANKIE AVALON · ERNIE KOVACS as THE CAPTAIN

costarring

IN

'SAIL A CROOKED SHIP'



Ad No. 401—540 Lines (including imprint space)



Ad No. 204—120 Lines (including imprint space)



Ad No. 203—74 Lines



Ad No. 202—60 Lines



Ad No. 206—302 Lines (including imprint space)

COLUMBIA PRESSBOOK

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PRINTED IN U.S.A.

CAST AND CREDITS

Gilbert Barrows.....Robert Wagner
Elinor Harrison.....Dolores Hart
Virginia .....Carolyn Jones
Rodney.....Frankie Avalon
The Captain.....Ernie Kovacs
George Wilson.... .....Frank Gorshin
McDonald .....Jesse White
Nickels.....Harvey Lembeck
Sammy.....Sid Tomack
Helmut.....Guy Raymond
Finster..... .....Buck Kartalian
Simon J. Harrison.....Wilton Graff
Mrs. Chandler.....Marjorie Bennett
Young Lady Pilgrim.....Terry Huntington
1st Man..... ....Graham Ferguson
2nd Man.....Tom Symonds
Mr. Cahlingham.....Howard Wendell
Woman .....Mary Young
Newsboy.....Bru Mysak
Biddle.....Hope Sansberry
Cop..... .....Mark Myer

Screenplay by Ruth Brooks Flippen, Bruce Geller; Based on the novel by Nathaniel Benchley; Directed by Irving Brecher; Assistant Director, Sam Nelson; Music, George Duning; Director of Photography, Joseph Biroc, A.S.C.; Art Director, Robert Peterson; Film Editor, William A. Lyon, A.C.E.; Set Decorator, James M. Crowe; Make-up Supervision, Ben Lane, S.M.A.; Sound Supervisor, Charles J. Rice; Sound, Lambert Day; Orchestration, Arthur Morton; Produced by Philip Barry, Jr.; A Philip Barry Production. A Columbia Release.

THE STORY

(Not for Publication) An inept ex-Navy officer Gilbert Barrows and his fiancee, Elinor, stumble in on "Captain" Bugsy F. Foglemeter's ambitious scheme to rob a Boston bank, using a kidnapped Liberty ship which Foglemeter plans to sail from New York. Bugsy's equally misfit crew includes his nephew, Rodney; George, a memory wizard; McDonald, an engineer, and Nickels, a penny-ante thief who specializes in parking meters. Along for the "cruise" is Bugsy's girl friend, Virginia, who doesn't approve of Elinor's "after-we're married" philosophy. Gilbert pilots the ship to Boston, triumphing over such near-disasters as seasickness, fire, hurricane, collision and Bugsy. Unable to halt the bank robbery itself, Gilbert finally manages to attract Coast Guard attention by using one of Elinor's more elastic undergarments as a slingshot. When Bugsy and his mob are subdued, Elinor decides the time has come for her to use on Gilbert some of Virginia's helpful lessons in the art of man-handling.

ACCESSORIES

- 6 SHEET
- 3 SHEET
- 1 SHEET
- COMPOSITE MAT
- FIVE STILL SETS (25 horizontals, 25 uprights, art set, pressbook set)
- 40 x 60, 24 x 60 and 24 x 82 SPECIALTY DISPLAYS
- TRAILER
- SLIDE
- 22x28 A
- 8 11 x 14's
- 22 x 28 B
- INSERT CARD



• 6 SHEET



• 3 SHEET



• 1 SHEET

Order Accessories From Your Columbia Exchange

'SAIL A CROOKED SHIP' ON GALES OF LAUGHTER AND SHOWMANSHIP!

THE BOOK!



"Sail a Crooked Ship" is based on Nathaniel Benchley's best-selling, originally published by the McGraw Hill Company and published in paperback form by Crest Books, a division of Fawcett Publications. Crest is distributing across the country a 3-color, 11x14 poster (above) calling attention to both book and film. Limited quantities of the poster also are available from Exploitation Dept., Columbia Pictures Corp., 711 5th Ave., N. Y. 22, N. Y. Work with local Fawcett distributors on the following:

- In addition to reviews by your local newspaper, get copies of "Sail a Crooked Ship" into the hands of high school editors and reviewers for their appraisals in school publications. Award prizes for best school reviews.
- Make up a book mark, using a one-column pressbook ad and "Read the Book, See the Movie" copy.
- Provide stills for window and in-store displays and use in conjunction with full credits.
- Post pages from the book with ribbons leading to appropriate scene stills from the picture.
- Enlarge the front and back covers of the book for a swim-suited girl bally to carry through town.
- Obtain copies of the book for delivery to editors, disc jockeys and as contest prizes.
- Rubber-stamp your message on pages torn from copies of the Crest Book, for widespread street and advance-theatre distribution.

LOBBY SAFE

Ernie Kovacs is first seen in "Sail a Crooked Ship" working desperately to open an office safe. As a burglar, he's something of a flop and he's unhappily aware that he never will make crookdom's "big time." Point is, though: you can put a safe in your theatre lobby and invite patrons to try to open it, with promoted merchandise awards—and publicity!—going to anyone who succeeds. Set a two-minute time limit per customer. Alternatively, work a contest in which patrons guess the safe's combination; persons coming closest win guest tickets and promoted prizes. Both stunts can be worked with a cooperating store which lends a window to the safe. Or, perhaps, a bank?

SALUTE KOVACS!

In "Sail a Crooked Ship," Ernie Kovacs plays a wacky molester who shanghais a moth-balled Liberty ship in New York in order to rob a bank in Boston: naturally, he's "The Captain" even if he can't "drive" the vessel! Perhaps a local yachting club might want to make Kovacs an honorary captain. Work with them on appropriate local publicity, including a special certificate which can be lobby-displayed.

OPENING DAY!

A comedy highlight of "Sail a Crooked Ship" is the manner in which Ernie Kovacs and his gang loot a Boston bank on Halloween Day, at a time when bank employees and bank patrons are all masked and costumed in true Halloween fashion! Make your opening a happy occasion by staging a Halloween party of your own . . . no matter what day you open the picture! Give away pieces of candy, prunies, etc., to adults and children who show up in costume, or masked; decorate for Halloween, have a witch or two on hand to handle theatre traffic, etc.

REWARD POSTER

In "Sail a Crooked Ship," Ernie Kovacs yearns for the time when he can join the FBI's gallery of "ten most wanted" criminals. Arrange for locally-printed "Wanted" posters, using a Kovacs' still and copy along the lines of "WANTED for stealing a ship in New York to rob a bank in Boston—'Captain' Bugsy G. Foglemeyer. For details, see etc."

THE MUSIC!



Teenage favorite Frankie Avalon sings "Opposites Attract" in "Sail a Crooked Ship," and it is included in his new Chancellor album "And Now About Mr Avalon" along with the title song.

In addition, Chancellor is including both tunes on a "33 Compact," the new, small 33⅓ disc carrying four titles. A decorated sleeve for the "Compact" features film art and credits, above.

- Use the album for disc jockey plugs.
- Set up special music store windows, with stills and credits, using the new Avalon album; try to arrange for co-op advertising, package stuffers, counter cards.
- Promote albums for theatre giveaways, contest prizes, etc.

The songs also are included on a special theatre promotion record available free from the Exploitation Dept., Columbia Pictures, 711 5th Ave., N. Y. 22, N. Y.

SET COURSE BY STARS!

ROBERT WAGNER—plays an inept ex-Navy officer who is kidnapped by Ernie Kovacs and his bungling band; he steers the "crooked ship" to Boston and, in time, prevents Ernie from escaping with his bank loot. Go after other ex-Navy officers; invite 'em to see and discuss Wagner's role, to reminisce about fellow-officers who were as helpless as Wagner seems to be in the film, etc.

DOLORES HART—plays the richest girl in the world, Wagner's fiancee who is shanghaied with him. There's room here for department store promotions, and a contest: "If I were the Richest Girl in the World, I'd . . ."

CAROLYN JONES—plays Ernie Kovacs' heart-of-gold girl friend. She's the one who brings a juke box aboard the "crooked ship,"—and there might be one in your lobby!—and who finds herself stranded with Robert Wagner in a lifeboat during a hurricane. This last is your cue for a comedy "survival" routine—a girl in a lifeboat in a store window, for a week prior to the opening of "Sail a Crooked Ship."

FRANKIE AVALON—as Kovacs' nephew, sings "Opposites Attract" in "Sail a Crooked Ship" (see "music" suggestions on this page) and hopes to join the Navy some day. Go after Frankie Avalon fans among the teen-agers, for music promotion possibilities but also to ask which they would prefer: Navy, Army, Air Corps, etc? There are more than 300 Frankie Avalon fan clubs throughout the country; a list is available from Exploitation Dept., Columbia Pictures' Corp., 711 5th Ave., N.Y. 22, N.Y. Get in touch with local Frankie Avalon fan club, or start your own, and work with the members in promoting the star, the picture and the songs.

ERNIE KOVACS—he's "the Captain" of the "crooked ship," as infectiously wild as ever. Ernie's cigar and mustache are world-famous "trade-marks"; use them both in your promotion routines. Guest-admit those men whose upper lip adornments most resemble Ernie's; go after local Dutch Masters' dealers (his TV sponsors) for store and window promotions. In addition, of course, if local TV station carries any of Kovacs' programs, spot announcements around his regular weekly show and other Kovacs' programs.

TIE-UP STILLS!

A wide variety of merchandising promotion possibilities can be found in the "Sail a Crooked Ship" stills—both in the regular exchange sets, and the following:

Robert Wagner:—Still No. R71 (chesified telephone booth); Still No. 29 (haberdashery).

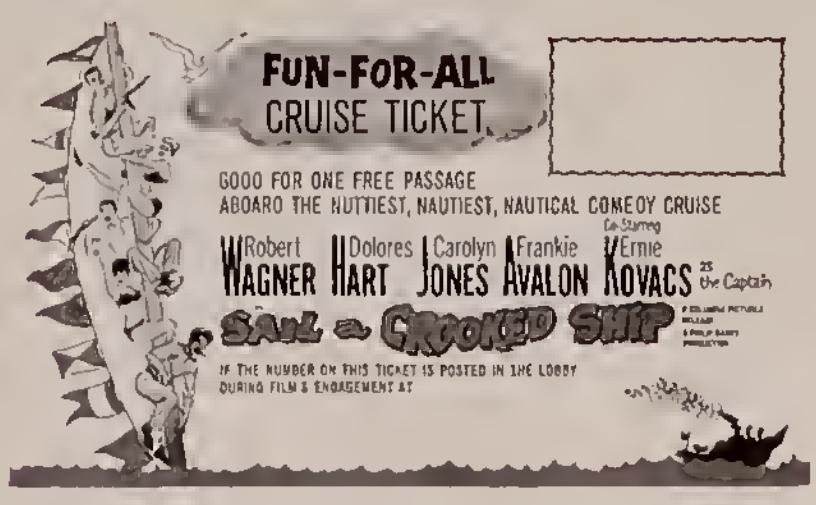
Dolores Hart:—Still Nos. R1, R6, R8, (hairdo, women's wear); Still No. R4 (leotard pajamas); Still No. R72 (ski costume).

Carolyn Jones:—Still Nos. 3, 26 (leotards); Still Nos. 1, 4 (hairdo, women's wear, jewelry); Still No. 2, (sweater); Still No. P1 (slacks).

Frankie Avalon:—Still No. R7 (haberdashery); Still No. 10 (naval uniform).

'CROOKED SHIP' SAILS STRAIGHT TO SHOWMANSHIP!

Listed below are a number of "Crooked Ship" showmanship routines which might be used in the theatre and away from it. They are not offered in the order of importance; they are intended to show just what can be done to bring the picture to the attention of your community! Wherever possible, work with stores or other merchandising agents, with newspapers and radio/TV programs.



- Exploitation Mat No. 4-A, shown at left in reduced size, can be used as a "lucky number" card hand-out, for citywide distribution. Mat itself is 8"x4½" and should be printed in color on colored stock. Co-operating store might want to put message on back.
- Work with U.S. Navy, Coast Guard, Merchant Marine, local yacht club or similar agency. Arrange for a lifeboat to be placed in a store window, hotel lobby or even out on the street in front of your theatre. Sign calls attention to lifeboat's required-by-law contents and swim-suited girl in boat calls attention to picture, theatre and playdate!
- If safety regulations permit, plant a ship's gangplank at some point where patrons must use it on their way into or out of theatre. Theatre attendants, of course, should be dressed in nautical clothing.
- Work luggage store, travel agency and similar tie-ups, geared to stills from the picture and a line like: "For Enjoyment, Sail a Cruise Ship—For Hilarity, 'Sail a Crooked Ship'."
- Robert Wagner and Dolores Hart play an engaged couple who are kidnapped in "Sail a Crooked Ship." Invite engaged couples from your town—special mailings to recently announced fiancees; girl free when fiance pays, at special showings, etc.
- Invite patrons to register their names in a "log" kept in your lobby; award guest tickets to names opposite lucky numbers.
- Arrange for a "captain's table" at nearby cooperating restaurant; dinner for two might be a useful contest prize.
- Set up, in lobby, a corner resembling a ship's deck, complete with deck chair and swim-suited girl sunbathing. Sign reads: "How'd You Like to 'Sail a Crooked Ship' . . . With Her? . . . And Robert Wagner . . . And Dolores Hart? And, etc."
- Build porthole peep-boxes, for advance lobby and empty store windows. Patrons see poster art, stills and playdate copy.
- Street-bally the picture with a girl in attention-getting costume, and a boy in regulation life jacket carrying a suitcase, a replica of a machine gun or Pilgrim's blunderbuss, etc. Sign on life jacket: "We're on Our Way to 'Sail a Crooked Ship'," etc.
- Send a man in maritime costume through the streets, armed with a megaphone through which he promotes picture. "Now Hear This! Now Hear This! 'Sail a Crooked Ship', etc."
- Still No. R71, showing Robert Wagner looking through the yellow pages of the telephone book, might be used in a wide variety of merchandising and other promotions. Remember, please, no real or implied endorsements.

SELLING AIDS

FOUR OPEN-END INTERVIEWS!

Robert Wagner! Dolores Hart! Frankie Avalon! and Ernie Kovacs!

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An interpretive analysis of lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision Ⓡ Regalscope; Ⓣ Technirama. Symbol ⓑ denotes BOXOFFICE Blue Ribbon Award; ⓒ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST AND ALPHABETICAL INDEX

ǂ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary ǂ is rated 2 pluses, = as 2 minuses.

P. G.	Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2550	ⓑ	Ada (108) ©	Drama	MGM	8- 7-61	+	+	+	+	+	+	+	7+
2552		After Mein Kampf (74)	Semidoc'y	Brenner	8-14-61	±	±	−	+				3+3−
2546	ⓑ	Alakazam the Great (84)	Cartoon Feature	AIP	7-17-61	+	ǂ	+	ǂ	+	ǂ		9+
2516	ⓑ	All Hands on Deck (98) ©	Farce-Comedy	20th-Fox	4-17-61	±	±	±	+	±	+		6+4−
2514	ⓑ	All in a Night's Work (94)	Comedy	Para	3-27-61	ǂ	+	+	+	+	+	+	8+
2574		Anatomist, The (73)	Dr.	Gordon-5R	10-30-61	±	−		±				2+3−
2562		Anatomy of a Psycho (75)	Dr.	5R	9-18-61	−							1−
2524		Angel Baby (97)	Drama	AA	5-15-61	ǂ		±	ǂ	+	±	+	8+2−
2548		Anna's Sin (86) English-dubbed	Drama	Atlantis	7-24-61	±				±			2+2−
2549		Armored Command (99)	War Dr.	AA	8- 7-61	+			+		+	±	4+1−
2578		Atlantic Adventure (62) Real-life Adv. Dr.		Schoenfeld	11-13-61	+							1+
2518	ⓑ	Atlantis, The Lost Continent (91)	Science-Fiction	MGM	4-24-61	ǂ	+	±	+	ǂ	+	+	9+1−
2541	ⓑ	Atlas (84)	Spec. VitaScope	Filmgroup	7- 3-61	+							1+
		—B—												
2576	ⓑ	Bachelor in Paradise (109) ©	Com.	MGM	11- 6-61	ǂ	+	+	ǂ	ǂ	+		9+
2570	ⓑ	Back Street (107)	Drama	U-I	10-16-61	ǂ	ǂ	+	ǂ	ǂ	+	±	10+1−
2569		Badjao (100)	Action Dr.	Parallel	10-16-61	±		+	+	+			4+1−
2545		Battle at Bloody Beach, The (80) ©	War Drama	20th-Fox	7-17-61	+	±	±	+	+	±	±	7+4−
2517		Behind the Mask (85)	Dr.	Showcorp	4-24-61	+							1+
2517		Bernadette of Lourdes (91)	Religious Drama	Janus	4-24-61	±			+				2+1−
2531		Beware of Children (80)	Com.	AIP	6- 5-61	+			+		±		4+1−
2526	ⓑ	Beyond All Limits (100)	Dr.	Omat	5-15-61	ǂ							2+
2556	ⓑ	Big Gamble, The (100) ©	Ad.	20-Fox	8-28-61	+	±	+	+	+	+	+	7+1−
2528	ⓑ	Big Show, The (113) ©	Dr.	20th-Fox	5-22-61	ǂ	+	±	+	ǂ	+	ǂ	10+1−
2520	ⓑ	Bimbo the Great (87)	Circus Dr.	WB	5- 1-61	+	±	±	+	−	±	−	5+5−
2566		Black Pit of Dr. M (71)	Ho.	UPRO	8- 2-61	±							1+1−
2516		Blast of Silence (77)	Drama	U-I	4-17-61	+	±	±	ǂ	+	±		7+3−
2560	ⓑ	Blood and Roses (74) Ⓣ	Dr.	Para	9-11-61	±	±	±	+	±	±	±	7+6−
2579		Bloodlust (68)	Horror	Crown	11-20-61	−							1−
2582	ⓑ	Blue Hawaii (101) Ⓟ	Com/Mus	Para	11-27-61	+				+			2+
2566		Boy Who Caught a Crook (72)	Ac.	UA	10- 2-61	+	−	±	±		−		3+4−
2543		Brainwashed (78)	Dr.	AA	7-10-61	±		ǂ	ǂ	+	+		7+1−
2568	ⓑ	Breakfast at Tiffany's	C'y Para		10- 9-61	ǂ	+	ǂ	ǂ	+	+	+	11+
2554		Bridge to the Sun (112)	Drama	MGM	8-21-61	ǂ	+	ǂ	+	+	ǂ	ǂ	11+
2534	ⓑ	By Love Possessed (116)	Drama	UA	6-12-61	+	±	±	ǂ	+	+	+	8+2−
		—C—												
2578	ⓑ	Call Me Genius (105)	Com.	Cont'l	11-13-61	±	−				ǂ		3+2−
2512	ⓑ	Canadians, The (85) ©	Dr.	20th-Fox	3-20-61	±	±	−	+	+	+	±	6+4−
2551		Cat Burglar, The (65)	Ac Dr.	UA	8-14-61	±					+		2+1−
2558		Claudelle Inglish (99)	Dr.	WB	9- 4-61	±	±	±	+	+	+	±	7+4−
2550		Cold Wind in August (80)	Dr.	Aidart	8- 7-61	+	±	+	+	±	±	+	7+3−
2544	ⓑ	Come September (112) ©	Com.	U-I	7-10-61	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2575	ⓑ	Comancheros, The (107) ©	Outdoor Drama	20th-Fox	11- 6-61	ǂ	+	+	ǂ	+	ǂ	+	10+
2549		Creature From the Haunted Sea (60)	Horror Spoof	Filmgroup	8- 7-61	+							1+
2521		Cry Freedom (90)	Dr.	Parallel	5- 8-61	±	+	+	+				4+1−
2521	ⓑ	Curse of the Werewolf, The (91)	Horror Drama	U-I	5- 8-61	ǂ		ǂ	ǂ		+	+	8+
		—D—												
2528	ⓑ	David and Goliath (93) ©	Biblical Spectacle	AA	5-22-61	+	±	+	ǂ	+	±	±	8+3−
2559		Day the Sky Exploded, The (80)	Science-Fiction	Excelsior	9-11-61	+							1+
2512		Days of Thrills and Laughter (93)	Comedy Compilation	20th-Fox	3-20-61	ǂ	+	+	ǂ	±	ǂ	+	10+1−
2535	ⓑ	Deadly Companions, The (90)	Panav'n, Western	Pathe-America	6-12-61	ǂ		+	ǂ	+	+		7+
2547		Dentist in the Chair (84)	Com.	Ajay	7-24-61	ǂ		+		ǂ	±		6+1−
2564	ⓑ	Devil at 4 O'Clock, The (127)	Adv. Dr.	Col	9-25-61	ǂ	+	ǂ	ǂ	ǂ	+	ǂ	12+
2573		Devil's Hand, The (71) Horror-Terror		Crown-SR	10-30-61	±							1+1−
2527	ⓑ	Dr. Blood's Coffin (92)	Ho.	UA	5-22-61	−	±	−	+		±	±	4+5−
		—E—												
2577		Everything's Ducky (80)	Comedy	Col	11-13-61	−	±	±		±	+		4+4−
2490	ⓑ	Exodus (212) Super-Panavision 70	Drama	UA	12-26-60	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2562		Explosive Generation, The (90)	Dr.	UA	9-18-61	+	+		+	ǂ	±		6+1−
		—F—												
2520		Fabulous World of Jules Verne, The (81)	Novelty Adv.	WB	5- 1-61	ǂ	+	+	+	+	ǂ	ǂ	10+
2542	ⓑ	Fanny (133)	Com. Dr.	20th-Fox	7- 3-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2557		Fast Set, The (84)	Comedy	Audubon-SR	9- 4-61	±							1+1−
2577		Fear No More (80)	Suspense Dr.	Sutton	11-13-61	+							1+
2526	ⓑ	Ferry to Hong Kong (103) ©	Adventure Drama	20th-Fox	5-15-61	+	−	+		−	+		3+2−
2516	ⓑ	Fiercest Heart, The (91) ©	Outdoor Drama	20th-Fox	4- 3-61	+	±	±	+	±	+	+	7+3−
2531		Five Golden Hours (90)	Comedy	Col	6- 5-61	+	−	±	+	±	±	±	6+5−
2575	ⓑ	Flight of the Lost Balloon (91) Ⓢ	Adventure	Woolner	11- 6-61	+		−	±				2+2−
2563		Flight That Disappeared, The (72)	Science-F'n	UA	9-25-61	+	±	±	±	ǂ		±	7+4−
2538		Follow a Star (102)	Comedy	Zenith	6-19-61	±	−				+	±	3+3−
2580	ⓑ	Flower Drum Song (133)	Panav'n, Musical	U-I	11-20-61	ǂ	+	+	ǂ	ǂ			8+
2577	ⓑ	Force of Impulse (84)	Dr.	5utton	11-13-61	+							1+
2548	ⓑ	Francis of Assisi (105) ©	Religious Drama	20th-Fox	7-24-61	ǂ	±	+	ǂ	+	+	ǂ	10+1−
		—G—												
2523		Gambler Wore a Gun, The (67)	W'n.	UA	5-15-61	±	±		±		±		4+4−
2531		Get Outta Town (65)	My.	5terling W'ld	6- 5-61	±							1+1−
2533	ⓑ	Gidget Goes Hawaiian (102)	C/M.	Col	6-12-61	+	−	+	+	ǂ	ǂ	+	8+1−
2579	ⓑ	Gina (92)	Adv. Dr.	Omat	11-20-61	ǂ							2+
2542	ⓑ	Girl in Room 13, The (79)		Astor	7- 3-61	+							1+
2563		Girls on the Run (64)	Mys.	Astor	9-25-61	±							1+1−
2544		Goodbye Again (120)	Dr.	UA	7-10-61	+	+	ǂ	ǂ	+	±	ǂ	10+1−
2481		Great Impostor, The (112)	Dr.	U-I	11-28-60	ǂ	ǂ	+	ǂ	ǂ	ǂ	+	12+
2560		Great War, The (118)	Drama	Lopert	9-11-61	+	±		ǂ	+		ǂ	7+1−
2540		Green Helmet, The (88)	Ac.	MGM	6-26-61	+	−	+	±	±	+	±	6+4−
2556	ⓑⓑ	Greyfriars Bobby (91)	Drama	BV	8-28-61	ǂ	+	ǂ	+	ǂ	ǂ	ǂ	12+
2529		Gun Fight (62)	Western	UA	5-29-61	±	±		+	+	−		4+3−
2533	ⓑ	Guns of Navarone, The (155) ©	War Adventure	Col	6-12-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
		—H—												
2488		Hand in Hand (75)	Dr.	Col	12-19-60	+	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2572		Head, The (95)	Horror	Trans-Lux	10-23-61	+	−	−	+	±	−		3+4−
2535		Hitler's Executioners (78)	Documentary	Vitalite	6-12-61	±		ǂ					3+1−
2539		Homicidal (87)	Mys.	Col	6-26-61	+	ǂ	+	+	ǂ	+	+	9+
2546	ⓑ	Honeymoon Machine (87) ©	Comedy	MGM	7-17-61	ǂ	+	+	ǂ	ǂ	ǂ	+	11+
2530	ⓑ	House of Fright (80) C	Ho.	AIP	5-29-61	+	±	±	+		±		5+3−
2565		Hustler, The (134) ©	Drama.	20th-Fox	10- 2-61	+	+	+	ǂ	ǂ	ǂ	ǂ	11+
		—I—												
2556		Invasion Quartet (87)	Com-Dr.	MGM	8-28-61	±	±	+	+	+	+		6+2−
		—J—												
2574		Judgment at Nuremberg (189)	Dr.	UA	10-30-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ		12+
		—K—												
2536	ⓑ	King in Shadow (78)	Historical Dr.	Exclusive	6-12-61	+							1+
2571	ⓑ	King of Kings (161) Ⓣ	Religious Drama	MGM	10-23-61	ǂ	ǂ	ǂ	ǂ	ǂ	+	ǂ	13+
2540		King of the Roaring 20's (106)	Cr. Drama	AA	6-26-61	+	+	±	ǂ	+	+	+	8+1−
2582		Kitchen, The (74)	Drama.	Kingsley	11-27-61	+					+	±	3+1−
		—L—												
2533	ⓑ	Ladies Man, The (106)	Com.	Para	6-12-61	ǂ	±	+	+	ǂ	+	±	9+2−
2561	ⓑ	Last Rebel, The (83)	Adv. Dr.	Sterling World	9-18-61	+							1+
2532	ⓑ	Last Sunset, The (112)	W'n.	U-I	6- 5-61	ǂ	±	±	ǂ	+	+	+	9+2−
2529		Last Time I Saw Archie, The (98)	Comedy	UA	5-29-61	+	+	±	ǂ	+	+		7+1−
2563		Lisette (83)	Action	Medallion	9-25-61	−							1−
2513		Look in Any Window (87)	Dr.	AA	3-27-61	+	−	−	±	±	±	−	4+6−
2549	ⓑ	Loss of Innocence (99)	Dr.	Col	8- 7-61	ǂ	+	+	ǂ	+	ǂ		9+
2534	ⓑ	Love in a Goldfish Bowl (87) Comedy/Songs		MGM	6-12-61	+	±	±	+	−	±	+	6+4−
		—M—												
2524		Mad Dog Coll (88)	Ac Dr.	Col	5-15-61	+	+	±	+	+	±	±	7+3−
2552	ⓑ	Magic Boy (75)	Cartoon Feature.	MGM	8-14-61	ǂ	+	+	+	ǂ	ǂ		9+
2580	ⓑ	Majority of One, A (153)	Comedy-Drama	WB	11-20-61	ǂ	+	ǂ	ǂ	ǂ			9+
2541		Man in the Moon (98)	Com.	Trans-Lux	7- 3-61	+	+	+	+		+	ǂ	7+
2562		Man-Trap (93)	Ac Dr.	Para	9-18-61	+	±	−	+	±	±		5+4−
2554	ⓑ	Marines, Let's Go (104) ©	Service comedy	20th-Fox	8-21-61	±	±	±	+	±		±	6+5−
2573		Mark, The (127) ©	Drama	Cont'l	10-30-61	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
2546		Mary Had a Little (83)	Comedy	UA	7-17-61	±	±	−	+	−			3+4−
2576		Mask, The (83) Depth-dimension	Horror Drama	WB	11- 6-61	+	−	−	+	ǂ	±	±	6+4−
2525	ⓑ	Master of the World (104)	Science-Fiction Drama	AIP	5-15-61	ǂ	ǂ	±	ǂ	ǂ	ǂ	+	12+1−

REVIEW DIGEST

AND ALPHABETICAL INDEX

In the summary ## is rated 2 pluses, = as 2 minuses. ## Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G.	Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Magazine Parents'	New York Daily News	Summary
	2532	Matter of Morals, A (90) Drama			UA	6- 5-61	+	+	+	+	+	+	±	7+1−
	2518	Mein Kampf (117) Documentary			Col	4-24-61	+	##		+	+	##	##	9+
	2523	☺Minotaur, The (92) © Adv.			UA	5-15-61	+	±	±	+		−	±	5+4−
	2537	☺Misty (92) © Youth Classic			20th-Fox	6-19-61	##	+	+	##	##	##	##	12+
	2535	☺Morgan the Pirate (93) © Adv.			MGM	6-12-61	+	+	+	+	±	±	±	7+3−
	2538	Most Dangerous Man Alive (82) SF			Col	6-19-61	+	−	−		±	−	−	2+5−
	2569	Mr. Sardonicus (90) Ho.			Col	10-16-61	+	−	+	+		±	±	5+3−
		—N—												
	2543	Naked Edge, The (102) Susp. Dr.			UA	7-10-61	+	±	+	##	+	##	##	11+1−
	2545	Naked Road, The (74) Melo.			Zison Ent	7-17-61	−							1−
	2519	☺Nature Girl and the Slaver (70) Adv.			UPRO	5- 1-61	±							1+1−
	2553	Never Take Candy From a Stranger (82) Psychological Dr.			Omat	8-21-61	+							1+
	2536	☺Nikki, Wild Dog of the North (73) Outdoor Orama			BV	6-12-61	+	+	+	+	##	##	+	9+
	2574	Ninth Bullet, The (90) Adventure Dr.			Audubon-SR	10-30-61	##							2+
		—O—												
	2527	☺On the Double (92) Panavision Comedy			Para	5-22-61	##	±	+	##	##	##	##	12+1−
	2514	☺One-Eyed Jacks (141) Ⓥ Dr.			Para	3-27-61	##	##	##	##	##	+	##	13+
	2555	One Plus One (114) Dr.			SR	8-28-61	±	±		+	+	±		5+3−
	2510	Operation Bottleneck (78) Ac.			UA	3-13-61	+	±		±	+	−		4+3−
	2554	Operation Camel (74) Serv. Comedy			AIP	8-21-61	±							1+1−
	2509	Operation Eichmann (92) Drama			AA	3-13-61	##	+	−	##	±	+	+	8+2−
		—P—												
	2523	☺☺Parent Trap, The (124) Comedy			BV	5-15-61	##	##	+	##	##	##	##	13+
	2566	Paris Blues (98) Orama/Jazz.			UA	10- 2-61	##	+	+		+	+		6+
	2510	☺Parrish (137) Orama			WB	3-13-61	##	##	±	+	##	+	##	11+1−
	2509	Passport to China (75) Ac.			Col	3-13-61	+	±		+		±	±	5+3−
	2520	☺Pharaoh's Woman, The (88) © Costume Orama			U-I	5- 1-61	±	±	±	+		−		4+4−
	2559	☺Pirate and the Slave Girl, The (87) Adv.			Crest-SR	9-11-61	+							1+
	2567	☺Pirates of Tortuga (97) © Adv			20-Fox	10- 9-61	+		±	+	±	±		5+3−
	2552	☺Pit and the Pendulum, The (85) © Horror Drama			AIP	8-14-61	+	+	+	+	##	+	±	8+1−
	2519	☺☺Pleasure of His Company, The (114) Comedy			Para	5- 1-61	##	+	+	##	##	##	+	11+
	2578	☺Pocketful of Miracles (137) Comedy-Drama			UA	11-13-61	##	±		##		+		6+1−
	2515	Portrait of a Mobster (108) Crime Orama			WB	4- 3-61	##	##	+	##	+	±	+	10+1−
	2522	Portrait of a Sinner (96) Dr.			AIP	5- 8-61	##		+					3+
	2511	☺Posse From Hell (89) W'n			U-I	3-20-61	±	+	+	+	##	±		7+2−
	2530	☺Primitive Paradise (66) Documentary			Excelsior	5-29-61	##	+		##		##		7+
	2570	Pure Hell of St. Trinian's, The (94) Farce			Cont'l	10-16-61	±	−				±	+	3+3−
	2573	☺Purple Hills, The (60) © Western			20th-Fox	10-30-61	+		+		±	+		4+1−
	2580	☺Purple Noon (115) Murder Dr.			Times	11-20-61	+			##		±	+	5+1−
		—Q—												
	2561	Queen of the Pirates (80) Ⓢ Sea Adv. (Eng-dubbed)			Col	9-18-61	+					±	±	3+2−
	2516	Question 7 (110) Dr.			DeRochemont	4- 3-61	##		±	##	+	##	##	10+1−
		—R—												
	2516	Raisin in the Sun, A (128) Dr.			Col	4- 3-61	##	##	##	##	##		##	12+
	2551	Rebellion in Cuba (80) Doc Dr.			IFD	8-14-61	±					+		2+1−
	2564	Respectful Prostitute, The (74) Or. (Eng-dubbed)			Times	9-25-61	±		±					2+2−
	2522	☺Return to Peyton Place (122) © Orama			20th-Fox	5- 8-61	##	+	+	##	##	−	+	9+1−
	2529	☺Revolt of the Slaves (100) © Action Spectacle			UA	5-29-61	+	±		+		±	±	5+3−
	2526	Right Approach, The (92) © Orama/Music			20th-Fox	5-15-61	+	−	±	+	−	±	±	5+5−
	2519	☺Ring of Fire (91) Outdoor Action			MGM	5- 1-61	+	##	+	##	+	±	±	9+2−
	2568	Risk, The (81) Drama			Kingsley	10- 9-61	+			+		+	+	4+
	2511	Rocket Attack, U.S.A. (66) Melodrama			Exploit-Brenner	3-20-61	±							1+1−
	2524	☺Romanoff and Juliet (112) Com.			U-I	5-15-61	##	+	+	##	##	+	##	11+
	2557	Rommel's Treasure (85) Ac.			Medallion	9- 4-61	+							1+
	2564	Ruffians, The (86) Susp. Dr. (Eng-dubbed)			Ellis	9-25-61	+							1+
		—S—												
	2558	Sand Castle, The (70) True-Life Fantasy			DeRochemont	9- 4-61	##					##	+	5+
	2515	Saturday Night and Sunday Morning (90) Drama			Cont'l	4-17-61	+	##			##	##	##	9+
	2464	☺Savage Innocents, The (89) Ⓣ Adv.			Para	9-26-60	##	##	+	##	##	+	±	11+1−
	2551	Scream of Fear (81) Susp. Dr.			Col	8-14-61	+	+	+	+	+	##	+	8+
	2569	Season of Passion (92) Dr.			UA	10-16-61	+	±	##	##	±			7+2−
	2567	Secret of Deep Harbor (70) Dr.			UA	10- 9-61	±		−	±	±		−	3+5−
	2575	☺Second Time Around, The (99) ©Farce-Comedy			20th-Fox	11- 6-61	+	+	±	##	+	##		8+1−
	2550	☺Secret of Monte Cristo, The (80) © Adv. Dr.			MGM	8- 7-61	+	+	±		±	±		5+3−
	2513	Secret Ways, The (112) Dr.			U-I	3-27-61	+	+	−	+	+	+	+	6+1−
	2522	☺Serengeti (84) Jungle Documentary Adventure			AA	5- 8-61	##	##				##		6+
	2561	Sergeant Was a Lady, The (72) Service Comedy			U-I	9-18-61	+	±		±	±	−		4+4−
	2570	Seven Women From Hell (88) © Action Or.			20th-Fox	10-16-61	+	±	−	+	+	+		5+2−
	2516	Shadows (87) Orama			Lion Int'l	4-17-61	+	+	##	+	+	+	##	9+
	2521	Shadow of the Cat, The (79) Horror Orama			U-I	5- 8-61	+		±	+		+	±	5+2−
	2539	Silent Call, The (63) C Dr.			20th-Fox	6-26-61	±	−	+	±	+	+		5+3−
	2547	☺Sins of Mona Kent, The (75) Drama			Astor	7-24-61	+							1+
	2528	Snake Woman, The (68) Horror			UA	5-22-61	±	±	−	±	±	−	±	5+7−
	2530	☺Snow White and the Three Stooges (107) © Fant'y			20th-Fox	5-29-61	##	±	−	##	+	+	+	8+2−
	2560	☺Splendor in the Grass (124) Or.			WB	9-11-61	##	##	##	##	##	##	##	14+
	2525	☺Steel Claw, The (96) Ac.			WB	5-15-61	±	+	−	+	±	±	±	6+5−
	2536	Stop Me Before I Kill! (93) Suspense Or.			Col	6-12-61	+	+	+		±	+	+	6+1−
	2558	☺Sun Lovers Holiday (65) © Novelty			Astor	9- 4-61	±							1+1−
	2568	☺Susan Slade (116) Drama			WB	10- 9-61	±	+	±	+	+	±		6+3−
		—T—												
	2539	☺☺Tammy Tell Me True (97) Com. Dr.			U-I	6-26-61	+	±	+	##	+	##	±	9+2−
	2515	Teacher and the Miracle, The (88) Religious Orama			President	4-17-61	+			±		±	+	4+2−
	2555	Teenage Millionaire (84) Musical (some color is used)			UA	8-28-61	+	±	±	±	+	−		5+4−
	2514	Terror of the Tongs, The (80) Ac.			Col	3-27-61	+	±		+		+	±	5+2−
	2543	☺Thief of Baghdad (90) © Ad. Fantasy			MGM	7-10-61	+	+	±	+	±	+	+	7+2−
	2534	Three Blondes in His Life (73) Mystery			Cinema Assoc	6-12-61	±		−		±			2+3−
	2559	Three on a Spree (83) Comedy			UA	9-11-61	+	±		+		−	±	4+3−
	2557	☺Thunder of Orums, A (97) © Outdoor Drama			MGM	9- 4-61	+	+	±	+	+	##	##	9+1−
	2542	Time Bomb (92) Suspense Or.			AA	7- 3-61	+					±		2+1−
	2572	Town Without Pity (105) Dr.			UA	10-23-61	##	+	+	##	±	±	##	10+2−
	2510	☺☺Trapp Family, The (106) Comedy-Drama			20th-Fox	3-13-61	+	+	±	+	±	+	±	7+3−
	2541	Trouble in the Sky (76) Action-Or.			U-I	7- 3-61	±					+		2+1−
	2548	Truth, The (Le Verite) (127) Or., Eng.-dubbed			Kingsley	7-24-61	##	+		##			##	7+
	2544	20,000 Eyes (61) © Or.			20th-Fox	7-10-61	+		±	+	+	±		5+2−
	2525	☺Two Loves (100) © Orama			MGM	5-15-61	##	##	+	##	+	##	+	11+
	2538	☺Two Rode Together (109) Or.			Col	6-19-61	##	+	±	##	±	##	+	10+2−
	2565	Two Women (105) Dr. (Eng dubbed) Also with titles			Embassy	10- 2-61	##	##	##	##		##	##	12+
		—U—												
	2545	☺Upstairs and Downstairs (100) Comedy			20th-Fox	7-17-61	##	##	+			+	+	7+
	2553	Unstoppable Man, The (68) Suspense Drama			Sutton	8-21-61	+							1+
		—V—												
	2581	Valley of the Dragons (79) Adv.			Col	11-27-61	±	−	−		±	−		2+5−
	2540	☺Voyage to the Bottom of the Sea (105) © Ad.			20th-Fox	6-26-61	+	+	+	##	+	±	+	8+1−
		—W—												
	2527	☺Warrior Empress, The (87) © Action-Adventure			Col	5-22-61	±	±	±	+	+	±	±	7+5
	2567	☺West Side Story (115) Panavision, Musical Dr.			UA	10- 9-61	##	##	##	##	##	##	##	14+
	2532	When the Clock Strikes (72) Mystery			UA	6- 5-61	±	−	±	+	±	−		4+5−
	2537	☺Wild in the Country (114) © Orama/Songs			20th-Fox	6-19-61	+	±	±	+	±	±	+	7+4−
	2565	Wild Youth (73) Or.			Cinema Assoc	10- 2-61	−							1−
	2508	☺Wings of Chance (76) © Outdoor Drama			U-I	3- 6-61	±	−			+	+		3+2−
	2576	☺Wonders of Aladdin, The (93) © Comedy-Fantasy			MGM	11- 6-61	##	−	±	+	±	+		6+3−
	2553	☺World by Night (103) A survey of world night spots.			WB	8-21-61	+	+	±	+	±	+		6+2−
		—XYZ—												
	2579	☺X-15 (112) Panv'n, Or.			UA	11-20-61	+	±	±	+	##			6+2−
	2547	You Have to Run Fast (73) Suspense Drama			UA	7-24-61	±	±		±	±	−		4+5−
	2555	☺☺Young Doctors, The (102) Or.			UA	8-28-61	##	##	##	##	##	##	±	13+1−
	2518	Young Love (80) Orama			Exclusive	4-24-61	+							1+
	2517	Young Savages, The (103) Dr.			UA	4-24-61	##	##	+	##	##	+	+	11+

Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. Letters and combinations thereof indicate story type—(Complete key on next page.) For review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	COLUMBIA	Type	Rel. No.	M-G-M	Type	Rel. No.	PARAMOUNT	Type	Rel. No.	
MARCH	Oondi (80)	C	6102	The Hand (61)	Ho	601	◎Cry for Happy (110) ©	CD	529	◎Cimarron (147) ©	D	108				MARCH
	David Janssen, Patti Page, David Korey			Derek Bond, Ronald Lee Hunt			G. Ford, Miiko Taka, D. O'Connor			Glenn Ford, Marla Schell						
	Operation Eichmann (92)	D	6103	◎Konga (90) ©	Ho	603	Underworld, U.S.A. (99)	Cr	525	The Secret Partner (91)	D	115				
	Werner Klemperer, Ruta Lee, Donald Buka, John Bonner			Michael Gough, Jess Conrad, Margo Johns			Cliff Robertson, Dolores Dorn			Stewart Granger, Haya Hararеet						
							◎Pepe (157) ©	C/M	520							
							Cantinflas, D. Dailey, Shirley Jones									
APRIL	Time Bomb (92)	D	6104	Beware of Children (80)	C	606	A Raisin in the Sun (128)	D	533				◎All in a Night's Work (94)	C	6010	APRIL
	Curt Jurgens, Mylene Demongeot			Leslie Phillips, Geraldine McEwan, Julia Lockwood			Sidney Poitier, Claudia McNeil						Shirley MacLaine, Dean Martin, Cliff Robertson			
							The Terror of the Tongs (80)	Ac	530							
							Geoffrey Toone, Christoper Lee									
MAY	Angel Baby (97)	D	6105				Mad Dog Coll (88)	Cr	534	◎Atlantis, the Lost Continent (90)	Ad	113	◎One-Eyed Jacks (141)	OD	6014	MAY
	Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens						K. Doubleday, B. Hayward			Joyce Taylor, Anthony Hall			Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer			
	◎David and Goliath (93) ©	Bib D	6106				Five Golden Hours (90)	D	539	◎Two Loves (100) ©	D	117				
	Orson Welles, Ivo Payer, Pierre Cressoy						Ernie Kovacs, Cyd Charisse			Shirley MacLaine, Laurence Harvey, Jack Hawkins						
							Stop Me Before I Kill (93) ©	D	535							
							Claude Dauphine, Diane Cilento									
							Mein Kampf (117)	Doc	538							
							◎Warrior Empress (87) ©	Ad	524							
							Kerwin Mathews, Tina Louise									
JUNE	King of the Roaring 20's (106)	Cr	6107	◎Master of the World (104)	SF	607	Homicidal (87)	Ho	540	◎Ring of Fire (91)	Ac	119	◎Love in a Goldfish Bowl (88) ©	C/M	6018	JUNE
	David Janssen, Diane Foster, Jack Carson, Diana Dors, Mickey Rooney			Vincent Price, Charles Bronson, Henry Hull, Mary Webster			Glenn Corbett, Patricia Breslin			David Janssen, Joyce Taylor, Frank Gorshin			Tommy Sands, Fabian, Jan Sterling			
	Brainwashed (78)	D	6108	◎House of Fright (80)	Ho	604	Most Dangerous Man Alive (82)	Ac	541	The Green Helmet (88)	Ac	116				
	Curt Jurgens, Claire Bloom			Paul Massie, Dawn Addams			Ron Randell, Debra Paget, Elaine Stewart			Bill Travers, Ed Begley, Nancy Walters						
				Operation Camel (70)	C	605										
				Nora Hayden, Louise Renard												
JULY	Armored Command (99)	Ac	6109	◎Alakazam the Great (84) An		608	JULY-AUGUST			◎Morgan the Pirate (93) ©	Ad	120	JUNE-JULY-AUGUST			JULY
	Howard Keel, Tina Louise			Cartoon feature, with voices of Frankie Avalon and others			◎Gidget Goes Hawaiian (102) ©	D	603	Steve Reeves, Valerie Lagrange			◎The Pleasure of His Company (115)	CD	6017	
							James Darren, Deborah Walley, Michael Callan, Vicki Trickett			◎The Honeymoon Machine (87) ©	C	122	Fred Astaire, Debbie Reynolds			
							◎The Guns of Navarone (155) ©	D	603	Steve McQueen, Paula Prentiss, Brigid Bazlen, Jim Hutton			◎The Ladies Man (106)	C	6015	
							Gregory Peck, David Niven			◎Magic Boy (75)	An	107	Jerry Lewis, Helen Traubel			
							◎Two Rode Together (109)	OD	602	Feature-length cartoon			◎On the Double (92) Ⓣ	C	6016	
							James Stewart, Richard Widmark, Shirley Jones, Linda Cristal			◎The Secret of Monte Cristo (80) ©	Ad	121	Danny Kaye, Dana Wynter			
										Rory Calhoun, Patricia Bredin						
AUGUST				◎The Pit and the Pendulum (85) Panavision	Ho	609				◎Ada (108) ©	D	124				AUGUST
				Vincent Price, John Kerr, Barbara Steele, Luana Anders						Susan Hayward, Dean Martin, Ralph Meeker						
										◎Thief of Baghdad (90) ©	Ad	123				
										Steve Reeves, Georgia Moll						
SEPTEMBER							Scream of Fear (81)	D	605	◎A Thunder of Drums (97) ©	OD	201	◎Blood and Roses (74) Ⓣ	D	6101	SEPTEMBER
							Susan Strasberg, Ronald Lewis			Richard Boone, George Hamilton, Luana Patten			Mel Ferrer, Annette Vadim, Elsa Martinelli			
							The Trunk (72)	D	606				Man-Trap (93)	D	6102	
							Phil Carey, Julia Arnall						Jeffrey Hunter, Stella Stevens, David Janssen			
OCTOBER	Twenty Plus Two (102)	My	6110				◎The Devil at 4 O'Clock (127)	D	607	Bridge to the Sun (112)	O	202	◎Breakfast at Tiffany's (115)	CD	6103	OCTOBER
	David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead						Spencer Tracy, Frank Sinatra			Carroll Baker, James Shigeta			Audrey Hepburn, George Peppard			
							◎Loss of Innocence (99)	D	608	Invasion Quartet (87)	CD	203				
							K. More, D. Darrieux, S. York			Bill Travers, Spike Milligan						
							A Weekend With Lulu (91)	C	609							
							Leslie Phillips, Rob't Monkhouse									
NOVEMBER	Too Hot to Handle (..)	D		◎Guns of the Black Witch (81) ©	Ad	610	Mr. Sardonicus (90)	Ho	611	◎Colossus of Rhodes (..) Ⓢ	Ad	204	◎Blue Hawaii (101) Ⓣ	C/M	6105	NOVEMBER
	Jayne Mansfield, Leo Genn			Don Megowan, Silvana Pampanini			Oscar Homolka, Guy Rolfe			Rory Calhoun, Lea Massari			Elvis Presley Joan Blarkman, Angela Lansbury			
							Valley of the Dragons (79)	Ad	612	◎Bachelor in Paradise (109) ©	C	205				
							Sean McClory			Bob Hope, Lana Turner, Janis Paige, Jim Hutton, Paula Prentiss						
							Everything's Ducky (81)	C	610							
							Mickey Rooney, Buddy Hackett									
							Queen of the Pirates (80) Ⓢ	Ad	604							
							Gianna Maria Canale, M. Serato									
DECEMBER	The George Raft Story (105)	O	6111	◎Journey to the Seventh Planet (80)	SF	613	Cash on Demand (84)	Ac	615	◎The Wonders of Aladdin (93) ©	Ad	206	◎The Errand Boy (..)	C	6106	DECEMBER
	Ray Danton, Jayne Mansfield, Julie London, Barrie Chase			John Agar, Greta Thyssen			Peter Cushing, Andre Morell			Donald O'Connor, Vittorio de Sica, Noelle Adam			Jerry Lewis, Brian Donlevy			
							◎Mysterious Island (101) (Super-Dynamation)	Ad	613							
							Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill									
							Sail a Crooked Ship (88) (pre-release)	C	614							
							Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs									

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

MARCH

20TH-FOX

Sanctuary (90) © .....D..115
L. Remick, Y. Montand, B. Dillman

Days of Thrills & Laughter (93) Compilation .....C..114

⊙⊙The Trapp Family (106) D..117
Ruth Leuwerik, Hans Holt

Sniper's Ridge (61).....Ac..116
Jack Ging, Stanley Clements

UNITED ARTISTS

⊙The Alamo (162) Todd-AO .....Hi..6028
John Wayne, Laurence Harvey, Richard Widmark, Richard Boone

The Hoodlum Priest (101) D..6107
Don Murray, Cindi Wood, Larry Gates

Frontier Uprising (68)..W..6103
Jim Davis, Nancy Hadley

UNIVERSAL-INT'L

⊙Wings of Chance (76)..OD..6111
James Brown, Frances Rafferty

WARNER BROS.

⊙The White Warrior (86) Ad..010
Steve Reeves, Georgia Moll

APRIL

20TH-FOX

⊙All Hands on Deck (98) © .....M..112
Pat Boone, Barbara Eden, Buddy Hackett

⊙Ferry to Hong Kong (103) © .....Ad..110
Orson Welles, Curt Jurgens, Sylvia Syms

⊙The Fiercest Heart (91) © .....OD..120
Stuart Whitman, Juliet Prowse

UNITED ARTISTS

⊙The Minotaur (92) ©..Ad..6115
Bob Mathias, Rosanna Schiaffino

A Matter of Morals (90)..D..6108
Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback

UNIVERSAL-INT'L

⊙Tomboy and the Champ (92) .....OD..6110
Candy Moore, Ben Johnson, Rex Allen

The Secret Ways (112) ..D..6109
Richard Widmark, Sonja Ziemann

WARNER BROS.

⊙The Sins of Rachel Cade (123) .....D..003
Angie Dickinson, Peter Finch, Roger Moore

Portrait of a Mobster (108) .....Ac..011
Vic Morrow, Ray Danton

MAY

20TH-FOX

⊙Return to Peyton Place (122) © .....D..126
Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld

The Right Approach (92) © .....D/M..127
Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby

⊙The Big Show (113) © Ad..123
Esther Williams, Cliff Robertson, David Nelson

UNITED ARTISTS

The Young Savages (103)..D..6114
Burt Lancaster, Shelley Winters, Dina Merrill

The Gambler Wore a Gun (67) .....W..6109
Jim Davis, Merry Anders

Gun Fight (62) .....W..6113
James Brown, Joan Staley

UNIVERSAL-INT'L

⊙Posse From Hell (89)..W..6112
Audie Murphy, John Saxon, Zohra Lampert

⊙The Pharaoh's Woman (88) © .....Ad..6113
Linda Cristal, John Drew Barrymore

⊙Ole Rex (40) Featurette..6114
Rex (dog star), Billy Hughes, William Foster

WARNER BROS.

⊙The Steel Claw (96) ....Ac..012
George Montgomery, Charito Luna

JUNE

20TH-FOX

Battle at Bloody Beach (80) © .....Ac..128
A. Murphy, G. Crosby, D. Michaels

⊙Wild in the Country (114) © .....D/M..129
E. Presley, H. Lange, T. Weld

⊙Snow White and the Three Stooges (107) © .....C..130
Carol Heiss, Stooges

UNITED ARTISTS

Snake Woman (68) ....Ho..6112
John McCarthy, Susan Travers

⊙Dr. Blood's Coffin (92) Ho..6111
Kieron Moore, Hazel Court

⊙Revolt of the Slaves (100) © .....Ad..6117
Rhonda Fleming, Lang Jeffries

UNIVERSAL-INT'L

⊙Romanoff and Juliet (112) .....C..6106
P. Ustinov, S. Dee, J. Gavin

⊙Curse of the Werewolf (91) .....Ho..6115
Clifford Evans, Yvonne Romain

The Shadow of the Cat (79) .....Ho..6116
Barbara Shelley, Andre Morell

⊙The Last Sunset (112) OD..6117
Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten

WARNER BROS.

The Fabulous World of Jules Verne (81) ....Ad..013
Ernest Revere, Louis Locke

⊙Bimbo the Great (81) ..Ad..014
Charles Holm, Mary Ann Shields

JULY

20TH-FOX

⊙Misty (92) © .....OD..131
David Ladd, Arthur O'Connell

⊙Voyage to the Bottom of the Sea (105) © ....Ad..133
Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon

The Silent Call (63) .....D..119
Roger Mobley, David McLean, Gail Russell

UNITED ARTISTS

⊙By Love Possessed (116) Panavision .....D..6119
Lana Turner, Efrem Zimbalist jr.

The Last Time I Saw Archie (98) .....C..6118
Robert Mitchum, Jack Webb

When the Clock Strikes (72) .....My..6116
James Brown, Merry Anders

UNIVERSAL-INT'L

Trouble in the Sky (76)..Ac..6118
Michael Craig, Elizabeth Seal

⊙⊙Tammy Tell Me True (97) .....CD..6119
Sandra Dee, John Gavin

WARNER BROS.

⊙Parrish (137) .....D..015
Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens

AUGUST

20TH-FOX

⊙Marines, Let's Go (104) © C..137
David Hedison, Tom Tryon, Linda Hutchins

⊙The Big Gamble (100) © D..134
Stephen Boyd, Juliette Greco, David Wayne

UNITED ARTISTS

The Naked Edge (102) My..6120
Gary Cooper, Deborah Kerr

Goodbye Again (120) ...D..6125
Ingrid Bergman, Yves Montand, Anthony Perkins

The Cat Burglar (65) ..Ac..6121
Gregg Palmer, June Kenney

Teenage Millionaire (84) (partly in color)....C/M..6126
Jimmy Clanton, Zasu Pitts, Rocky Graziano

UNIVERSAL-INT'L

Blast of Silence (77) ..D..6120
Allen Baron, Molly McCarthy

WARNER BROS.

⊙Fanny (133) .....D/M..016
Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz

SEPTEMBER

20TH-FOX

⊙Francis of Assisi (105) © D..132
Bradford Dillman, Dolores Hart, Stuart Whitman

⊙September Storm (90)..Ad..139
Joanne Dru, Mark Stevens
(35mm release)

20.00 Eyes (61) ©....Cr..124
G. Nelson, M. Anders, J. Brown

⊙Upstairs and Downstairs (100) .....C..125
Michael Craig, M. Demongeot

UNITED ARTISTS

You Have to Run Fast (73) .....Ac..6122
Craig Hill, Elaine Edwards

Three on a Spree (83)...C..6122
Jack Watling, Carole Lesley

⊙⊙The Young Doctors (102) D..6128
Fredric March, Ben Gazzara, Ina Balin, Dick Clark

⊙Exodus (212) Panav'n 70 .....D..6129
P. Newman, E. M. Saint, S. Mineo

UNIVERSAL-INT'L

⊙Come September (112) © .....C..6121
Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin

WARNER BROS.

⊙World by Night (103) .....Doc..151
A tour of world-famed night spots

Claudelle Inglish (99) ....D..155
Diane McBain, Arthur Kennedy, Will Hutchins, Constance Ford

OCTOBER

20TH-FOX

The Hustler (134) © ....D..136
P. Newman, P. Laurie, J. Gleason

Seven Women From Hell (88) © .....Ac..140
Patricia Owens, Denise Darcel, Cesar Romero, John Kerr

⊙Pirates of Tortuga (97) © .....Ad..135
Ken Scott, Leticia Roman

UNITED ARTISTS

The Flight That Disappeared (72) .....SF..6129

Boy Who Caught a Crook (72) .....D..6127
Craig Hill, Paula Raymond

Town Without Pity (105)..D..6135
Kirk Douglas, Christine Kaufman

Secret of Deep Harbor (70) .....Ac..6130

Explosive Generation (90) D..6134

Season of Passion (92) ..D..6133
A. Baxter, E. Borgnine, J. Mills

UNIVERSAL-INT'L

⊙Back Street (107) ....D..6201
Susan Hayward, John Gavin

WARNER BROS.

⊙Splendor in the Grass (124) .....D..154
Natalie Wood, Warren Beatty, Pat Hingle, Audrey Christie

NOVEMBER

20TH-FOX

⊙The Comancheros (107) © .....OD..141
John Wayne, Stuart Whitman

⊙The Purple Hills (60) © Ac..142
Gene Nelson, Joanna Barnes, Kent Taylor

UNITED ARTISTS

Paris Blues (98) .....D..6131
Paul Newman, Joanne Woodward

⊙X-15 (112) ℗ .....D..6137
Charles Bronson, Brad Dexter

Dead to the World (89) Ac..6202
Rudy Talton, Jana Pearce

Gun Street (67) .....W..6136
James Brown, Jean Willes

UNIVERSAL-INT'L

The Sergeant Was a Lady (72) .....C..6202
Martin West, Venetia Stevenson, Bill Williams

WARNER BROS.

⊙Susan Slade (116) .....D..157
Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan

The Mask (83) .....D..156
Depth-Dimension
Paul Stevens, Claudette Nevins

DECEMBER

20TH-FOX

⊙The Two Little Bears (81) © .....F/M..143
Brenda Lee, Eddie Albert, Jane Wyatt, Jimmy Boyd

⊙The Second Time Around (99) © .....C..144
Debbie Reynolds, Steve Forrest, Andy Griffith, Thelma Ritter, Juliet Prowse, Ken Scott

UNITED ARTISTS

⊙Pocketful of Miracles (137) .....CD..6204
G. Ford, B. Davis, H. Lange

Judgment at Nuremberg (189) .....D..6206
S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland
(pre-release)

UNIVERSAL-INT'L

⊙Flower Drum Song (133) © M..
Nancy Kwan, James Shigeta, Miyoshi Umeki
(pre-release)

WARNER BROS.

⊙The Roman Spring of Mrs. Stone (103) .....D..159
Vivien Leigh, Warren Beatty

COMING

ALLIED ARTISTS

The Big Wave .....Ad..
Sessue Hayakawa

Billy Budd .....D..
Peter Ustinov, Robert Ryan

⊙El Cid Ⓣ .....D..
Charlton Heston, Sophia Loren

⊙Day of the Triffids © ....SF..
Howard Keel, Nicole Maurey

Hit'er .....BiD..
Richard Basehart, Maria Emo

AMERICAN-INT'L

Burn, Witch, Burn .....Ho..
Janet Blair, Peter Cushing

Lost Battalion (83).....Ac..611
Leopold Salcedo, Diane Jergens

COLUMBIA

⊙Barabbas Ⓣ .....D..
Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine

Walk on the Wild Side .....D..
Laurence Harvey, Capucine, Anne Baxter, Jane Fonda

13 West Street .....D..
Alan Ladd, Rod Steiger

The Notorious Landlady .....C..
Jack Lemmon, Kim Novak, Fred Astaire

Advise and Consent .....D..
Charles Laughton, Henry Fonda, Walter Pidgeon, Gene Tierney

⊙Best of Enemies .....CD..
David Niven, Alberto Sordi, Michael Wilding

MGM

⊙Four Horsemen of the Apocalypse © .....D..
Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb

⊙Mutiny on the Bounty (Ultra Panavision-70) ....Ad..
Marlon Brando, Trevor Howard, Hugh Griffith, Tarita

A Light in the Piazza.....D..
Rossana Brazzi, Olivia de Havilland, George Hamilton, Yvette Mimieux

⊙King of Kings Ⓣ ....Bib D..
Jeffrey Hunter, Siobhan McKenna

⊙Jumbo .....M..
Doris Day, Stephen Boyd, Jimmy Durante

PARAMOUNT

⊙Escape From Zahrain .....D..
Yul Brynner, Madlyn Rhue

⊙Summer and Smoke (118) Ⓣ .....D..6107
Laurence Harvey, Geraldine Page

⊙Hatari! .....Ad..
John Wayne, Red Buttons

Hell Is for Heroes .....D..
Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart

⊙My Geisha .....C..
Shirley MacLaine, Yves Montand, Rob't Cummings, Edw. G. Robinson

20TH-FOX

Madison Avenue © .....D..
Dana Andrews, Eleanor Parker

⊙It Happened in Athens © ..Ad..
Jayne Mansfield, Nico Minardos

⊙Tender Is the Night ©....D..
Jennifer Jones, Jason Robards jr. Jnan Fontaine, Jill St. John

The Innocents © .....D..138
Deborah Kerr, Michael Redgrave

UNITED ARTISTS

Something Wild .....D..
Carroll Baker, Ralph Meeker

The Magic Sword .....
Basil Rathbone, Estelle Winwood

Birdman of Alcatraz .....D..
Burt Lancaster, Karl Malden

The Children's Hour .....D..
Audrey Hepburn, Shirley MacLaine, James Garner

⊙Sergeants 3 (Panavision)..OD..
Frank Sinatra, Dean Martin

Phaedra .....D..
Melina Mercouri, Tony Perkins

UNIVERSAL-INT'L

⊙Cape Fear .....D..
Gregory Peck, Polly Bergen

The Outsider .....D..
Tony Curtis, Jas. Franciscus

⊙Lover Come Back .....C..
Rock Hudson, Doris Day, Tony Randall, Edie Adams

⊙The Spiral Road (Panav'n)..D..
Rock Hudson, Burl Ives, Gena Rowlands

Freud .....BID..
Montgomery Clift, Susannah York, Susan Kohner

⊙Six Black Horses .....Ac..
Audie Murphy, Joan O'Brien

WARNER BROS.

⊙Merrill's Marauders .....Ac..
Jeff Chandler, Ty Hardin

⊙The Music Man Ⓣ .....M..
Robert Preston, Shirley Jones

⊙A Majority of One .....C..
Rosalind Russell, Alec Guinness

⊙Lad, a Dog .....D..
Peter Breck, Peggy McCay

FEATURE CHART

MISCELLANEOUS

BUENA VISTA
The Absent-Minded Professor (97) .....C..May 61
Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk
The Parent Trap (123) .....C..Jul 61
Maureen O'Hara, Brian Keith,
Nikki, Wild Dog of the North (73) .....Ad..Jul 61
Jean Coutu, Nikki (dog star)
Greyfriars Bobby (91) D..Oct 61
Donald Crisp, Kay Walsh
Babes in Toyland (..) © .....M..Dec 61
Ray Bolger, Tommy Sands, Annette, Ed Wynn

CONTINENTAL
Hippodrome (96) ..Ac..Mar 61
(Eng-dubbed)..Gerhard Reidmann, Margit Nanke
Saturday Night and Sunday Morning (90) .....D..Apr 61
Albert Finney, Shirley Ann Field
The Long and the Short and the Tall (102) .....O..Sep 61
Laurence Harvey, Richard Todd
The Pure Hell of St. Trinian's (94) .....C..Sep 61
Joyce Grenfell, Cecil Parker, George Cole
The Mark (127) © ....D..Oct 61
Rod Steiger, Maria Schell, Stuart Whitman
Call Me Genius (105) C..Oct 61
Tony Hancock, George Sanders

CREST FILMS
Code of Silence (75)..Cr..Feb 61
Terry Becker, Elisa Loti
Pirate and the Slave Girl (87) © .....Ad..Aug 61
Lex Barker, Chelo Alonso

FILMGROUP
Atlas (84) VitaScope Spec. May 61
Michael Forest, Frank Wolf, Barboura Morris
The Pirate of the Black Hawk (93) Ⓢ ....Ad..Sep 61
Majanou Bardot, Jerrard Eaton
Creature From the Haunted Sea (60) HoC..Sep 61
Antony Carbone, Betsy Jones-Moreland
The Devil's Partner (75) Ac Sep 61
Ed Nelson, Jean Allison, Edgar Buchanan

GOVERNOR
Carry On, Nurse (89) .....C..
Kenneth Connor, Shirley Eaton
Carry On, Constable (86) C..Feb 61
Ken Connor, Leslie Phillips

KINGSLEY-UNION
The League of Gentlemen (113) .....CD..Feb 61
Jack Hawkins, Nigel Patrick
Risk, The (81) ...D. ..Oct 61
Tony Britton, Peter Cushing

K. GORDON MURRAY
Santa Claus (94) ...F..Nov 60
Narrated by Ken Smith
Little Angel (90) ..CD..Jan 61
Maria Gracia, J. M. de Hoyos

LOPERT PICTURES
Never on Sunday (91)..C..Nov 60
Melina Mercouri, Jules Dassin
Tunes of Glory (106)..D..Jan 61
Alec Guinness, John Mills

LOUIS DE ROCHEMONT
Question 7 (110).....O..Apr 61
Michael Gwynn, Margarete Juhnen
The Sand Castle (70) ..F..Sep 61
Barry and Laurie Cardwell

OMAT
Beyond All Limits (100) .....D..May 61
Jack Palance, Maria Felix
Never Take Candy From a Stranger (82) .....D..Oct 61
Jean Carter, Felix Aylmer
Gina (92) .....Ad..Nov 61
Simone Signoret, Georges Marchal

PATHE-AMERICA
The Deadly Companions (90) Panavision ....W..Jul 61
Maureen O'Hara, Brian Keith, Steve Cochran, Chill Wills

RCIP
The Devil's Commandment (71) © .....Ho..Jan 61
Gianna Maria Canale, Carlo D'Angelo, Charles Fawcett
Mark of the Devil (73) O..Jan 61
Maria Felix, Crnx Alvarado

SHOWCORPORATION
Home Is the Hero (83) D..Feb 61
Arthur Kennedy, Walter Macken
Two-Way Stretch (87) C..Apr 61
Peter Sellers, Wilfrid Hyde White

UNITED PRODUCERS (UPRO)
Black Pit of Dr. M. (72) .....Ho..Mar 61
Ralph Bertrand, Gaston Santos
Siege of Sidney Street (93) .....Ad..Mar 61
Peter Wyngarde, Donald Sinden
Nature Girl and the Slaver (70) .....Ad..May 61
Marian Michael, Adrian Hoven
Jet Storm (91).....D..
Richard Attenborough, Stanley Baker, Diane Cilento, Mai Zetterling

VALIANT-VITALITE
It Takes a Thief (94)..D..Feb 61
Jayne Mansfield, Anthony Quayle
Hitler's Executioners (78) .....Doc..Jun 61

WOOLNER BROS.
Flight of the Lost Balloon (91) Ⓢ .....Ad..Oct 61
Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE
Breathless (89) 3- 6-61
Jean-Paul Belmondo, Jean Seberg
Beau Serge (87) 9-25-61
(UMPO)..Gerard Blain, Jean-Claude Brialy
Frantic (90) 8-28-61
(Times)..Jeanne Moreau, M. Ronet
Crime of M. Lange, The (78) 11-13-61
(Brandon)..(Jean Renoir classic)
Leda (101) 11- 6-61
(Times)..Madeleine Robinson, Jean-Paul Belmondo, Antonella Lualdi
Love Game, The (85) 2-13-61
(F-A-W)..Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury
Modigliani of Montparnasse (110) 3- 6-61
(Cont'l)..Gerard Phillipe, Lilli Palmer, Anouk Aimee, L. Padovani
Rules of the Game (104) 4-17-61
(Janus)..Jean Renoir, Pauline Llubost

GERMANY
Roses for the Prosecutor (91) 11-13-61
(American-Metropolitan)..
W. Giller
The Girl of the Moors (87) 9- 4-61
(Casino)..Claus Holm, Maria Emo

GREECE
Antigone (93) 9-25-61
(Norma)..Irene Papas
Moussitsa (75) 6- 5-61
(Greek Pictures)..A. Vouyouklaki
288 Stournara St. (90) .. 2-27-61
(Atlantic)..Orestis Makris, Sophia Vembo

ITALY
Big Deal on Madonna St., The (91) 1-30-61
(UMPO)..V. Gassman, Toto
Girl With a Suitcase (108) 10-16-61
(Ellis)..Claudia Cardinale
La Dolce Vita (175).... 4-24-61
(Astor)..Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Alain Cuny
L'Avventura (145) 6- 5-61
(Janus)..Monica Vitti, Gabriele Ferzetti, Lea Massari
Rocco and His Brothers (175) 7-17-61
(Astor) Alain Delon, Annie Girardot
Two Women (105) 6-19-61
(Embassy)..Sophia Loren, Jean-Paul Belmondo
Wild Love (86) 5- 1-61
(Ellis)..Franko Interlenghi

JAPAN
Rikisha Man, The (105) 5- 8-61
(Cory)..Toshira Mifune
Road to Eternity (181) .. 2-27-61
(Beverly)..Tatsuya Nakadai
Rice (118) 9-18-61
(SR)..Yuko Moshizuki

POLAND
Ashes and Diamonds (105) 9- 4-61
(Janus) Z. Cybulski, E. Krzyzewska
Kanal (96) 11- 6-61
(Kingsley)..T. Izewska, T. Janczar

SWEDEN
Secrets of Women (114).. 9-18-61
(Janus)..Eva Dahlbeck, Gunnar Bjornstrand, Maj-Britt Nilsson
Unmarried Mothers (79) .. 3-13-61
(President)..E. Etiberg, B. Logart
Virgin Spring, The (88)..12-12-60
(Janus)..Max von Sydow, Birgitta Petterson

U.S.S.R.
Ballad of a Soldier (89).. 1-31-61
(Kingsley)..Vladimir Ivashov, Shanna Prokhorenko (also Eng-dubbed)
Fate of a Man (100) .. 8-28-61
(UA)..Sergei Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

COLUMBIA

ASSORTED & COMEDY FAVORITES (Reissues)

Prod. No.		Rel. Date
5425	Should Husbands Marry? (17)	Apr 61
5435	Aim, Fire, Shoot (16)	Mar 61
5426	He Flew the Shrew (16½)	May 61
5436	Man or Mouse (18)	Jun 61
6421	Hot Heir (16½)	Sep 61
6431	Caught on the Bounce (15½)	Oct 61

CANOIO MICROPHONE (Reissues)

5554	No. 4, Series 2 (10½)	Feb 61
5555	No. 5, Ser. 2 (11)	Mar 61
5556	No. 6, Ser. 2 (10½)	Jul 61
6551	No. 1, Series 3 (11)	Sep 61

COLOR SPECIALS

5501	Polygamus Polonius (9)	Nov 60
5502	Rooftops of New York (10)	May 61

COLOR FAVORITES (Technicolor Reissues)

5667	Babie Boogie (6)	Jan 61
5608	Pickled Puss (6½)	Jan 61
5609	Christopher Crumpet's Playmate (6½)	Feb 61
5610	Swiss Tease (6)	Mar 61
5611	The Rise of Duton Lang (6½)	Mar 61
5612	Coo-Coo Bird Dog (6)	Apr 61
5613	The Jaywalker (6½)	May 61
5614	Topsy Turkey (6½)	Jun 61
5615	Punchy de Leon (6½)	Jul 61
6601	Red Riding Hood Rides Again (7)	Sep 61
6602	The Music Fluke (7)	Sep 61
6603	Imagination (6½)	Oct 61

FILM NOVELTIES (Reissues)

5852	Push Back the Edge (10)	Dec 60
5835	Community Sings No. 1, Ser. 13 (10)	Mar 61
5854	Yukon Canada (10)	Apr 61

LOOPY de LOOP (Color Cartoons)

5704	Happy Go Loopy (6½)	Mar 61
5705	Two-Faced Wolf (6½)	Apr 61
5706	This Is My Ducky Day (6½)	May 61
5707	Fee Fie Foes (6½)	Jun 61
5708	Zoo Is Company (6½)	Jul 61
6701	Catch Meow (6½)	Sep 61
6702	Kooky Loopy (7)	Oct 61

MR. MAGOO REISSUES (Technicolor)

5756	Magoo's Canine Mutiny (Both © and standard)	Apr 61
5757	Capt. Outrageous (7)	May 61
5758	Magoo Goes West (6)	Jul 61
6751	Safety Spin (7)	Sep 61
6752	Calling Dr. Magoo (6½)	Oct 61

SPECIAL COLOR FEATURETTES

5442	Splendors of Paris (19)	May 61
5443	Wonderful Greece (19)	Jun 61
6441	Images of Luangua (18)	Oct 61

SERIALS (15 Chapter-Reissues)

4160	King of the Congo	Jun 60
5120	Son of Geronimo	Nov 60
5140	The Great Adventures of Captain Kidd	Mar 61
5160	Cody of the Pony Express	Aug 61

STOOGE COMEDIES (Reissues)

5404	Pals and Gals (16)	Jan 61
5405	Knutsy Knights (17½)	Feb 61
5406	Shot in the Frontier (16)	Apr 61
5407	Scotched in Scotland (15½)	May 61
5408	Fling in the Ring (16)	Jul 61
6401	Quiz Whiz (15½)	Sep 61
6402	Fifi Blows Her Top (16½)	Oct 61

THRILLS OF MUSIC (Reissues)

5952	Shorty Sherlock & His Orchestra (8½)	Dec 60
5953	Skitch Henderson & His Orchestra (10)	Feb 61
5954	Boyd Raeburn & His Orchestra (11)	May 61

WORLD OF SPORTS

5802	Hip Shooters (9½)	Feb 61
5803	Water-Sports Champs (10)	Apr 61
5804	Dogs Afield (10½)	Jun 61
6801	Aqua Ski-Birds (10)	Oct 61

M-G-M

GOLD MEDAL REPRINTS (Technicolor Reissues) All 1.75-1 Ratio
Tom and Jerrys

W261	Pet Peeve (7)	Sep 60
W262	Mice Follies (7)	Sep 60
W263	Touche Pussy Cat (7)	Sep 60
W265	Southbound Duckling (7)	Sep 60
W266	Neopolitan Mouse (7)	Sep 60
W267	Pup on a Picnic (7)	Sep 60
W269	Downhearted Duckling (7)	Sep 60
W272	Mouse for Sale (7)	Sep 60
W273	Cat Fishin' (8)	Sep 60
W274	Part Time Pal (8)	Sep 60
W275	Cat Concerto (7)	Sep 60
W276	Dr. Jekyl and Mr. Mouse (7)	Sep 60
	(1961-62)	
W361	Switchin' Kitten (9)	Sep 61
W362	Down and Outing (7)	Oct 61
W363	Greek to Me-ow (..)	Dec 61

PARAMOUNT

COLOR SPECIALS (2 Reels)

B20-1	Carnival In Quebec (16)	Sep 60
B20-2	Boats a-Poppin' (18) (Anamorphic)	Sep 60
B20-3	Lifeline to Hong Kong (17) Anamorphic	Apr 61
B21-1	Spring in Scandinavia (..)	Nov 61
B21-2	Fireaway, Story of a Trotter (..)	Nov 61

MODERN MADCAPS (Technicolor)

M20-4	Phantom Moustacher (6)	Jan 61
M20-5	Kid From Mars (6)	Mar 61
M20-6	Mighty Termite (6)	Jun 61
M21-1	Plot Sickens (..)	Oct 61
M21-2	Crumley Cogwheel (..)	Oct 61
M21-3	Popcorn & Politics (..)	Nov 61

NOVELTOON (Technicolor)

P20-3	The Lion's Busy (6)	Mar 61
P20-4	Goodie the Gremlin (6)	Apr 61
P20-5	Alvin's Solo Flight (7)	Apr 61
P20-6	Hound About That)6)	Jun 61
621-1	Munro (9)	Sep 61
P21-2	Turtle Scoup ...)	Sep 61
P21-3	Kozmo Goes to School (..)	Nov 61

POPEYE CHAMPIONS

E21-1	Fireman's Brawl (..)	Sep 61
E21-2	Toreadorable (..)	Sep 61
E21-3	Popeye, the Ace of Space (..)	Sep 61
E21-4	Shaving Muggs (..)	Sep 61
E21-4	Taxi Turvey (..)	Sep 61
E21-6	Floor Flusher (..)	Sep 61

SPORTS ILLUSTRATED (Anamorphic—Color—1 Reel)

D20-4	Ten Pin Tour (9)	Apr 61
D20-5	Speedway (10)	May 61

CARTOON SPECIAL

A-21	Abner the Baseball 2 Reel (12½)	Sep 61

TRAVELRAMA (Anamorphic-Color-1 Reel)

T20-1	Porpoise Posse (10)	Mar 61

20th CENTURY-FOX

MOVIETONE CINEMASCOPES (Color)

7101	Australian Water Sports (9)	Jan 61
7102	Assignment Mexico (10)	Feb 61
7105	Algonquin Holiday (9)	Mar 61
7103	Adventure in Rhythm (9)	Apr 61
7104	Assignment Egypt (9)	May 61
7106	Assignment Singapore & Malaya (10)	Jun 61
7107	Hills of Assisi (10)	Jul 61
7108	Assignment Pakistan (9)	Aug 61
7109	Ski New Horizons (10)	Sep 61
7110	Assignment India (9)	Oct 61
7111	Assignment South Africa (10)	Nov 61
7112	Sound of Arizona (10)	Dec 61

TERRYTOON 2-D's All Ratios—Color

5121	The Mysterious Package (6)	Jan 61
5122	Cat Alarm (6)	Feb 61
5123	Drum Roll (7)	Mar 61
5124	Railroaded to Fame (7)	May 61
5125	The First Fast Mail (6)	May 61
5126	Sappy New Year (7)	Dec 61

TERRYTOON CINEMASCOPES

5107	Unsung Hero (6)	Jul 61
5108	Banana Binge (6)	Jul 61
5109	Meat, Drink and Be Merry (6)	Aug 61
5110	Really Big Act (6)	Sep 61
5111	Clown Jewels (6)	Oct 61
5112	Tree Spree (6)	Nov 61

TERRYTOONS (Color-CinemaScope)

5101	Night Life in Tokyo (6)	Feb 61
5102	So-Sorry, Pussycat (6)	Mar 61
5103	Son of Hashimoto (7)	Apr 61
5104	Strange Companion (6)	Apr 61
5105	Honorable Cat Story (6)	Jun 61
5106	Crossing the Delaware (6)	Jun 61

UNIVERSAL-INT'L
COLOR PARADE

4171	Valley of the Mekong (9)	Nov 60
4172	The Lion City (9)	Dec 60
4173	Treasure of Istanbul (9)	Jan 61
4174	Down Jamaica Way (9)	Feb 61
5175	Sidetracked (9) ©	Mar 61
4176	Puerto Rican Playland (8)	Apr 61

WALTER LANTZ CARTUNES
(Technicolor..Can be projected in the Aanmorphic process, 2.35-1)
(All run between 6 and 7 miln.)

4111	Southern Fried Hospitality (Woody Woodpecker)	Nov 60
4112	Fowled Up Falcon (Woody Woodpecker)	Dec 60
4113	Poop Deck Pirate (Woody Woodpecker)	Jan 61
4114	Rough and Tumble-Weed	Jan 61
4115	Eggnapper	Feb 61
4116	The Bird Who Came to Dinner (W. Woodnecker)	Mar 61
4117	Gabby's Oiner (Woody Woodpecker)	Mar 61
4118	Papoose on the Loose	Apr 61
4119	Clash and Carry	Apr 61

WALTER LANTZ REISSUES
(Color Cartunes..Can be projected in the Aanmorphic process, 2.35-1)

4131	Heiter Shelter (6)	Nov 60
4132	Witch Crafty (6)	Dec 60
4133	Private Eye Pooch (6)	Jan 61
4134	Bedtime Bedlam (6)	Feb 61
4135	Squareshootin' Square (6)	Mar 61
4136	Bronco Busters (6)	Apr 61

SPECIAL

4104	Foothall Highlights of 1960 (10)	Dec 60

2-REEL COLOR SPECIALS

4101	Pacific Paradise (14)	Nov 60

WARNER BROS.

BLUE RIBBON HIT PARADE (Technicolor Reissues—7 min.)

8305	Little Beau Pepe	Dec 60
8306	Tweet Tweet Tweety	Dec 60
8307	Bunny Hugged	Jan 61
8308	Wearing of the Grin	Feb 61
8309	Beep Beep	Mar 61
8310	Rabbit Fire	Apr 61
8311	Feed the Kitty	Apr 61
8312	The Lion's Busy	May 61
8313	Thumb Fun	Jun 61
8314	Corn Plastered	Jul 61
8315	Kiddin' the Kitty	Aug 61
8316	Ballot Box Bunny	Aug 61
9301	A Hound for Trouble	Sep 61
9302	Strife With Father	Sep 61
9303	The Grey Hounded Hare	Oct 61
9304	Lenhorn Swaggled	Nov 61

BUGS BUNNY SPECIALS (Technicolor—7 min.)

8722	Lighter Than Hare	Dec 60
8723	The Abominable Snow Rabbit	May 61
8724	Compressed Hare	Jul 61
9721	Prince Violent	Sep 61

MERRIE MELODIES
LOONEY TOONS (Technicolor—7 min.)

8704	Doggone People	Nov 60
8705	High Note	Dec 60
8706	Cannery Woe	Jan 61
8707	Zip 'n Snort	Jan 61
8708	Hoppy Daze	Feb 61
8709	Mouse on 57th St.	Feb 61
8710	Strangled Enns	Mar 61
8711	Birds of a Father	Apr 61
8712	D'Finhtin' Ones	Apr 61
8713	Lickety-Splat	Jun 61
8714	A Scent of the Matterhorn	Jun 61
8715	Rebel Without Claws	Jul 61
8716	The Pied Piper of Guadalupe	Aug 61
9701	Daffy's Inn Trouble	Sep 61
9702	What's My Lion?	Oct 61
9703	Beep Prepared	Nov 61

WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Two-Reel)

8002	The Man From New Orleans (20)	Mar 61
8003	Winter Wonders (18)	Jul 61
9001	Where the Trade Winds P'ay (17)	Oct 61

(One Reel)

8502	Airline Champions (10)	Feb 61
8403	Kings of the Rockies (10)	Apr 61
8404	Grandad of Races (10)	May 61
8505	Snow Frolics (9)	Jun 61
8506	Hawaiian Sports (9)	Aug 61
9501	This Sporting World (10)	Nov 61

THE EXHIBITOR HAS HIS SAY ABOUT PICTURES

ALLIED ARTISTS

Hell to Eternity (AA)—Jeffrey Hunter, David Janssen, Miiko Taka, Patricia Owens. We made the mistake of playing this on a Friday-Saturday where lately we have been building our kid trade. We drew a great many adults, but parents evidently kept the kids away after seeing the trailer. There is a very rough sequence in this which is not suitable for children. Those who have been kicking this one around because of high terms should book it and pay a little more, for it will do business if you play up the sex angle.—Gray Barker, Alpine Theatre, Salem, W. Va. Pop. 2,600.

BUENA VISTA

Jungle Cat (BV)—True-life adventure. All Walt Disney features are liked here, and this was no exception. Double-billed with "The Magnificent Seven." Played Fri., Sat. Weather: Good.—Mitchell Kelloff, Spur Theatre, La Veta, Colo. Pop. 600.

Kidnapped (BV)—James MacArthur, Peter Finch, Bernard Lee. This certainly was no prize winner with me. A short subject that went with it—and cost too much—was better thon the feature. "Disney-land" is out, as far as this part of the country is concerned. I made the large sum of nothing.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

COLUMBIA

Gidget Goes Hawaiion (Col)—James Dorren, Michael Callan, Deborah Walley. A very cute picture which should appeal to everyone. A very fine cast of young players. Michael Callan is very up-and-coming. Joby Baker very good also. Just average here in the way of business, though no fault of the picture. Played Sun., Mon. Weather: Fair and warm.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Homicidal (Col)—Glenn Corbett, Patricia Breslin, Jean Arless. This picture is almost as good as "Psycho." Played with U-I's perennial "To Hell and Back" to good business. Made a pleasing double bill. Played Thurs., Fri., Sat. Weather: Fair.—Charles Smith, Ritz (neighborhood) Theatre, Oklahoma City, Okla.

Mein Kompf (Col)—Documentary. People don't want this kind of picture. Stay away from it. Played Thurs., Fri., Sat. Weather: Fair.—Leo A. Backer, Volley Theatre, Browns Valley, Minn. Pop. 1,117.

13 Ghosts (Col)—Ja Morrow, Charles Herbert, Marty Milner. We played this for Halloween night. I had requested the Ghost Viewers by mail twice, but Tuesday—no viewers yet. So we got on the phone and called the Columbia booker, and sure enough they fargot to ship them. No viewers so we admitted the kids free to a packed house, and no money. Weather: Good.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Two Rode Together (Col)—James Stewart, Richard Widmark, Linda Cristal. Not enough gunfire and blood to be a real all-out western. We were low at the boxoffice. Print seemed dark. Our screen has to drip with blood before our customers are real satisfied, sad but true.—Al Zarzana, Ray Boriski, Galena Theatre, Galena Park, Tex. Pop. 10,000.

METRO-GOLDWYN-MAYER

Atlontis, the Lost Continent (MGM)—Joyce Taylor, Anthony Hall. Not as good as wos expected. Nevertheless, it drew better than average at the boxoffice. Would advise to play it midweek, as it isn't strong enough for a weekend playdate. Played Fri., Sat. Weather: Cool.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Secret of Monte Cristo, The (MGM)—Rory Calhoun, Patricia Bredin, John Gregson. Excellent action, good color. Fine double-feature material. Play it, your action fans will love it. Very good biz here. Played Thurs., Fri., Sat. Weather: Cold.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Two Loves (MGM)—Shirley MacLaine, Laurence Harvey, Jack Hawkins. Even Leo's terms couldn't make me a dime on this one. Poorest Wednesday-Thursday I believe I have ever had. Not for small towns.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 270.

Where the Boys Are (MGM)—Dolores Hart, George Hamilton, Jim Hutton, Paula Prentiss. Good color, hilarious picture, good business, good terms. Tremendous combination, huh? Play it.—Don Stott, Sauthwind Theatre, Solamons, Md. Pop. 270.

Where the Boys Are (MGM)—Dalores Hart, George Hamilton, Jim Huttan, Paula Prentiss. Brilliant entertainment with excellent drawing potential. We'll play it again. Played Thurs., Fri., Sat. Weather: Good.—L. Brewerton, Capitol Theatre, Raymond, Alta. Pop. 3,000.

PARAMOUNT

One-Eyed Jocks (Para)—Marlon Brando, Karl Malden, Katy Jurado. I guess many thought this to be just another western and so they stayed away. Actually, it is very good and was enjoyed by the ones who came. An offbeat role for Marlon Brando, but still he was very good. Played Sun., Mon. Weather: Fair.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

20th CENTURY-FOX

All Hands on Deck (20th-Fox)—Pat Boone, Buddy Hackett, Barbara Eden. The critics panned this one and again we did very good business. No great movie, but it has entertainment and that's what the folks pay to see! Played Wed. through Sat. Weather: Cool.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Pop. 13,000.

Return to Peyton Ploce (20th-Fox)—Carol Lynley, Jeff Chandler, Eleanor Parker. Good movie. Mary Astor should get a nomination for best actress in supporting role. She was great. Played Sun., Mon., Tues. Weather: Fair.—Charles Smith, Ritz (neighborhood) Theatre, Oklahoma City. Okla.

Snow White ond the Three Stooges (20th-Fox)—Stooges, Carol Heiss, Edson Stroll. The word "delightful" best describes this colorful feature from Fox. It certainly has its entertainment value, but mostly for the youngsters as it did no business for me. The teenagers shied away and what few patrons we had came to bring the small fry. If you can work it in anywhere, don't pass it up. You'll enjoy it, at least. Played Sun. Weather: Fine.—I. Roche, Starlite Drive-In, Chipley, Fla. Pop. 3,000.

His Eye Is on U-I

We Ployed "Midnight Loce" and the following week "The Greot Impostor," both from U-I. We ployed both pictures to a loss. In my opinion these pictures ore not whot they ore built up to be. This compony seems to think thot oll their feotures ore "tops." We tried to get these pictures cut to our lowest list price, but they gove us "the old song and dance." We're going to watch their so-called top movies. The following week we ployed two of MGM's pictures to o good week.

HAROLD J. SMITH

Wilsan Theotre,
Wilson, N. Y.

UNITED ARTISTS

Facts of Life, The (UA)—Bob Hope, Lucille Ball, Ruth Hussey. I was a little disappointed in this. Bob Hope just didn't seem to be funny enough in it. Business just about average. Best playing time for this would be midweek.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

UNIVERSAL-INTERNATIONAL

Glenn Miller Story, The (U-I, reissue)—James Stewart, June Allyson, Henry Morgan. It would be hard to find a better cast—in my opinion, you can't. Nevertheless, this good picture fell flat. I realize it's because people are fed up on musicals and I believe it's because you hear nothing but music and advertising over the air from morning till night. So, must regretfully advise that you leave musicals alone. Played Fri., Sat. Weather: Good.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

Lost Sunset, The (U-I)—Rock Hudson, Kirk Douglas, Dorothy Malone. Not a western fan myself, but I really enjoyed this. Beautiful coloring and the acting was up to par by everyone. It deserves your best ploydates. Played Wed. through Sat. Weather: Fair.—Kenn Spaulding, asst. mgr., Bijou Theatre, Morrisville, Vt. Pop. 3,450.

WARNER BROS.

World by Night (WB)—Survey of world night spots. A first class film that played to near-capacity for all perfarmances. Nathing but praise for this film. Here is a film that has no plat at all, but a bunch of acts skilfully placed tagether and with outstanding commentary. Just goes to prove my point. The public want something different! Played Wed. through Sat. Weather: Cool.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Pap. 13,000.

MISCELLANEOUS

Hippodrome (Continental) — Gerhard Reidmann, Margit Nunke, Willy Birgel. Mildly entertaining. Too much talk and not enough circus acts, although acting and color are very good. Business all three days below average. Another fault is that the picture is too long, could have been shartened. Don't take a chance on it unless you have big TV advertising. It's German-made. Played Thurs., Fri., Sat. Weather: Cold.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

A Thrill Duo Scored

We doubled two state-rights pictures: Howco's "Thunder in Carolino" and Astar's "Frankenstein's Daughter" to one of the best grossing Fri., Sot. chonges we have had all summer.

FRANK PATTERSON

Monsfield Theotre,
Mansfield, La.

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Theatre..... **Population**.....

City..... **State**.....

Symbol ⓒ denotes color; © CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

Summer and Smoke

F Ratio: 2.35-1 Drama Ⓟ ⓒ

Paramount ( ) 118 Minutes Rel. Feb. '62

A tasteful and absorbing picturization of one of Tennessee Williams' early plays, producer Hal Wallis guaranteed its success by having Geraldine Page repeat her off-Broadway portrayal of the lonely sex-starved spinster which swept her to Broadway fame in 1952 and will put her in line for Academy Award nomination in 1962. First and foremost, the picture will have a tremendous appeal to women patrons who will sympathize with the plight of the sensitive, unhappy heroine but Williams' fame, plus Laurence Harvey, in his finest performance since "Room at the Top" and Rita "West Side Story" Moreno will be other selling points for exhibitors. Under Peter Glenville's uniquely understanding direction, Miss Page's delineation of the frustrated Alma Winemiller rates with the screen's finest. The film, well adapted by James Poe and Meade Roberts, builds interest slowly and steadily with the many quiet, thoughtful moments interspersed with scenes of violence, depravity and lust, followed by a touching finale. Glenville also gets splendid characterizations from Una Merkel and John McIntire. Pamela Tiffin is refreshing in her first screen role. Panavision and Technicolor add a fine production gloss to the period, small town settings and World War I costumes.

Geraldine Page, Laurence Harvey, Una Merkel, John McIntire, Pamela Tiffin, Earl Holliman, Rita Moreno.

The Roman Spring of Mrs. Stone

F Ratio: 1.85-1 Drama ⓒ

Warner Bros. (159) 103 Minutes Rel. Dec. '61

For her return to motion pictures after a six-year absence, two-time Oscar winner Vivien Leigh ("Gone With the Wind" and "Streetcar Named Desire") essays another highly dramatic role in another Tennessee Williams story. While it's doubtful that this offering will win her the critical acclaim she enjoyed via her previous films, neither will it detract from her well-earned repuiation as an actress of dynamic proportions and a beauty of international renown. Financially, the photoplay probably will fare best in metropolitan areas where its ultra-sophisticated theme will find more receptive audiences, but Miss Leigh's legion of fans, plus the current boxoffice power of newcomer Warren Beatty, should assure the offering's success in all situations. Prime appeal will be to the feminine viewers, and exhibitors should play up this angle through heavy exploitation of Miss Leigh's dazzling Balmain wardrobe, the intriguing tale of an older woman's fatal attraction for a much younger man, and the authentic Rome backgrounds, beautifully lensed in Technicolor. Producer Louis de Rochemont has mounted the production handsomely, while Jose Quintero, making his film debut as a director, proves himself capable of this and future top assignments. Performances are excellent.

Vivien Leigh, Warren Beatty, Coral Browne, Jill St. John, Jeremy Spenser, Stella Bonheur, Josephine Brown.

Wild for Kicks

A Ratio: 1.85-1 Drama

Victoria Films (Times) 92 Minutes Rel. Nov. '61

A lively, rather daring British-made film about young beatniks in the jive dives of London, this George Minter production has a few strip-tease sequences which might be exploited in the theatre displays but the picture can be witnessed by mature teenagers, if not the kiddies. The dignified David Farrar and Christopher Lee (noted for his "Frankenstein"-"Dracula" roles in Hammer films) may seem out-of-place in a story about juvenile delinquents but their names have some marquee value generally. Released in England in 1960 as "Beat Girl," the screenplay by Gail Ambler follows the pattern of America's films dealing with wild youth addicted to drag races, drinking and sexy dancing parties. A newcomer, Gillian Hills, plays the surly, rebellious daughter of Farrar, who resents her father's marriage to Noelle Adam, a youthful French girl. The latter's efforts to win the girl's friendship are resented and lead to near-tragedy. Farrar turns in a good acting job while Lee is the personification of evil as the lascivious owner of a strip-tease parlor. Adam Faith, popular British teenage singer, does a bit of warbling and Shirley Anne Field, recently in "Saturday Night and Sunday Morning," has a supporting role. Miss Adam is striking. Directed by Edmond T. Greville.

David Farrar, Noelle Adam, Christopher Lee, Gillian Hills, Adam Faith, Shirley Ann Field, Peter McEnery.

One, Two, Three

F Ratio: 2.35-1 Comedy Ⓟ

United Artists ( ) 115 Minutes Rel. ———

The multi-talents of producer-director-writer Billy Wilder and scrivener I. A. L. Diamond, the same pair who gave moviegoers "The Apartment" and "Some Like It Hot," have again created a fast-paced, laugh-filled feature. If this latest offering isn't comparable to its highly successful predecessors, it has enough of the same sure-fire ingredients to win solid favor with ticket-buyers in any situation where it is booked. As producer, Wilder has seen to it that the film is lavishly mounted and cleverly employs authentic Berlin locales to enhance the production. As director, he has kept a tight rein on both story and actors, thereby avoiding what might easily have dissolved into complete havoc. But it is in his role as writer that he has contributed most to the vehicle—crisp, rapier-like dialog, uncluttered plot and a careful balance of satire and pure ribaldry. For this latter, of course, bows also go to Diamond, who penned the script in association with Wilder. Cast performances are uniformly fine, but it is James Cagney who, in an aggressive, fast-talking role tailor-made for his particular talent, wraps up the acting honors. The music of Andre Previn is an added plus to this Mirisch Co. presentation.

James Cagney, Horst Buchholz, Pamela Tiffin, Arlene Francis, Lilo Pulver, Howard St. John, Hanns Lothar.

Bachelor Flat

F Ratio: 2.55-1 Comedy © ⓒ

20th-Fox (201) 91 Minutes Rel. Jan. '62

If laughter is a slide rule for a successful comedy, then this one should be a bell-ringer because a sneak preview audience greeted "Bachelor Flat" with resounding howls. Conservative audiences might think it a bit too broad and hardly logical. But if advertised as a piece of pure hokum and escapist entertainment with a capital E, then any theatre will have a captive audience. The film has slices of romance, slapstick, drawing room-type humor and just plain corn. Terry-Thomas, a British favorite, has a fitting role in his first American picture, that of a professor of archaeology in a California college who is loved by his students who resent his forthcoming marriage to Celeste Holm, a fashion designer. Tuesday Weld is quite charming as Celeste's daughter whom Terry-Thomas doesn't know exists, not knowing that his bride-to-be had been married before. Richard Beymer, as a free-loading law student, is well cast as the romantic foil to Miss Weld. The situations are largely contrived and the boxoffice potentials will rest on the promotion to attract comedy-hungry patrons. Jack Cummings produced and Frank Tashlin directed from a screenplay by Tashlin and Budd Grossman and based on a play by the latter. De Luxe Color is an asset.

Tuesday Weld, Richard Beymer, Terry-Thomas, Celeste Holm, Francesca Belloni, Howard McNear.

Capture That Capsule!

F Ratio: 1.85-1 Adventure Drama

Riviera—States Rights 75 Minutes Rel. Oct. '61

Audiences alerted to the topical, timely aspects of this states-righter entry will find events not unlike many appearing on page one of key city dailies the country over. Tracing the fantastic scheme of a spy ring to recover an American capsule returning from orbit, the producer-director Will Zens manages to convey ample dramatic moments, although the acting won't figure in any Oscar Awards. The Jan Elblein-Zens screenplay adheres faithfully to the tried-and-true of the good besting the wicked might, despite the obvious fact that from the outset that the U.S. forces aren't going to win out very quickly. Richard Miller is the leading government man, aided by Pat Reynolds, among others. Dick O'Neil and Richard Jordahl represent the enemies of the United States who will spare no effort to breach our national security. To its credit, "Capture That Capsule!" contains government footage of missiles and aircraft, giving the overall effect one of authenticity. For the kiddies, there's a whimsical sequence wherein a little boy (Michael David) finds a nose cone stolen by the international tough-guys. The exploitation stress should concentrate heavily on the space race. Vilis Lapeniecks was director of photography.

Richard Miller, Dick O'Neil, Richard Jordahl, Pat Bradley, Carl Rogers, Dorothy Schiller.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

THE STORY: **"One, Two, Three" (UA)**

James Cagney, executive with Coca-Cola in Berlin, has his eye on the job of head of European operations for the company. He believes he's got it made when his big boss asks him and wife Arlene Francis to take care of teenage daughter Pamela Tiffin while she's in Berlin on vacation from school. All goes well until Pamela meets, falls in love with and marries East Berliner beatnik Horst Buchholz, Commie card carrier and avowed hater of American "capitalists." When Cagney hears that her parents are arriving in Berlin to fetch their daughter, he goes into high gear to protect his position with father. In a series of hilarious situations, during which Cagney manages to annul the marriage only to discover Pamela is pregnant, Arlene finally convinces her husband he can't tamper with true love, and, in the nick of time, he manages to turn Horst into an acceptable son-in-law and future American citizen.

EXPLOITIPS:

Tout all topliners, particularly Cagney in a return to the type of role that he's famous for. Use current headlines on East and West Berlin to decorate lobby windows. Play up Wilder and Diamond's earlier hits and Oscar winners.

CATCHLINES:

See Splitsville, West Berlin—the Hottest Spot in the World . . . James Cagney in a Story As Up to Date As Today's Headlines . . . A Comic Yarn About a Rich American Girl and an East Berlin Beatnik!

THE STORY: **"Bachelor Flat" (20th-Fox)**

Terry-Thomas, a popular college professor, leases the apartment of his fiancee, Celeste Holm, while she is on a trip to Europe. When her daughter, Tuesday Weld, runs away from boarding school and comes home, she finds the professor living there. Terry-Thomas doesn't know that Miss Holm had been married before and has a daughter. Tuesday pretends she is a juvenile delinquent and insists on living in the apartment. Meanwhile, Richard Beymer, a law student who lives in a trailer on the property, has been attracted to Tuesday and offers legal advice. He also tells the professor that the only way he can get women to stop chasing him is to act aggressive and do the chasing himself. He takes the advice, gets intoxicated and chases all the women on the nearby beach just as Miss Holm returns from Europe. Shocked at what she sees, she breaks off the engagement until she learns what has happened and all ends well.

EXPLOITIPS:

The picture lends itself to a fashion show or fashion tieup because Miss Holm is a designer in the film. For a street ballyhoo, send an English-looking man out with bowler, jacket, spats, undershorts and umbrella with suitable sign on back.

CATCHLINES:

Take a New Lease on Laughter . . . The Merriest Mixings Since Girls Discovered Boys.

THE STORY: **"Capture That Capsule!" (Riviera)**

A special rocket missile with a secret data capsule takes off from Cape Canaveral and places a satellite into orbit. A spy ring receives technical information from a contact, which allows it to plot the satellite's course. The Air Force, CIA and FBI have been in on the plotting from the start, however, purposefully feeding out totally false information with their own "spies," as plants. To cooperate still further, they drop a prepared dummy into the general area where the spies are searching. Inside the capsule is a miniature radio transmitter which informs government agents of the spies' location. A chase develops through ocean and land areas, highlighted by a murderous encounter with skin divers, a careening ride in a stolen sports car climbing around hairpin turns and a humorous frustrating chase after a lively little boy scampers off with the capsule. The government agents round up the spies.

EXPLOITIPS:

As timely as page one, this has a unique tieup for distribution of an authentic replica of the real space capsule that carried Comdr. Alan Shepard jr. into outer space.

CATCHLINES:

A Modern-Day Conspiracy . . . But Will It Succeed? . . . Cunning and Crafty . . . But They Cannot Evade Their Pursuers!

THE STORY: **"Summer and Smoke" (Para)**

In a small Mississippi town, Geraldine Page, a lonely, repressed spinster with neurotic ideals about sex, has long adored the wild, rebellious Laurence Harvey, son of the embittered doctor next door, John McIntire. Although intrigued by Geraldine's shy, inhibited gropings towards love, Harvey takes up with Rita Moreno, the earthy daughter of a gambling casino owner. When Harvey and Rita are carousing with friends during his father's absence, Geraldine calls the doctor, who storms in and is accidentally shot. After his father's death, Harvey reforms but refuses Geraldine's offer of love to marry an adoring teenager, Pamela Tiffin. The defeated Geraldine finally strikes up an acquaintanceship with a passing salesman—a first step towards a life of shame.

EXPLOITIPS:

Tennessee Williams' name is the chief selling angle because of his many films based on other stage plays. Geraldine Page should be exploited as a probable Academy Award winner in 1962, as was Anna Magnani in Williams' "The Rose Tattoo." Herald Laurence Harvey as giving his finest portrayal since "Room at the Top."

CATCHLINES:

Tennessee Williams' Story of Unfulfilled Love—It Explores the Souls of a Man and a Woman . . . Geraldine Page, Brilliant Broadway Star, and Laurence Harvey, Noted for His "Room at the Top," in Tennessee Williams' Earthy, Ironic Story of Small Town Life.

THE STORY: **"The Roman Spring of Mrs. Stone" (WB)**

Following the death of her husband, wealthy Broadway actress Vivien Leigh makes her home in Rome, where she drifts unhappily until she meets young gigolo Warren Beatty, who woos her in hopes of becoming her well-kept lover. She succumbs to his charms and innocently believes that their love will endure. In her new found happiness, she ignores the pleas of friends to give Warren up and return to her former life in New York. Their relationship continues until Hollywood starlet Jill St. John arrives in Rome and there is an immediate attraction between her and Beatty. Vivien finds she is jealous and ultimately loses all restraint which culminates in an ugly quarrel with her lover. When she sees Warren enter Jill's hotel, she knows everything is over between herself and the Italian youth. She returns to her apartment and invites another young man up to visit her. It is now too late to turn back. She will spend the rest of her life wantonly with one eager gigolo after another.

EXPLOITIPS:

Ask book stores' cooperation in displaying Tennessee Williams' book along with stills from the picture. Tout marquee-mighty cast. Entice younger adults through Warren Beatty ("Splendor in the Grass").

CATCHLINES:

Vivien Leigh Returns to the Screen in Another Dramatic Role . . . Warren Beatty and Vivien Leigh Are Lovers in This Stirring Drama of Adult Love.

THE STORY: **"Wild for Kicks" (Victoria)**

When David Farrar, a wealthy British widower, brings his French bride, Noelle Adam, back with him to London, his teenage daughter, Gillian Hills, openly shows her dislike of a stepmother only a few years older than herself. Gillian sneaks out every night to dance and carouse with her young pals in a beatnik dive, just across the street from a strip-tease parlor run by Christopher Lee. When Noelle follows her stepdaughter to the beatnik spot, she is rebuffed by the girl. Gillian accidentally discovers that one of the strippers was a former pal of Noelle. Invading the strip-tease place to blacken her stepmother's reputation, Gillian is accosted by Lee. Later, Gillian is trapped by Lee and he is found murdered. But Noelle manages to learn the identity of the real killer and saves Gillian from disgrace. The girl is then reunited with her father and new stepmother.

EXPLOITIPS:

The title lends itself to sensational displays of dancing girls and strip-teasers on the theatre front. David Farrar and Christopher Lee are well known to U.S. fans through their many British imports while Shirley Anne Field, who plays a supporting role, has recently attracted attention in "Saturday Night and Sunday Morning" and "The Entertainer."

CATCHLINES:

My Mother Was a Stripper—I Want to Be a Stripper, Too . . . See the Teenagers Go Wild for Kicks With Drag Races, Parties in the Jive Dives and Loose Living.

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BOXOFFICE

DECEMBER 11, 1961

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BOXOFFICE

The Pulse of the Motion Picture Industry



Jeffrey Hunter in the role of Jesus, in the Last Supper sequence of "King of Kings," the MGM release which has been voted the November BOXOFFICE Blue Ribbon Award by the National Screen Council. Council members cast their ballots on the basis of a film's general entertainment values and its suitability for family viewing . . . page 15.



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STAR-BUILDING 'CRUSADE'

AT LONG last the concrete and concerted effort needed to develop new stars is getting under way, under the guiding hand of Robert W. Selig, vice-president and general manager of National Theatres & Television, Inc. This is the all-out "crusade" that was proposed at the recent Theatre Owners of America convention in New Orleans in which production, distribution and exhibition are to give their fullest cooperation. It incorporates use of theatre screens, lobbies, newspapers and other tie-ins, in which all three key branches of the industry are to do their share.

To introduce the new personalities, a two-reel film will be provided by the Association of Motion Picture Producers. Two nominees from each major studio will be featured. According to Mr. Selig, 10,000 theatres already have agreed to show this short subject for which they will pay a nominal rental fee, thus contributing toward defraying the cost of the campaign. He also reported that 25 leading newspapers have agreed to devote news space to the project. And a 40x60 lobby display will serve to keep the new faces before the moviegoers.

To be most effective, a continuing effort will have to be made at the local level by exhibitors. In addition to the two nominees from each studio that will appear in the short subject, there will be many other promising young people who will merit extra plugs on the part of exhibitors via their screens, in their advertising and publicity. Pressbooks, too, should give extra attention to these new players and provide illustrated biographical sketches that can readily be made available to newspapers. Regular contact by exhibitors with newspaper editors will garner additional cooperation. Those exhibitors who issue programs or use heralds can put them to use in building interest in the new faces.

Reflecting on the big names of the past, some of which retained high boxoffice value for a quarter of a century or more, it is noted that, for the most part, they came to the screen as complete unknowns. There were overnight "discoveries" resulting from an extraordinary performance in one of the pictures in which the player's talent stood out. But that alone didn't make the star. It was the continuing promotion, through publicity, through accenting that player's appearances in upcoming pictures, through personal appearances—even in neighborhood theatres around the country—and the whole range of all-out effort in the development process that did the job.

In a way, this might be likened to experimental laboratories which many businesses support to discover new products or new ways of making older ones more attractive to the buying public, thus perpetuating interest in the basic item. This marks their investment in the future. Discovering new personalities and developing them into stellar attractions is one of the motion picture industry's ways of keeping alive interest in its product. It is an investment essential to this industry's well-being—present and future. Sometimes quick dividends are derived. But perpetuation of the pay-off rests in continuing the work on a full-time and permanent basis, with producers, distributors and exhibitors keeping at it all the way.

★ ★

. . . And Selling Ourselves

Using theatre screens to promote our own business, as will be done in the above-reported instance, is something that should be given greater attention than has been the case. As an exhibitor subscriber has written us, "We just don't do enough of that type of promotion. We show shorts on bowling, golf, water sports and everything that keeps folks away from the movies, but no time or thought or planning are given to any shorts which might again glamorize our business."

This was done some years ago, when a series of shorts selling the movie theatre to the public was made available to exhibitors and served an excellent institutional purpose. The Council of Motion Picture Organizations, in cooperation with the exhibitor organizations and producers and distributors, sponsored these films. Recently, a plan for reviving and, perhaps, updating this series was announced, but it has lain dormant.

Prompting the exhibitor's letter was the film recently shown by Universal at the TOA convention and, subsequently, to various exhibitor groups around the country. "This," he says, "impressed the exhibitors who saw this film, which I think should also be shown in the nation's theatres to our patrons. It would whip up interest in forthcoming product, new stars, etc."

He then suggests that a short to which all the picture companies would donate clips be compiled and made available for showings in theatres. That, of course, is the composition of the short to be used in the "new faces" campaign. But that may not include enough of promotional effect for product generally. We recall that some years ago, MGM made available a two-reel subject, along the lines the exhibitor subscriber suggests, for theatre showings and it created widespread public interest, not only in that company's forthcoming product but for the industry as a whole.

Ben Shlyen

ALLIED CONVENTION REPORT

HOLDING BACK AVAILABILITY OF 'BIG ONES' CHALLENGED

Long Wait for Roadshows By Smaller Theatres Is Criticized by Allied

By AL STEEN

MIAMI BEACH—The practice of delaying availabilities of roadshow caliber pictures and some regular-release features to the subsequent-run theatres "smacks of illegality," Allied States Ass'n declared at its convention here this week, and said it intends to do something about it.

The association, however, hopes to bring an end to this policy on a plane of negotiation with the film companies, rather than resorting to legal channels.

RESOLUTION IS DRAFTED

When the matter came to the floor of the convention Tuesday (5), there was an initial tendency to make a bee line for the Department of Justice to obtain a clarification as to the legality of the practice and, at the same time, call on company heads in an effort to change existing policies. The resolutions committee was instructed to draft a resolution to that effect.

However, when the resolution was presented to the convention at the final session, immediate objections to the procedure came from many delegates. This was not the "new Allied," running first to the Justice Department and the courts, some of them declared. Apparently, there had been a misunderstanding among the exhibitors as to what the original resolution provided.

At the Thursday (7) session, Alden Smith of the Michigan affiliate rose to complain that adoption of the original resolution as it pertained to the Justice Department would defeat all the progress made by Allied at the convention, and would "set the organization back ten years." Leonard Leventhal of the Upper New York State unit said he regarded it as the "only sour note" of the meeting.

At this point it was decided to change the resolution so that Allied's national officers would merely obtain a "legal opinion" concerning the handling of special-release pictures but still proceed with meetings at the homeoffice level, rather than putting it on a DofJ basis.

ORDERLY RELEASE PLAN

The convention also called for improved procedures in establishing orderly release of feature pictures, and instructed the board of directors to formulate a plan for a proper territorial release of all pictures.

Trade practices held the spotlight throughout most of the convention and speakers from the floor leveled their attacks on the bunching of product and lack of orderly release, shortage of prints, dearth of suitable product for kiddie shows, compulsory competitive bidding and the National Screen Service-Columbia Pictures controversy over trailer and accessories production.

Skouras Warns Toll TV To Be Taken Seriously

Miami Beach—Exhibitors are not taking the threat of toll television seriously enough, Spyros P. Skouras, president of 20th Century-Fox, warned exhibitors at the Allied States Ass'n convention here this week.

"If it ever gains a foothold, it could wipe out the investment of most theatres in the United States," he declared. Skouras, who made a surprise, last-minute appearance, spoke at a luncheon hosted by National Screen Service Thursday (7).

The 20th-Fox president urged theatremen to police themselves against the showing of immoral motion pictures, warnings that the quick-buck activities of a few exhibitors eventually will bring a loss of attendance in all theatres. He said he was opposed to classification of films because this would bring on a flow of adult pictures by irresponsible producers willing to trade on the tag "for adults only."

As for the Saturday night showings on NBC of 20th Century-Fox pictures, Skouras said surveys showed they did not injure attendance at theatres.

In each instance, Allied will pursue a course of action to correct the various practices which the members asserted were abusive. Committees will be appointed to handle the many phases. It was generally conceded that the withholding of important product from the subsequent-runs posed one of the most dangerous facets of theatre operations today and that the practice must be stemmed.

The initial convention session started off with much of the fiery display that used to mark the Allied conventions of several years ago. The criticism of distribution's handling of roadshow pictures stemmed from Marshall Fine's keynote address in which he said that the film companies were losing revenue in withholding the pictures from a normal subsequent run release pattern.

"Ben-Hur" and Metro-Goldwyn-Mayer came in for severe critical remarks, the charges being that the smaller theatres could not buy the picture on any terms. It also was felt that by the extended engagements of the prior runs, the picture had been "milked" by the time it reached the subsequents.

It was further charged that the handling of "Spartacus" by Universal, "Exodus" by United Artists and "Can-Can" by 20th Century-Fox had resulted in poor performances in the subsequent runs, financial loss to exhibitors and less return to producers and the distributing companies.

Wilbur Snaper of New Jersey, a former Allied president, opened the discussion by stating that when MGM was in trouble a few years ago, the exhibitors had rallied to its assistance in various ways, but now many of those same exhibitors were unable to cash in on "Ben-Hur."

Ben Marcus, board chairman of Allied, said he was not opposed to special handling of pictures but that it was a mistake not to handle them in an orderly fashion. He said the mishandling of them had caused the companies to miss out on between $10,000,000 and $15,000,000 in additional revenue.

ASKS TO CHECK LEGALITY

Irving Dollinger, also of New Jersey, suggested that Allied seek legal advice as to what the legal status of the withholding of the pictures might be and his remarks led to proposals that Allied go to the Department of Justice on the matter. There were others who preferred to meet first with the sales managers and then go to the government if no satisfaction was obtained. And still others favored doing both—query the Justice Department while conferring with the sales heads.

A show of hands revealed that the delegates appeared to be evenly divided on the matter and it was referred to the resolutions committee.

The bunching of product by the distributors was criticized by most of the speakers who charged that distribution released important pictures during holiday periods and then withheld pictures which exhibitors could use at other times. Marcus said this was the only industry that held back merchandise from customers willing to buy and that the policy was driving patrons away from the theatres. It was pointed out by others that film was just as perishable as vegetables and that pictures must be delivered when they were fresh.

There also were implications that inability to obtain prints on contracted pictures was artificial because, it was alleged, there appeared to be plenty of prints for the larger situations but they disappeared when the smaller situations needed them. An instance was cited wherein there were 460 prints available on a picture one November but there was a shortage in December when smaller theatres wanted the picture. But they strangely became available again in January.

MARCUS MAKES PROPOSAL

As predicted in last week's issue of BOXOFFICE, the matter of a new system of releasing was proposed by Marcus, a subject which first was discussed at the 1957 Allied convention in Kiamesha Lake, N. Y. This called for the distributors to split up the country into zones and then stagger the releases of a number of pictures among the zones. This would mean that one section of the country would be playing a new picture, while others would be playing other new pictures. The prints then would



Members of the Allied board and observers from individual units open their first session in the Eden Roc Hotel in Miami Beach. Seated, left to right: Ken Prickett, executive secretary of Independent Theatre Owners of Ohio; Jack Clark, president of Illinois Allied; Ben Marcus, Milwaukee, chairman of the board; Marshall Fine, Cleveland, president; Milton London, Detroit, executive director; Jack Infald, president of New Jersey unit; Emilie Lindgren, New Jersey Allied; Meyer Leventhal, president of Maryland Allied; and Fred Schmuff of the Maryland unit. Standing, left to right: Harold Pearson, executive secretary of Allied of Wisconsin; William Clark, Michigan Allied, Detroit; Ted Manos, board member of Western Pennsylvania unit; George Stern, president of Western Pennsylvania; Vincent Pope, director of Michigan Allied; Sidney J. Cohen, president of the new New York unit; Sig Goldberg, national director from Wisconsin; Jack Armstrong, national director from Ohio; Albert Aaron, president of the West Virginia unit; Alden W. Smith, director from Michigan, and J. L. Whittle, executive secretary of the Maryland unit. Missing from the picture, but present in Miami Beach sessions, are Abe Berenson, Gulf States Allied and cochairman of the convention; Irving Dollinger and Wilbur Snaper, delegates from New Jersey.

go into other zones after liquidation in a particular area. It was indicated that this would be studied again at a subsequent meeting of the board.

On the subject of kiddie shows, a discussion was started when George Stern of Pittsburgh said there was a lack of suitable product for children's matinees. There was a division of opinion as to whether Buena Vista would release a Walt Disney picture for the children matinees. Some exhibitors said they had been refused Disney product for such occasions, while others said they had had no trouble in booking them. This appeared to be a territorial situation and it was decided to investigate it.

AID FROM THE MPAA

It was pointed out that Mrs. Margaret Twyman, director of community relations of the Motion Picture Ass'n, might be helpful in getting product for Saturday morning shows.

Howard Herman of New Jersey said that the Jersey Allied unit was doing something to solve the kiddie show problem but that he could not reveal the details at this time. He said he would make an announcement of it shortly.

Columbia Pictures' new policy of making its own trailers and accessories was regarded as a serious and expensive situation and Allied members expressed the hope that the problem would be resolved. In some instances, exhibitors said they deducted the amount of the Columbia trailer from the NSS services charge when playing a Columbia picture. Other exhibitors said they did not think such a maneuver was ethical but that the entire status should be studied.

Sig Goldberg of Milwaukee said that the ordering of trailers and accessories for Columbia product was so confusing that when he had a choice of pictures between Columbia and another company, he often booked the other company's picture to avoid confusion in ordering paper and trailer.

Milton London, executive director of Allied, proposed that any company which makes its own trailers and paper should give them to exhibitors without charge. He asked for a resolution on that issue.

While there was some criticism of NSS service, Marcus contended that trailer costs had increased very little in comparison with other operational expense and that trailers were of utmost importance. He said he would like to see NSS handle Columbia trailers again, even though an impasse had been reached in efforts to get the two companies together.

All but one of the eight recipients of Allied awards were present at the concluding banquet, sponsored by Coca-Cola, as follows: Industry Man of the Year, Arthur Krim, president of United Artists; Producer of the Year, Walt Disney; Director of the Year, Alfred Hitchcock; Showman of the Year, Harry B. Hendel, Pittsburgh exhibitor; Actor of the Year, Charlton Heston; New Personality, Paula Prentiss; New Personality, Warren Beatty. Natalie Wood, who was to have been presented the Actress of the Year Award, was ill.

In addition to Coca-Cola, a number of other suppliers and manufacturers were hosts at various social functions during the convention. Pepsi-Cola gave a Calypso party one evening, which was held indoors when rain threatened. National Carbon Co. again was host at the pre-Awards dinner cocktail party. ElectroCarbons also was host at a cocktail party and luncheon sponsors included American-International, National Screen Service, National Theatre Supply, Alexander Film Co. and Motion Picture Advertising Service Co.

Marshall Fine Re-Elected President of Allied

Miami Beach — As had been predicted, Marshall Fine was re-elected president of Allied States Ass'n by the board of directors here Sunday (3) at the last three sessions preceding the opening of the association's 34th annual convention here.

Ben Marcus was re-elected chairman of the board and Milton London was reappointed executive director. Jack Clark of the Illinois Allied unit was elected secretary to succeed Charles Lochry of Indiana who resigned when the Indiana unit withdrew from Allied.

George Stern, president of Western Pennsylvania Allied, and Sig Goldberg, national director from the Wisconsin unit, were elected vice-presidents and Jack Whittle of Maryland was re-elected a vice-president.

The nominating committee consisted of Wilbur Snaper, New Jersey, chairman; Sig Goldberg, Wisconsin; Alden Smith, Michigan; Jack Armstrong, Ohio, and Meyer Leventhal, Maryland.

New York Unit Voted Into Ranks of Allied

MIAMI BEACH—The newly formed Allied Theatre Owners of New York was voted in as a member of Allied States Ass'n and North Central Allied was officially reactivated as a unit by the Allied board of directors at a pre-convention meeting here Saturday (2). The North Central group had withdrawn from the national body following the controversial convention here two years ago.

Marshall Fine, president, revealed at a post-board meeting press conference that individual exhibitors in areas where there were no Allied units were joining the national association in large numbers. Fine said that among the exhibitors joining as individuals were Neil Hautz, president of Allied Independent Theatre Owners of Iowa and Nebraska and five members of the Iowa-Nebraska board. That group is not an Allied unit, having pulled out.

Edward W. Lider and Nathan Yamins of Independent Exhibitors, Inc. of New England attended, but did not indicate the unit would return to the Allied fold.

Board Meeting Set

MIAMI BEACH — The annual spring board meeting of Allied States Ass'n will be held in the Royal Orleans Hotel, New Orleans, March 20-22, the directors decided at their preconvention session.

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Allied Is Documenting Roadshow Practices

MIAMI BEACH—Allied States Ass'n is dedicated to aid all exhibitors and cooperate with all organizations for the betterment of the industry, Marshall Fine, president, said in his keynote address at the opening session of its annual convention in the Eden Roc Hotel here Tuesday (5).

Fine said that Allied had a great heritage and would continue, as before, to be active in seeking to improve conditions wherever and when ever possible. He said he was proud of the reorganization which the association had been going through and of the progress which had been made.

MILITANT WHEN NECESSARY

The Allied president remarked that the reorganized Allied had been referred to as a "moderate" group, but that that term was not fitting because Allied would continue to be militant in its pursuit of righting what it considered wrong.

"We are dedicated to helping all exhibition and will cooperate with all groups —ACE, COMPO and TOA," Fine said.

Fine was critical of many trade practices, particularly the handling of roadshow pictures such as "Ben-Hur," "Spartacus," "Exodus" and "Can-Can" in regard to extended and exclusive prior runs, exclusive subsequent runs and delayed and withheld availabilities which, he said, destroyed normal and logical release patterns. He suggested that perhaps the time had come when the federal government should be informed of the practices.

Fine said Allied felt that the specially handled big pictures were being mishandled after their runs in the big towns to primary key situations.

These must be constantly exposed until all have had complete coverage in order to capitalize on the tremendous advertising campaigns which preceded them," Fine said. "By failure to do so, the distributors are hurt, the producer is hurt, the public suffers denial to see the picture and distributors deprive themselves and their stockholders of the opportunity to make more money by cutting its revenue with failure to speed them through normal channels."

EVIDENCE TO BE GATHERED

Fine said that "tremendous" documentary evidence would be gathered by Allied, so that within the next few months when the company presidents would be visited by Allied men, the losses in revenue could be shown.

"Nothing said here is to antagonize our own members or other branches of the industry," Fine said. "However, we are not moderates. We intend to seek every possible solution to the exhibitors' problems and intend to seek them in a manner consistent with the times, doctrines and conditions of 1962, rather than go back to rehash years gone by, until conditions are healthy for all segments and branches of our industry."

Fine said Allied was proud of its heritage as an organization that had spoken for the individual exhibitor, a birthright that had continued for more than 30 years.

"We shall continue in this vein, realizing it is to the exhibitors' best interests to have all interests served," Fine said. "We feel wholeheartedly that by close cooperation with distributors and producers, other branches of our industry will benefit and be successful."

Milton London, executive director, in a brief report said that announcements of new Allied units would be made soon.

A Professor Speaks Out On Political Censorship

Miami Beach — Exhibitors should fight political censorship as both citizens and business men, according to Dr. Frederick M. Wirt, associate professor of government at Denison University, who was the guest speaker at the initial luncheon of the Allied States convention on Tuesday (5).

Doctor Wirt, in analyzing the censorship situation, described censorship as being ineffectual and dangerous because it permitted the state to function in the area of private morality. He said it was antidemocratic because it was an arbitrary use of power on a basis that had no standards or controls. Doctor Wirt said censorship was illegal because it was aimed at only one medium of communication. He added that it was a financial burden and had offered no proof that films were a cause of juvenile delinquency.

Doctor Wirt warned, however, that advertising copy, if not prepared in good taste, might aggravate the advocates of censorship. He cited some examples of advertising that violated rules of decency.

COMPO Plan Workable By Exhibitors Themselves

MIAMI BEACH—The COMPO merchandising plan, which calls for saturation bookings via a unified promotional campaign by exhibitors in an exchange area, can work in any territory "without being spoon-fed and nursed" by the Council of Motion Picture Organizations.

The plan can be handled by theatremen themselves, and there is no need for a "baby-sitter" from the national organization to put it across, Charles E. McCarthy, executive vice-president of COMPO, told the Allied convention here last week.

Theatremen can set up their own campaigns, based on organizational charts developed in the Pittsburgh and Cincinnati areas where the promotion has been highly successful.

Says Many Exhibitors Ignore Offer of Aid

MIAMI BEACH — American-International Pictures does everything possible to sell tickets at the boxoffice but exhibitor cooperation is necessary, Milton Moritz, national director of publicity and advertising, said at the first convention luncheon of Allied States Ass'n here Tuesday (5). AIP sponsored the luncheon. James Nicholson, president, was unable to attend.

Moritz said that despite the company's efforts to help sell tickets, it was amazing how some exhibitors often completely ignored it. For "The Pit and the Pendulum," he said, a simple exploitation display was prepared for use in advance of an engagement in and around the theatre. He said it proved unusually successful in most of the opening playdates and was adopted as part of the showmanship campaign. The cost involved was about $15 and AIP agreed to share this cost with the exhibitor.

"Believe it or not," Moritz said, "we received every variety of reason and excuse why this could not be done. Result: Those aggressive exhibitors who made the most of this laughed all the way to the bank."

Moritz said it did not take a lot of money to make a successful campaign; just a sense of showmanship, desire and follow-through would do it. He said at AIP every penny must give a good account of itself in the preparation of a campaign.

American-International is observing its seventh anniversary and is sharing the celebration with the exhibitors who helped to make the birthday possible, Moritz said. He explained that during the seven years, AIP had released 98 pictures which had a domestic boxoffice gross of $230,706,207.

Tradepress Gets Salute For Service to Industry

MIAMI BEACH—The motion picture industry tradepress was saluted at the second day luncheon of the annual convention of Allied States Ass'n here Wednesday (6).

In introducing each of the tradepress publishers, editors and staff writers, Milton London, toastmaster of the event, said that it would be impossible to operate a theatre without a trade publication. He said the tradepapers were the unsung heroes of the industry and that they were ready and willing to give space generously to any project that would help the motion picture business in all its phases. London said that the industry, in counting its blessings, should include the tradepress among the highest on the list.

Charles A. Alicoate, who spoke for the tradepapers, said the tradepress was the first line of information on all segments of the industry and that it was dedicated to the service of the industry.

The luncheon was sponsored by National Theatre Supply Co. and Motion Picture Advertising Service.

Big Insurance Coverage

MIAMI BEACH—Through Allied's group insurance plan with the Prudential Insurance Co. of America, 761 members of the association are covered in policies amounting to $4,000,000, Milton H. London, executive director, reported. The coverage went into effect December 1.

ACE REPORTS ON SESSIONS WITH MAJOR SALES CHIEFS

Bidding Far in Advance Of Playdates Is Called Exhibitor Irritant

NEW YORK—Bidding for pictures far in advance of scheduled playdates in areas where there is competitive bidding has been a bone of contention among exhibitors, but distributors assert that requests for bids are made only after a picture is screened, except in rare instances.

This was one of the more than a halt dozen subjects discussed by a subcommittee of the American Congress of Exhibitors and sales executives of the major companies. The same topics were discussed separately with each company and there were no meetings at which representatives of more than one company were present.

BEST IF NOT IDENTIFIED

In revealing the results of the sessions, ACE chairman Emanuel Frisch said that, with the exception of one or two instances, it was felt that the best interests of good relations would be served, if the companies were not identified specifically.

One company executive said that occasionally some exhibitors wanted to bid for holiday playdates far in advance of the time when prints were available for screening. Another sales chief said many independent producers wanted playdates worked out in advance, which, he said, meant orderly release and a continuous flow of product. However, he added, it also meant that occasionally playdates must be set before prints were available for screening. This company felt that more than 90 per cent of all bids came after screening. The spokesman said if there were any complaints from competing exhibitors of their inability to bid intelligently because no opportunity had been given to screen the film, his company would withdraw the picture from bidding.

A third company acknowledged its belief in the principle of not having bidding too far in advance, but pointed out that with the premium on summer and holiday playing time, sometimes it was necessary to set dates in advance because either exhibitors or independent producers wanted those playdates booked in advance. Another sales manager said he believed the policy depended on exhibitors. He said his company felt that bidding should not be required on an unknown quantity and generally offered exhibitors the opportunity to screen pictures before bidding.

SHOULD NOT PUSH BIDDING

The sales chiefs were told by the ACE men that companies should not initiate competitive bidding where not requested by exhibitors. Most of the sales managers said their companies did not believe in the practice, but there were reservations by some. One company said it reserved the right to initiate bidding in some areas where it felt a definite method of selling was needed in order to obtain a fair return from its releases. Another company said the present rigid system of clearances and runs had to disappear so that the distributor would have a complete freedom of choice to decide when and how to sell its product. Its sales chief said that rigidity had brought litigation and that flexibility would avoid it. He said in order to eliminate litigation brought about by the decree, the distributor often was forced to ask for competitive bidding between competing exhibitors.

On the problem of bad prints, every company said it examined its own prints and that it would appreciate specific complaints when something happens. One company, in asserting it would welcome notices from exhibitors when bad prints came to their theatres, added that there was an obligation on exhibitors to acknowledge responsibility for damaged prints and that exhibitors whose projectionists were responsible for such damage should reimburse the film company and not refuse to pay.

As for the alleged print shortage situation, some sales chiefs expressed the opinion that there was no shortage and that prints always were available when contracts called for them. One company executive said it would be helpful if a study were made of how many prints were reasonably necessary in a given exchange area to serve exhibitors properly and, at the same time, for the exchange to operate profitably. He said he believed that if experiments along those lines were conducted in one or two areas where the exhibitors would cooperate in determining the number of prints needed, that thereafter the same system could be extended to other areas.

Another company executive said his company believed exhibitors should have staggered runs in various zones and not have all theatres play the same picture at the same time, stating that such a policy was injurious to the best interests of distributor, exhibitor and the public.

A third company agreed that pictures were perishable and should be available when contracts called for them, but it believed that before a contract was signed, the distributor had the right in the exercise of its best business judgment to decide when and where prints should be available. A company executive said that flexibility was needed in order to have an orderly release pattern and that the problem had been complicated recently because the number of prints simultaneously in use was far greater now than it was years ago.

The subject of distributor discretion in handling pictures of independent producers was another topic for discussion. Most of the company executives said the distribution companies had control over terms and that the producers did not dictate what they should be.

Allied Offers Its Support In ACE Filmmaking Move

MIAMI BEACH—A.C.E. Films, Inc., now is a reality and is on the threshold of reaching its goal, Emanuel Frisch, chairman of the American Congress of Exhibitors, told the Allied States convention here Wednesday (6).



Emanuel Frisch

Under the chairmanship of S. H. Fabian, the ACE committee on more production has, despite obstacles, raised more money than ever before by any group of exhibitors for such a purpose, Frisch said. With more money, he added, ACE shall be able to obtain the management necessary to produce, or cause others to produce, more pictures.

"We know perfectly well," Frisch said, "that a few token films each year will not solve our problems. That would be comparable to offering a drowning man a few corks instead of a life jacket. ACE is not interested in token films. The goal of ACE is to bring to the theatre owners enough additional product to fill the gap that now exists."

Frisch said this took "real money." He said that under existing federal laws, the committee was restricted in soliciting the preliminary funds for A.C.E. Films to a limited number of persons. Subscriptions initially had to be confined to those exhibitors who could invest substantial sums. He said he knew that a majority of Allied members were smaller theatre owners who could not afford large investments, but pointed out that after A.C.E. Films had registered with the Securities and Exchange Commission, every Allied member will be able to invest what he could afford in this project so essential to the survival of the industry. Frisch said that substantial investments had been made by every type of exhibitor and that the one source of Allied support in the project had been from Detroit. He said he hoped all Allied members would join in A.C.E. Films when the time came for further solicitation.

Marshall Fine, Allied president, at the conclusion of Frisch's address, said that Allied would back and support A.C.E. Films and would be well represented in the production company.

House Hears Pros, Cons Of 'Runaway' Filming

WASHINGTON—Severe economic pressures, intensified by foreign government-subsidized film industries, were blamed for most of the so-called "runaway" film production abroad by American producers in testimony from Eric Johnston, president of the Motion Picture Ass'n of America, before the Dent subcommittee of the House Labor Committee here Friday (1).

Terming "runaway" an inaccurate description of foreign production, Johnston said it is, instead, "supplemental international production," and he predicted that because of economic pressures, "the situation may get worse before it gets better."

OTHERS ALSO TESTIFY

He was joined in testimony before the subcommittee by Griffith Johnson, vice-president of the MPAA, and Charles S. Boren, executive vice-president of the Ass'n of Motion Picture Producers. Representatives for production technicians and artists included H. O'Neil Shanks, John W. Lehners and Robert W. Gilbert of the Hollywood AFL Film Council; John L. Dales, Screen Actors Guild; Herman Kenin, John Tranchitella and Cecil Read, American Federation of Musicians, and actor Charlton Heston.

Johnston pointed to the great change in the industry since World War II, calling it a full-scale revolution with changes in who makes the pictures, how they are made and how they are distributed.

The industry is forced to make films overseas, he said, because many foreign countries subsidize their national motion picture industries and often these subsidies are taken out of U.S. industry earnings overseas. While using these subsidies for studio facilities, he continued, the countries involved sometimes cut the number of American films allowed on their screens.

"Many barriers are erected by foreign governments against our pictures," Johnston continued. "But if we want to stay in business, we have no choice but to do business under the conditions and terms imposed on us."

Johnston said there are many reasons for production abroad, among them, the U.S. tax structure and the production incentive available in some foreign countries. Admitting that fewer theatrical films are made in Hollywood today, Johnston pointed to the rise in production for television and presented these facts:

EMPLOYMENT IS HIGH

(1). Total employment in film-making in Hollywood, including TV production, is as high today as it has been at any time in a decade, (2). Individual wage rates are higher than ever before, and (3). Hollywood union members have better contracts guaranteeing higher wages and better working conditions.

Griffith Johnson testified that more than half of the gross revenues of American film companies is earned abroad and asserted that to maintain its advantage in the world market, "American producers must develop association with foreign film companies and carry on a certain amount of production abroad." He pointed out that 90 per cent of all entertainment films shown on American television are produced in the U.S.

Johnson listed six reasons for foreign production:

1. The necessity for making product of universal appeal through a wide variety of plots and backgrounds.

2. The demand by audiences for more realism and the need for more scope and quality in films.

3. Cooperative arrangements with foreign film interests to protect the position of American films in specific markets.

4. Pressures from foreign governments attempting to compel production abroad by restrictive measures.

5. Lesser costs in the production of spectacular scenes requiring thousands of extras.

6. The desire on the part of some film personnel to live and work abroad.

GUILDS, UNIONS' VIEWS

Representatives of the artists and technicians made three suggestions of possible partial remedies to increase domestic production.

1. A subsidy within the industry to encourage production of more low budget pictures in this country, the subsidy to be paid for not out of the U.S. Treasury but out of the tax on boxoffice admissions.

2. Revision of the U.S. tax structure to prevent both companies and individuals from getting more favorable treatment by going abroad and to add tax incentives for production in this country.

3. Labeling in the main film title with the country of origin or all films imported into the U.S.

UA 9-Month Earnings Rises to $3,014,000.

New York—Net earnings of United Artists Corp. for the first nine months of 1961, were $3,014,000, after provision for income taxes of $2,500,000, compared with $2,987,000 for the comparable period of 1960, according to Robert S. Benjamin, chairman of the board.

UA's gross worldwide income for the first nine months of 1961 totaled $85,310,000 against $80,595,000 for the same period in 1960.

The nine-month net represents earnings of $1.74 per share on the 1,729,000 shares outstanding Sept. 30, 1961. This compares with net earnings of $1.73 per share for the first nine months of 1960, after adjusting the shares then outstanding to the number outstanding on Sept. 30, 1961.

Record-Breaking Year Seen for Universal

NEW YORK — Universal-International expects to have a record-breaking Golden Anniversary year in 1962, Henry H. Martin, vice-president and general sales manager, declared at the first of four regional sales conferences held here last week.

The program of releases, bringing together many of the industry's leading stars and production talents, offers the greatest domestic grossing potential in the history of the company, he said.

BASED ON EXHIBITOR REACTION

This prediction is not based alone on his own evaluation of the individual pictures, but on exhibitor reaction at the various screenings of the company's first two anniversary releases, "Flower Drum Song" and "Lover Come Back," and to the 55-minute product reel showing highlights from other features.

Martin also pointed out that in addition to these outstanding attractions, the anniversary year will also see such equally impressive productions as "That Touch of Mink," "The Outsider," "Cape Fear," "Lonely Are the Brave," "The Spiral Road," "Phantom of the Opera," the recently acquired "The Day the Earth Caught Fire" and possibly John Huston's production, "Freud."

In urging the company's distribution forces to enlist 100 per cent exhibitor support during the first 26 weeks of 1962 for the company's Presidential Sales Drive honoring Milton R. Rackmil, Martin assured them that their exhibitor customers would be well repaid in box office returns for the extra playing time they alloted to these pictures just as they were in the case of the record-breaking "Operation Petticoat" and "Pillow Talk."

"We can only prosper and set records when our exhibitor customers prosper," he reminded the sales executives. "Granting extended playing time to those pictures which earn it at the boxoffice is in the best interests of the producer, the distributor and the exhibitor," he concluded.

PROMOTION POLICY STRESSED

In outlining the company's promotional plans on its Golden Anniversary releases, Philip Gerard, eastern advertising and publicity director, stressed the company's policy of not only preselling its pictures but staying with a picture throughout its run and supporting it as long as the exhibitors gave it extended playing time. He recalled that the record extended runs and the record grosses on pictures like "Operation Petticoat" and "Pillow Talk" were only made possible through mutual cooperation between Universal and its exhibitor customers.

"With the advertising, publicity and promotional handling of pictures like 'Flower Drum Song' and 'Lover Come Back' we will be setting the pattern for all the Golden Anniversary releases and the level of boxoffice success we seek to achieve during the anniversary year," he pointed out.

Gerard was assisted in outlining advertising; Herman Kass, executive in charge of national exploitation; Paul Kamey, eastern publicity manager and Jerome M. Evans, eastern promotion manager.

VARIETY

"THE GEORGE RAFT STORY IS SHAPING TO A TERRIFIC $32,000 FOR ITS OPENING WEEK AT THE UNITED ARTISTS THEATRE IN CHICAGO!"

2ND BIGGEST WEEK IN LAST 10 MONTHS AND HOLDING OVER ...OF COURSE!



Starring JAYNE MANSFIELD · BARRIE CHASE · BARBARA NICHOLS · FRANK GORSHIN
MARGO MOORE · BRAD DEXTER · Guest Star NEVILLE BRAND as AL CAPONE and JULIE LONDON and RAY DANTON as GEORGE RAFT

with ROBERT STRAUSS · HERSCHEL BERNARDI · JOE DE SANTIS
produced by BEN SCHWALB directed by JOSEPH M. NEWMAN screenplay by CRANE WILBUR



it's BOXOFFICE HOT... from ALLIED ARTISTS!

A Location Report From Italy

Spectacular Sets Re-Create Rome, Alexandria for 'Cleopatra' Filming

By JACK BRODSKY

ROME—Cinecitta is the Italian word for the mud-covered, sun-baked, fly-specked movie city tucked away in a Roman suburb and nurtured by the vast horde of movie-makers who make up the Italian capital's motion picture colony.

At present, Cinecitta is in the hands of an American motion picture company on location and busily engaged in turning out Todd-AO film on a project of monumental proportions: "Cleopatra," starring Elizabeth Taylor, Richard Burton and Rex Harrison. Joseph L. Mankiewicz is directing and Walter Wanger is producing the film, which 20th Century-Fox will release sometime in 1962.

Visitors to Cinecitta these days are stopped at the entrance gate and checked for passes or blue badges, the size of a silver dollar, which say "Cleopatra Prod." Once entry has been gained, a dirt road, winding in the shape of an inverted "S" takes the visitor to the Roman Forum set.

Probably the single most spectacular set ever built, the "Cleopatra" Roman forum covers 12 acres and is a complex of 30 buildings. Plans first called for an exact duplicate of the Roman forum to be built, but the original, according to production designer John De Cuir, was cluttered with buildings and unsuited to the staging of the wide-open, action scenes being filmed by the Todd-AO cameras. As the set now stands, it includes authentic reconstructions of ten original buildings, plus numerous temples, arches and palaces, all strategically placed to meet both artistic and technical production requirements.

There are 457 persons employed on the "Cleopatra" production. Of this number, 79 are Americans, 11 English and the balance, Italian. In addition to the 457, there are several thousand workmen who, in various Italian, Belgian, French and Egyptian shipyards, are building the ships and landing stages needed for the huge naval scenes in the picture. Hundreds of others have been working on the construction of the interior and exterior sets, as well as building furniture, accessories, arms, statuary and other objects of every type.

Director Mankiewicz is faced with the enormous task of coordinating the various production phases of "Cleopatra" as well as applying himself to the business of directing some of the world's greatest actors in the film.

There is hardly a man, woman or child who does not know by now that Elizabeth Taylor is playing the role of Cleopatra. After a near-fatal bout with pneumonia, Miss Taylor is healthy and sound and busy with the six-days-a-week job of filming this exacting role.

As Mark Antony, Mankiewicz has cast one of the most prominent actors in the English-speaking world, Richard Burton. The Welsh-born actor left his critically acclaimed role in the hit, "Camelot," to play the role of Cleopatra's lover.

As Julius Caesar, Rex Harrison brings a distinguished acting presence to a difficult and exacting role. Harrison, like Richard Burton, scored his greatest triumph in a musical show composed by Alan Jay Lerner and Frederick Loewe—the immortal "My Fair Lady."

The large international supporting cast includes such outstanding actors as Pamela Brown, George Cole, Hume Cronyn, Cesare Danova, Kenneth Haigh and another "Camelot" alumnus, Roddy McDowall.

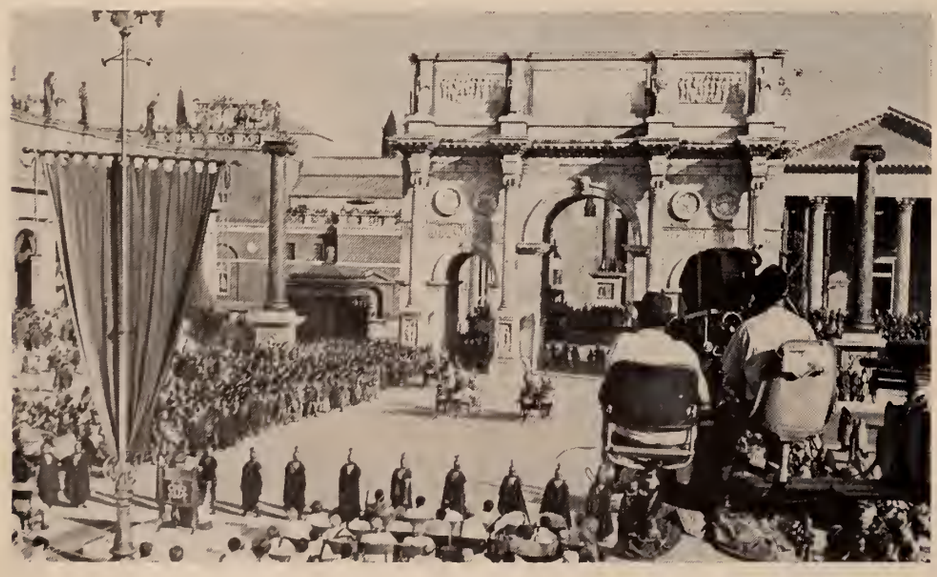
Even larger than the forum replica, the Alexandria set stretches for 20 acres, four of which are built over water and supported by 15,000 railroad ties. This set was built at Torre Astura, 45 miles south of Rome on the Tyrhennian Sea, on a hunting preserve owned by the Borghese family. The main building is the queen's palace, 80 feet high, 200 feet long and 155 feet wide, from which two enormous stairways descend directly into the sea. A short distance away rises the royal tomb, where, according to Plutarch, Cleopatra killed herself. It is 70 feet high and 95 feet wide and is decorated with 56 sphinxes.

Other sets are in construction and locations are being chosen for the site of Tarsus, meeting place of Cleopatra and Antony and for the background to the battle of Actium. Cleopatra's camp is being constructed at Lavinio, near Anzio, and Caesar's villa at Fiumicino near the Rome airport.

Extensive filming will be done at the Hollywood studios of 20th Century-Fox where sets are presently under construction. Following completion of initial filming in Italy, the picture will return to Hollywood for the balance of the production schedule. In addition, an Egyptian location near Aswan will be utilized.



Elizabeth Taylor as Cleopatra



Director Joseph Mankiewicz, seated left atop the boom, directs one of the sequences on the "Roman Forum" set, one of the two major shooting areas at Cinecitta. Here, the Roman legions approach through the arch.



Spyros P. Skouras, president of 20th-Fox, greets star Elizabeth Taylor on the set during his recent Rome visit to check on "Cleopatra" progress.

Here's the new

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FEATURE REVIEW

'El Cid'

Allied Artists

By FRANK LEYENDECKER

SAMUEL BRONSTON'S latest foreign-made spectacle is one of stunning proportions, as regards pictorial splendor, magnificently staged battle sequences and a tremendously realistic mortal combat between two swordsmen which has rarely been equaled for sound, fury and breath-taking suspense.

Starring two of the screen's top names, Charlton Heston and Sophia Loren, Academy and Cannes Festival award winners, respectively, the picture gives Allied Artists its first blockbuster, starting with reserved-seat engagements and continuing into regular runs.

Like Bronston's "King of Kings," also entirely filmed in Europe, "El Cid" is the story of a leader, although a man of strength and force, in contrast to the gentle Jesus of the Biblical film. "El Cid," a name beloved of all Latin-speaking people, is perhaps less familiar to American audiences, who will be more attracted to the picture's star value. However, strong promotion on the title and theme is making the title known to U. S. patrons.

While the picture is primarily a spectacle, the story by Fredric M. Frank and Philip Yordan gives ample early footage to the romance between the brave and handsome Castilian leader and the beautiful and fiery daughter of a feudal lord, who became his wife and shared his tumultuous adventures. The love scenes and the splendorous court sequences will have eye-catching appeal to the women, just as the terrific battle action will thrill the males and, of course, the youngsters.

Director Anthony Mann excels in the filming of the several unforgettable combat scenes, first the life-and-death jousting contest, photographed against the fabulous backdrop of the medieval castle of Belmonte, and later as thousands of Cid's mounted warriors vanquish the Moorish forces on the sands outside the city of Valencia—a stirring scene which culminates as the dead leader, mounted on his white charger, rides away into the mist to become a legend.

Charlton Heston follows up his Academy Award-winning "Ben-Hur" portrayal with an equally strong performance as "El Cid," the warrior-hero of the 11th Century. Heston's giant frame makes his tremendous feats of bravery entirely believable and his romantic moments with Sophia Loren and the brief tender scenes with his little twin daughters are equally effective and quite moving.

Miss Loren, looking more striking than ever as the proud, fiery Chimene, daughter of the champion of Castile, puts great force and feeling into a role which has as many quiet moments as it has scenes of passion and hate.

Outstanding among the British and European players who make up the greater part of the supporting cast are Genevieve Page (remembered from "Song Without End") who is magnificent as the scheming princess of Castile; Raf Vallone, the rugged Italian star who makes his every scene count as El Cid's bitter enemy, and the youthful Britisher John Fraser, who is ideally cast as the weak and vacillating prince who inherits the throne after the ruler of Castile's death.

Hurd Hatfield and Herbert Lom, the latter as the leader of the Moors, make the most of the comparatively brief footage while evil Frank Thring (who plays Herod in Bronston's "King of Kings") and Ralph Truman, Michael Hordern and Tullio Carminati contribute memorable moments.

Filmed in 70mm Super Technirama and Technicolor, the screen is filled with panoramas of breath-taking pageantry and natural splendor. The tapestry-like grandeur of the cinematography can be compared only to the memorable "Henry V," which also boasted camerawork by Robert Krasker. The tempestuous musical score by Award-winning Miklos Rozsa is another plus value which should pay off in record album sales.



Charlton Heston as El Cid (left) battles with Christopher Rhodes as Don Martin of Aragon in this scene from "El Cid."

"EL CID"

A Samuel Bronston production
in association with DEAR Films Productions
Distributed by Allied Artists
70mm Super Technirama-Technicolor
Ratio: 2.55-1
Running time: 184 minutes, plus intermission

CREDITS

A Samuel Bronston production in association with DEAR Films Productions. Directed by Anthony Mann. Associate producers, Michael Waszynski and Jaime Prades. Written by Fredric M. Frank and Philip Yordan. Music by Miklos Rozsa. Director of photography, Robert Krasker. Set decorators, production and costume designers, Veniero Colasanti and John Moore. Film editor, Robert Lawrence. Special effects, Alex Weldon and Jack Erickson. Second unit director, Yakima Canutt. First assistant director, Luciano Sacripanti. 70mm Super Technirama-Technicolor.

THE CAST

El Cid ..... Charlton Heston
Chimene ..... Sophia Loren
Ordonez ..... Raf Vallone
Urraca ..... Genevieve Page
Alfonso ..... John Fraser
Sancho ..... Gary Raymond
Arias ..... Hurd Hatfield
Fanez ..... Massimo Serrato
Ben Yussef ..... Herbert Lom
Gormaz ..... Andrew Cruickshank
Don Martin ..... Christopher Rhodes
Don Diego ..... Michael Hordern
Don Pedro ..... Tullio Carminati
King Ferdinand ..... Ralph Truman
Al Kadir ..... Frank Thring
and Gerard Tichy, Barbara Everest, Carlo Guistini, Douglas Wilmer.

'How the West Was Won' For July 4 Premieres

LOS ANGELES — Metro-Goldwyn-Mayer's Fourth of July gift to moviegoers will be "How the West Was Won," the first dramatic story to be told in the Cinerama process. The epic has completed 80 per cent of filming with one more episode still to be shot.

Decision on a world premiere city will be made following completion of the film. Local premieres, however, will be staged in each city which has a Cinerama theatre.

Directed by John Ford, Henry Hathaway and George Marshall, "How the West Was Won" is being produced by Bernard Smith, executive assistant to MGM studio head Sol C. Siegel. The all-star cast includes Carroll Baker, Henry Fonda, George Peppard, Gregory Peck, Robert Preston, Debbie Reynolds, James Stewart, John Wayne and Richard Widmark.

In conjunction with the film, the first Cinerama theatre trailer in history is being prepared by MGM and Cinerama for worldwide showing in advance of the July 4th openings. The trailer will be exhibited starting early next year in all theatres running Cinerama product.

Kramer Gets an Injunction Against Nuremberg Title

NEW YORK—Stanley Kramer's Roxlom Films, which produced "Judgment at Nuremberg" for United Artists release, and C&R Enterprises, which has a German-made documentary feature, "Verdict at Nuremberg," have agreed to a permanent injunction preventing the latter firm from using the title or any similar title which would create confusion with Kramer's picture.

Kramer had originally obtained a temporary restraining order halting the defendant firm from issuing "Verdict at Nuremberg," but, under the terms of the stipulated injunction, C&R may only use the simple title "Nuremberg," without any other word or words whatsoever, so as to avoid confusion in the public mind.

Kramer's "Judgment at Nuremberg" will have its world premiere December 14 at the Kongresshalle in Berlin.

Thalia Films Releasing 19-Minute Picture

NEW YORK—Thalia Films will distribute "Katie's Lot," a 19-minute film novella produced and written by Edward Schreiber, in the spring of 1962, according to Schreiber, president of Thalia. The picture will be pre-released in December to qualify for Academy Award consideration.

Schreiber has engaged Blank-Rand Associates as national public relations and publicity representatives for "Katie's Lot," which is in Eastman Color and stars Jenny Hecht. The picture features Diane Collins and was directed by Nicholas Webster.

UA Orders More Prints for Twist Film

NEW YORK—United Artists has ordered 450 additional prints of "Teenage Millionaire" for playdates on the picture which features Chubby Checker doing the Twist while singing "Let's Twist Again."

'King of Kings' (MGM) Is Voted November Blue Ribbon Award

By VELMA WEST SYKES

MGM's Biblical classic, "King of Kings," has been voted the Boxoffice Blue Ribbon Award for November by members of the National Screen Council. Currently playing in key cities on a roadshow basis, with a boxoffice gross of 246, it is thus honored as not only outstanding but suitable entertainment for the whole family. That it is strong dramatic fare for young patrons is acknowledged by many who voted for it —but its story is familiar to any child of Sunday School age, and should take on more significance. The Samuel Bronston production, directed by Nicholas Ray and in which Jeffrey Hunter starred as the Christ is a memorable film made with deep religious feeling. If it interprets the story of Jesus differently than others have, one must grant that the various branches of Christian churches show how variously congregations have interpreted it.

Boxoffice gave it a king-size review in our issue of October 16 (condensed review October 23) and said in part: "Theatregoers have generously supported religious films for many years—as far back as C. B. DeMille's first "The Ten Commandments" in 1923—and Bronston's mastodonic contribution to the long-lived cycle will continue it. "King of Kings" is far from lacking in spectacle and its spectacular scenes are made unusually impressive by application of 70mm Super-Technirama and Technicolor photography, the meticulous backgrounds for outdoor footage and the lavish, authentic construction of indoor sets."

Comments by NSC members on their ballots included these:

Remain in Memory

Naturally, "King of Kings"—although children may not grasp all, it will remain with them in their memory for years.—Mrs. Mildred W. Miller, East Bay MP & TV Council, Oakland . . . Although "King of Kings" has received some reviews critical of a few scenes, I believe Samuel Bronston's stupendous production reflects brilliant and masterful direction and therefore merits the Blue Ribbon Award.—Virginia Rollwage Collier, Pres., MP &TV Council of D. C., Washington.

"King of Kings" is an interesting religious film with many strong scenes—good for young and old.—Dr. James K. Loutzenhiser, U. S. Public Health Service, Kansas City . . . A religious drama embracing a Bible story, reverently brought to the screen has a place on the list of family films.—Mrs. Wayne F. Shaw, U. S. Daughters of 1812, Lawrence, Kas.

This is a film all should see.—Myra B. Nelson, Pres. Fed. MPC, Upper Darby, Pa. . . . A powerful film, excellently presented.—Elisabeth Murray, Long Beach Teachers' Ass'n . . . At last, something spiritual for a change.—Herb Kelly, Miami News . . . The magnificence of the scenery and sets will impress children and all.—May Williams Ward, author, Wellington, Kas.

"King of Kings" is a fine epic for all to see.—Art Preston, Portland (Me.) teacher . . . Here's an interesting drama based on the most famous story of all.—Alan Branigan, Newark News . . . This is the sort of picture everyone should see, especially families. Folks today know amazingly little about the "greatest story in the world."—Dorothy Shank, radio station WJJL, Niagara Falls.

I would like to see the industry make Time magazine eat its words about an inspiring picture. Nothing else close to "King of Kings" in this month's race. —Howard Pearson, Deseret News, Salt Lake City . . . This will go on forever and ever.—Jeanette Mazurki, Glendale (Calif.) Press.

Inspiring and a magnificent family picture.—Mrs. Thomas Leonard, New York State BFC.

A picture all should see. It is well portrayed and very beautiful.—Mrs. Samuel B. Cuthbert, G.F.W.C., Elizabethtown, Pa. . . . Something is lacking but it is still good family fare.—George Stump, KCMO, Kansas City.

The Cast

Jesus Christ	Jeffrey Hunter
John the Baptist	Robert Ryan
Mary, Mother of Jesus	Siobhan McKenna
Pontius Pilate	Hurd Hatfield
Lucius, the Centurion	Ron Randell
Claudia	Viveca Lindfors
Herodias	Rita Gam
Mary Magdalene	Carmen Sevilla
Salome	Brigid Bazlen
Barabbas	Harry Guardino
Judas	Rip Torn
Herod Antipas	Frank Thring
Caiphas	Guy Rolfe
Nicodemus	Maurice Marsac
Herod	Gregoire Aslan
Peter	Royal Dano
Balthazar	Edric Connor

Production Staff

Produced by	Samuel Bronston
Associate Producers	Alan Brown, Jaime Prades
Directed by	Nicholas Ray
Screenplay by	Philip Yordan
Music by	Miklos Rozsa
Directors of Photography	Franz F. Planer, A.S.C., Milton Krasner, A.S.C., Manuel Berenguer
Sets and Costumes Designed by	George Wakhevitch
Set Decorations by	Enrique Alarcon
Film Editor	Harold Kress, A.C.E.
Murals by	Maciek Piotrowski
Recording Supervisor	Franklin Milton
Special Effects	Alex C. Weldon
Color by	Technicolor



MANGER SCENE IN WHICH THE THREE WISE MEN AND SHEPHERDS COME BRINGING GIFTS TO THE INFANT



JEFFREY HUNTER AS THE CHRIST PREACHES TO MULTITUDES WHO FOLLOW HIM INTO SURROUNDING HILLS



JUDAS (RIP TORN) COMES TO BETRAY JESUS AND IS APPROACHING HIM HERE FOR THE IDENTIFYING KISS



This award is given each month by the National Screen Council on the basis of outstandng merit and suitability for family entertainment. Council membership comprises motion picture editors, radio and TV film commentators, representatives of better films councils, civic, educational and exhibitor organizations.

Hollywood Report

Radnitz Forms Company For Family-Type Films

A company which will specialize in the filming of motion pictures for the children-family audience has been formed by producer-writer Robert B. Radnitz, who will act as president of the corporation.



Robert B. Radnitz

Radnitz claims there is a need for the family-type film and that he intends to compete for this type of patronage with Walt Disney. No distribution setup has been made as yet, although it is understood preliminary talks have started with United Artists.

Radnitz, who produced "Dog of Flanders" and "Misty" for 20th-Fox, says he plans to shoot a picture for his new independent outfit around the world, with the first two planned for shooting in Holland and Copenhagen.

Harry Tatelman to Make 'November '44' for U-I

A new project tentatively titled "November '44" has been added by Universal-International to its 1962 production slate. Harry Tatelman has been set to produce the picture and has already checked on the U-I lot where he signed Alec Coppel to develop a treatment on the factual psychological suspense yarn.

The assignment marks the first at U-I for Tatelman, who has been a CBS-TV producer for the past two years and prior to that was at Warner Bros.

Joe Steinberg Plans to Start Filipino Film Feb. 15

The first fully financed Filipino picture with American stars has been set by producer Joe Steinberg for a February 15 start in and around Manila. Van Heflin has been set to topline the film titled "To Be a Man," which Ray Marcus scripted from Benjamin Appel's novel "Fortress in the Rice."

A ten-week shooting schedule has been set by Steinberg on a budget of $1,200,000, with plans to enter the film in next year's Oscar derby as a Filipino entry. Steinberg last produced "Tormented" for Allied Artists.

Burrows and Ackerman Organize New Unit

A new department to develop motion picture feature properties has been formed by John Burrows and Leonard Ackerman, currently producing "Target: The Corrupters" teleseries. The new organization will operate under the banner of Burrows-Ackerman Productions with plans calling for the company to develop two pictures to spin off their television series for future release for the world market.

Prior to their entry into video, the team operated as motion picture producers with "Al Capone," Rod Steiger starrer, their latest feature credit. They are currently negotiating with Allied Artists and United Artists for the releasing and distribution deals on upcoming feature projects.

Yordan and Ray Prepare To Make Circus Film

Start of production preparations on an untitled circus film have been announced by Phil Yordan and Nicholas Ray. The spectacular will be made under Security Pictures banner, with Paramount set to release in the entire western hemisphere.

Yordan and Ray, who are currently writing the screenplay and who also will produce and direct the venture, disclosed that blueprints call for lensing in the capitals of Europe where the circus originated and also in the Near and Far East.

Characterized as a comprehensive story of life under and around the Big Top, the screenplay will attempt an accurate and penetrating panorama of circus life, its people and trained animals in both historic and modern perspective.

Actors, Writers Form Firm To Make Low Budgeters

A group of actors and writers have formed Delta Diamond, Inc. to produce low-budget independent films, with headquarters on the Goldwyn lot. President and chairman of the board is Lee Bradley; Ed Critchfield is administrative vice-president; John Pop and Richard Christian, vice-presidents; Paul Steele, Hal Kahn and Bill Colligan, board members. Al Cushman of E. I. DuPont is handling distribution.

Currently in preparation by Delta are "The Grey Horde" and "Legacy," both written by Christian, Colligan and Robert Dinsmore. Budgets on the duo are set at $100,000 each, with Don Laiffer, production head of the new company, set to direct.

According to Bradley, each Delta feature will have one major star with rest of the cast unknowns.

Julia Meade Will Costar In 'Zotz!' for Columbia

Casting news includes signing of Julia Meade, known to TV viewers through her weekly appearances on the Ed Sullivan Show, to play the femme costarring role in "Zotz!" which producer-director William Castle will put before the cameras for Columbia release.

Tom Poston and Jim Backus head the cast, with Fred Clark, Cecil Kellaway and Margaret Dumont in feature roles.

Miss Meade will be seen in the role of a professor of languages who falls in love with Tom Poston, a college professor, who has discovered an ancient coin which is invested with magical powers. "Zotz!" is based on Walter Karig's novel, with screenplay by Ray Russell.

William Rose to Do Script For Stanley Kramer

William Rose has been set by producer-director Stanley Kramer to pen an original screenplay, "Something a Little Less Serious," a comedy slated to go before the cameras next summer. Kramer revealed that he plans to use more than 50 comics in the picture—all in feature parts.

Jack Benny, Buddy Hackett, Jonathan Winters, Sid Caesar, Phil Silvers, Mort Sahl, Jackie Gleason and Shelley Berman are among the comedians Kramer is negotiating with at the present time. Meanwhile, Kramer is talking a three-picture pact with film scorer Ernest Gold to cover "Point Blank," "A Child Is Waiting" and "Something a Little Less Serious."

Cornel Wilde, Bernard Luber Form British Corporation

A British corporation, Emblem Productions, has been set up by actor Cornel Wilde and Bernard Luber, co-producers of "Lancelot and Guinevere," for this spectacular film to be lensed under the Eady plan with exteriors in Yugoslavia. The film is being financed by Universal-International which will be worldwide distributor.

Wilde and his actress wife, Jean Wallace, will star in the title roles, with five top British actors slated for other principal parts. A special lightweight camera, light enough to hand-hold, to be used in filming of the huge battle sequences is being built by Panavision.

Andrew and Virginia Stone In London for Lensing

Andrew and Virginia Stone, husband-wife production team, have departed for London to commence location scouting for their new MGM motion picture, "The Password Is Courage," which they plan to lens in England with some exteriors in Poland if permission can be obtained.

The Stones intend to use primarily a British cast in the film, which is the last under their current MGM contract. Previous productions for the studio included "The Decks Ran Red," "The Last Voyage" and "Ring of Fire."

Bob Hope and Jerry Wald Coproduction Deal Near

Near the signing stage are negotiations between Bob Hope and Jerry Wald for a coproduction deal to star Hope in "Have Tux, Will Travel" for 20th-Fox. The film will be based on Hope's book, published five years ago.

The comedian is currently appearing in "Bachelor in Paradise," in release by MGM. "Have Tux" would be his first picture for the Westwood studio.

After an absence from MGM for 25 years, Stuart Erwin, once under contract to the studio, returns to the lot to play the title role in "The Clown" in MGM-TV's "National Velvet" series.

Form TOA Committees For 1961-62 Term

NEW YORK—John H. Stembler, new president of Theatre Owners of America, has announced the 16 committees which will function for the 1961-62 operational year. The new committees include a legal advisory, Movietime and safety.

The committees continued include liaison activities working with the Academy of Motion Picture Arts and Sciences, the Screen Producers Guild and the Army and Air Forces.

The legal advisory committee, composed of both attorneys for the member companies and members who are lawyers, was formed at the last TOA convention in New Orleans in October and is now being made a permanent standing committee by Stembler. Herman M. Levy, TOA's general counsel, is chairman.

The full list of committees follows:

Acodemy Liaison—Walter Reade jr., chairman; Oakhurst, N. J.; Roy Cooper, San Francisco; Edwin D. Martin, Columbus, Ga.; Robert W. Selig, Beverly Hills, Calif.; Robert Sternburg, Boston.

Anti-Pay TV—Philip F. Harling, chairman, New York; John H. Rowley, Dallas; Arnold Childhouse, San Francisco; J. T. Hitt, Bentonville, Ark.; Bernard Menschell, Manchester, Conn.; Sumner M. Redstone, Boston; E. Lamar Sarra, Jacksonville, Fla.; Solomon Strausberg, New York; Mitchell Wolfson, Miami.

Army-Air Force—George G. Kerasotes, chairman, Springfield, Ohio; Edwin D. Martin, Columbus, Ga.; Albert M. Pickus, Stratford, Conn.

Censorship—E. Lamar Sarra, chairman, Jacksonville, Fla.; John Q. Adams, Dallas; Abe Blumenfeld, San Francisco, Calif.; E. D. Martin, Columbus, Ga.; Albert M. Pickus, Stratford, Conn.; Walter Reade jr., Oakhurst, N. J.; Sumner M. Redstone, Boston; Ernest G. Stellings, Charlotte, N. C.; David Wallerstein, Chicago; Mitchell Wolfson, Miami, Fla.

COMPO—Samuel Pinanski, chairman, Boston, Mass.; Thomas F. Friday, alternate, Scranton, Pa.; C. E. Cook, Maryville, Mo.; Edward L. Fabian, New York, N. Y.; John G. Broumas, Chevy Chase, Md.; E. Lamar Sarra, Jacksonville, Fla.; Morton G. Thalhimer jr. Richmond, Va.; William H. Thedford, Beverly Hills, Calif.

Film Reviewing—Herbert F. Kincey, chairman, Charlotte; George Gaughan, Lincoln, Neb.; David E. Milgram, Philadelphia; George G. Kerasotes, Springfield, Ill.

Finance Committee—Myron N. Blank, chairman, Des Moines; Roy Cooper, San Francisco; George G. Kerasotes, Springfield, Ill.; Edwin D. Martin, Columbus, Ga.; Albert M. Pickus, Stratford, Conn.; Samuel Pinanski, Boston; Walter Reade jr., Oakhurst, N. J.; Ernest G. Stellings, Charlotte; Morton G. Thalhimer jr., Richmond, Va.; Mitchell Wolfson, Miami.

Legal Advisory—Herman M. Levy, chairman, New Haven; Stuart Aarons, New York; Kenneth E. Anderson, Lincoln, Neb.; Oscar Brotman, Chicago; Phillip F. Harling, New York; Arthur H. Lockwood, Boston; Sumner M. Redstone, Boston; E. Lamar Sarra, Jacksonville, Fla.; Edwin Tobolowsky, Dallas; Richard Wolfson, Miami.

Movietime—Robert W. Selig, chairman, Beverly Hills, Calif.; Myron N. Blank, Des Moines; Roy Cooper, San Francisco; Harry Mandel, New York; Sidney M. Markley, New York; Edwin D. Martin, Columbus, Ga.; David E. Milgram, Philadelphia; John Murphy, New York; Richard H. Orear, Kansas City; Walter Reade jr., Oakhurst, N. J.; Samuel Rosen, New York; John H. Rowley, Dallas; Donald Schine, Gloversville, N. Y.; Ernest G. Stellings, Charlotte; T. G. Solomon, McComb, Miss.; David B. Wallersein, Chicago; Mitchell Wolfson, Miami.

Notional Legislotion—A. Julian Brylawski, chairman, Washington, D. C.; John G. Broumas, Chevy Chase, Md.; Willis J. Davis, Atlanta, Ga.; Philip F. Harling, New York; Theodore Mann, Minneapolis, Minn.; Sumner M. Redstone, Boston, Mass.; E. Lamar Sarra, Jacksonville, Fla.

Organization & Membership—Richard M. Kennedy, chairman, Birmingham, Ala.; John G. Broumas, Chevy Chase, Md.; Spiro J. Papas, Chicago; J. J. Rosenfield, Spokane, Wash.; John B. Schuyler, Butler, Wis.; T. G. Solomon, McComb, Miss.

Safety—Stanley Stern, chairman, Miami; Ogden Bradley, New York; Arthur Krolick, Buffalo; Allan Preville, Oakhurst, N. J.; Robert Sternburg, Boston.

16mm—George G. Kerasotes, chairman, Springfield, Ill.; Myron N. Blank, Des Moines; Dwight L. Spracher, Seattle.

Screen Producers Guild—Albert M. Pickus, chairman, Stratford, Conn.; Roy Cooper, San Francisco; S. H. Fabian, New York; George G. Kerasotes, Springfield, Ill.; Laurence A. Tisch, New York; Harry Mandel, New York; Sidney M. Markley, New York; Edwin D. Martin, Columbus, Ga.; Robert W. Selig, Beverly Hills, Calif.; Mitchell Wolfson, Miami.

Star of the Year & Americo's New Stors—Robert W. Selig, chairman, Beverly Hills, Calif.; Roy Cooper, San Francisco; Roy Evans, Beverly Hills, Calif.; George G. Kerasotes, Springfield, Ill.; Arthur H. Lockwood, Boston; Sidney M. Markley, New York, N. Y.; Edwin D. Martin, Columbus, Ga.; John H. Rowley, Dallas; John B. Schuyler, Butler, Wis.

State & Local Legislation—E. Lamar Sarra, chairman, Jacksonville, Fla.; C. E. Cook, Maryville, Mo.; Norris Cresswell, Kansas City, Mo.; Don Douglas, Dallas; Carlton Duffus, Richmond Va.; James H. Harrison, Atlanta; Eddie Joseph, Austin, Texas; Lucille Price, Charlotte.

Herbert Jaffey Succeeds Whelan in 20th-Fox Post

NEW YORK — Herbert Jaffey, who started in the pressbook department of 20th Century-Fox 22 years ago, has been named



Herbert Jaffey



Leslie F. Whelan

director of foreign publicity, advertising, exploitation and public relations for 20th Century-Fox International and Inter-America Corp., by Murray Silverstone, president of both overseas organizations.

Jaffey will assume the post January 1, following the retirement of Leslie F. Whelan December 31. Whelan held these posts since 1936.

For the past 14 years, Jaffey has served in various capacities in the Fox International publicity office and has been assistant to Whelan since February 1960.

Whelan, who joined 20th-Fox in 1935 as exploitation manager of the domestic organization, was promoted to the foreign companies a year later.

Pathe-America Holding Merchandisnig Meets

NEW YORK—Budd Rogers, president of Pathe-America Distributing Co., called a series of division office meetings to formulate merchandising programs for the company's two British pictures, "Whistle Down the Wind" and "Victim," which will be released nationally in February.

Directing the divisional meetings were Peter T. Dana, eastern; Francis A. Bateman, western; George Lefko, midwest; Jerry Lipow, central, and Joseph Gins, southern.

Conferences covered regional sales and point-of-impact promotion, as well as advertising, publicity and exploitation plans.

Hoffberg Acquires Shorts

NEW YORK—Eight short subjects produced by Emerson Yorke in Hollywood have been acquired for distribution by Hoffberg Productions, Inc. The subjects, all in black and white, are "Who's Who in the Bronx Zoo," "King Cobra," "Virgin Island Visit," "Fish Is Food," "Moku Hanga," "This Way to Nursing," "A Boy, a Bat and a Baseball" and "Report on Puerto Rico, U. S. A."

CALENDAR OF EVENTS

DECEMBER						
S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

JANUARY						
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

JANUARY

11, Allied Theatre Owners of New Jersey annual beefsteak dinner, Westmount Country Club, West Paterson, N. J.

13, Reactivated North Central Allied's first regional convention in Minneapolis.

FEBRUARY

13-15, Texas Drive-In Theatre Owners Ass'n tenth annual convention, Dallas.

MARCH

20, United Theatre® Owners of Oklahoma and Panhandle Texas convention; place to be announced later.

20th-Fox Had 39-Week Loss of $11,544,007

NEW YORK—A loss from operations of $11,544,007 was reported last week by 20th Century-Fox for the 39 weeks ended last September 30. This includes special write-offs of $9,200,000 in connection with theatrical and television inventories. The company also reported a gain from the sale of the studio property in the amount of $25,-735,917.

Earnings from operations for the 39 weeks ended Sept. 24, 1960, amounted to $2,997,115, which, combined with the net insurance recovery of $735,614, resulted in total earnings of $3,732,729.

Income in the 1961 period, from film rentals, television, dividends and other sources totaled $87,709,240, an increase over the income of $86,647,036 in 1960.

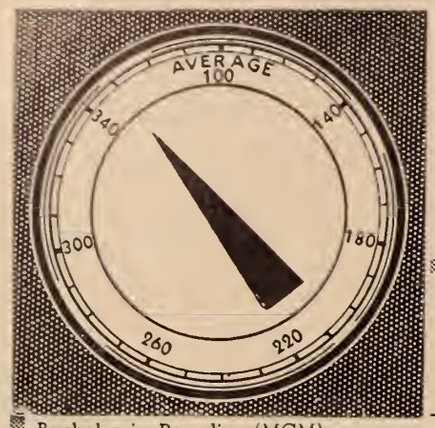
Gower Champion Is Signed To Direct His First Film

HOLLYWOOD — Gower Champion was signed by Paramount to direct his first feature motion picture with announcement by studio head Jack Karp that he would helm "My Six Loves," starring Debbie Reynolds.

Champion will report to producer Gant Gaither next week to begin casting of the production, including six costars for Miss Reynolds. The picture is an adaptation by John Fante from a novelette by V. K. Funk which appeared in Redbook Magazine, and centers around a famous musical comedy star who adopts six children orphaned through an automobile accident. Production is slated to start in February.

New Twist Film Shown

NEW YORK—"Twist, Rumble, Rock," a Twist feature produced in New York City with Cozy Cole, Jazzbo Collins, Bobby Blue, the Jumping Jacks and other dance stars from the Wagon Wheel in Manhattan, was sneak previewed at a Hollywood theatre Friday (8), according to Alexander Beck, president of Albex Films, which will release the picture on a saturation basis in December.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Bachelor in Paradise (MGM)	125	220	130	225	250	190	150	95	225	225		150	150	280	110	160	175		140	175	**176**
Beyond All Limits (Omat)			100	135			100	95					80					100		90	**100**
Blue Hawaii (Para)	180	300	200		110	130	290	130	250	350	350			300	100			145	200	210	**216**
Comancheros, The (20th-Fox)	140	220	130	195	95	165	200	175	150	340	100	250	150	200		170		175	130	200	**177**
Explosive Generation, The (UA)			80		115		150	100		120	65		90	90			160				**108**
Flight That Disappeared, The (UA)							100	100	100	100	65				100			100			**95**
Girl With a Suitcase (Ellis)	125	130	100	130		90		80								200					**122**
Invasion Quartet (MGM)				135		95		100	100										100		**106**
King of Kings (MGM)		275		230	200	110	240			450	395			120		195					**246**
L'Avventura (Janus)	125	120		155	100	100								80	100	160			300		**138**
Mad Dog Coll (Col)	100	150		100				90		100										75	**103**
Man in the Moon (Trans-Lux)					90				110						110	190			150	225	**146**
Man-Trap (Para)						100	80	110	100	100	70	150					70	100	95		**98**
Marines, Let's Go (20th-Fox)	110	115	105			90	140	95	100	115	95	100		125	80	135	100	135			**109**
Mark, The (Cont'l)	150	175				120					105			125	125	180					**140**
Mask, The (WB)	120	125	120		95	90				85	115	90		90		145			150		**111**
Matter of Morals, A (UA)				130	100		80	100	100		100									100	**101**
Morgan the Pirate (MGM)	130		90			110			115	130	85	100	100		90		120		170	110	**113**
Mr. Sardonicus (Col)		225	125		100	65	70	105	110	135		90		120				150		100	**116**
Picnic on the Grass (Kingsley)				155	115	120			110	200	130	135				150					**139**
Pure Hell of St. Trinian's, The (Cont'l)	150			170	100									100	120	135			200		**139**
Purple Hills, The (20th-Fox)							100	100			70							100	90		**92**
Question 7 (de Rochemont)	150				90			105		215	155		200	150	105	175	140	115		100	**142**
Secrets of Women (Janus)	140	105		145		145			90						105	200			250		**148**
Susan Slade (WB)	140		175	175	120	100	180		200	210	205	200		125	110	135			200	175	**163**
Teenage Millionaire (UA)								100		120	65		100	90							**95**
Trouble in the Sky (U-I)				100			100				100		90		100						**98**
Trunk, The (Col)					100		100	100	90		65						85			100	**91**
Truth, The (Kingsley)	175	300		175	85	300	230	125	135		250	200	80	175		190					**186**
Twenty Plus Two (AA)		125	95			90		110					100	100			120		80		**103**
Two-Way Stretch (Showcorp)	130	175		175	125	250	175		115		65		135	125		200					**152**
Two Women (Embassy)	150	225	105	165	150	500	150			150	200	100		200	125	195	105				**180**
Underworld, U.S.A. (Col)	125			120			100	115		100	100				85					110	**107**
Upstairs and Downstairs (20th-Fox)						180			90			100	150	90	90	125					**118**
Watch Your Stern (Magna)					110		160				150			125	100						**129**
World by Night (WB)			100		100		130			100	95	150	200	125	100				100		**120**
X-15 (UA)	85		85	120		90	105			110	65			100				100	90	75	**93**
Young Doctors, The (UA)	140	275	100	125	130	100	150	110	125	180	255	100		110	110	165	130	125	200	120	**145**
Young Savages, The (UA)	120	225	100	200	85	200	150	140	100	215	135	125	100	90	90	190			100	80	**136**

TOP HITS — OF — THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. Blue Hawaii (Para)
- Kansas City.....350
- Los Angeles.....350
- Boston 300
- Minneapolis 300

2. Comancheros, The (20th-Fox)
- Kansas City.....340
- Memphis 250
- Boston 220

3. Summer and Smoke (Para)
- Los Angeles.....325

4. Errand Boy, The (Para)
- Chicago 300

5. Bachelor in Paradise (MGM)
- Boston 275
- Cincinnati 250
- Indianapolis 225

6. Two-Way Stretch (Showcorp)
- Cleveland 250

7. Susan Slade (WB)
- Kansas City.....210
- Indianapolis 200
- Memphis 200
- San Francisco.....200

'Blue' and 'White' Both Ring Milwaukee Bell

MILWAUKEE—"Blue Hawaii" at the Towne Theatre and "White Christmas" playing its first comeback run at the neighborhood Tower Theatre both hit the top scores for this area. "Search for Paradise" and "La Dolce Vita" still show strength in their respective runs. As Ben Marcus says, "Business is good!"

(Average Is 100)

Dawner—**La Dolce Vita** (Astor), 3rd wk. 175
Palace—**Search for Poradise** (Cinerama), 7th wk. 200
Riverside—**Bachelor in Parodise** (MGM), 2nd wk. 125
Strand—**X-15** (UA) 75
Times—**Loss of Innocence** (Col) 100
Tower—**White Christmos** (Para), reissue 300
Towne—**Blue Hawaii** (Para) 300
Warner—**Susan Slade** (WB) 150
Wisconsin—**The Comoncheros** (20th-Fax), 2nd wk. 150

Omaha Openers Enjoy Outstanding Business

OMAHA—There was no anemia evident in the movie industry in Omaha last week as grosses pushed as high as 250 per cent of average. The lusty attendance was shown all along the first-run front, paced by the 250 per cent mark made at the opening of "Seven Wonders of the World" at the Cooper Theatre. The double average gate at the Dundee which brought back "The King and I" was another indication of the strength and "Susan Slade" at the Omaha almost equaled that amount.

Admiral—**X-15** (UA) 100
Cooper—**Seven Wonders of the World** (Cinerama) 250
Dundee—**The King and I** (20th-Fox), reissue 200
Omaha—**Susan Slade** (WB) 195
Orpheum—**The Comoncheros** (20th-Fax) 180
State—**Bachelor in Paradise** (MGM), 2nd wk. ..125

Big Holdover Lineup Strong in Mill City

MINNEAPOLIS—"Blue Hawaii" in its second week at the Gopher Theatre scored a big 250 per cent. Runnerup among the holdovers was "The Comancheros" at the State with a rating of 175 per cent. The only new offering, "Man in the Moon" at the Uptown Theatre, rated 135 per cent.

Academy—**King of Kings** (MGM), 4th wk. 100
Avalon—**Noture's Poradise** (Russell); **Female in the Flesh** (Russell), 3rd wk. 130
Century—**South Seas Adventure** (Cinerama), 4th wk. 80
Gopher—**Blue Howaii** (Para), 2nd wk. 250
Lyric—**Bachelor in Porodise** (MGM), 3rd wk. 150
Mann—**The Devil ot 4 O'Clock** (Col), 4th wk. .. 90
Orpheum—**Susan Slode** (WB), 2nd wk. 110
State—**The Comancheros** (20th-Fox), 2nd wk. 175
Suburban World—**The Mark** (Cont'l), 2nd wk. 100
Uptown—**Mon in the Moon** (Trans-Lux).....135
World—**Breakfast at Tiffony's** (Para), 6th wk. 110

Fred Stein Acquires All of Statewide Circuit

LOS ANGELES—Fred Stein announced that he acquired all of the stock and interests formerly held by Sam Decker in 21 of the 29 theatres owned and operated by Fred Stein Enterprises and Statewide Theatre Circuit, Inc.

Statewide Theatre Circuit has rapidly grown into 29 theatres operating in the metropolitan Los Angeles, San Bernardino and San Diego areas, and is now the largest independent theatre circuit in southern California. Stein further stated that he and his family over a period of the last few years have acquired 100 per cent of all stock and interests in the complete chain of 29 theatres in the Statewide Circuit.

A Thank-You Dinner for 40 Years



MINNEAPOLIS — H. A. "Moe" Levy, manager of 20th-Fox, Minneapolis, was honored by his coworkers, exhibitors and industry friends, on the occasion of his 40 years with the company, at a dinner at Schiek's cafe. This picture was taken right after a large banner with the words "Thank You Moe Levy for 40 Years of Aid and Comfort to Depressed and Poverty-Stricken Exhibitors" was displayed. Levy, standing left, received considerable good-natured "ribbing" from exhibitors at the banquet. Then Harry Greene, general manager of Welworth Theatres, who was master of ceremonies, placed the halo above Levy's head. Left to right are Ben Berger, president of Berger Amusement Co. and owner of Schiek's Cafe; Ted Mann, president of Mann Theatres; Levy; Greene; Bob Conn, executive cabinet sales representative from 20th-Fox's New York office; Charles Winchell, president of Minnesota Amusement Co., and Eddie Ruben, president of Welworth Theatres. His head showing in the front, is Harold Lundquist, sales manager of 20th-Fox at Minneapolis. Levy was presented a portable colored television set with electronic controls.

Merle Burns, Menno, S .D., Does Well on 'Tomboy'

OMAHA—"If you want that extra buck get busy, it is there," said Merle J. Burns of the Roxy Theatre at Menno, S. D., after completing a three-day run of "Tomboy and the Champ." He said it grossed his biggest three-day run figure, excluding specials, in five years at the Roxy.

"Why was a gross like that possible?" he said, particularly when the picture had not set any records in some other spots. Here is his story:

"Carl Reese (U-I salesman) told me what a wonderful family-type picture it was and said with a little extra help it would do good. So this is what we did. We contacted every 4-H Club in the county and told them about it and asked them if they wanted to sell tickets. Three clubs sold tickets for us and we gave them back ten cents a ticket. All our ads guaranteed the picture. If they didn't say it was good family fare we would refund their money.

"It was wonderful to see so many families coming back to the theatre. People have been stopping in and telling me what a grand picture it was. So if you want that extra buck get busy, it is there."

Film Event Arranged

OTTAWA—Charles Topshee, committee chairman, has announced arrangements for the 14th annual Canadian Film Awards competition for pictures made this year in the Dominion. The four main categories for entries comprise theatrical, nontheatrical, television and amateur pictures. No less than 55 judges have been named for the selection process. For the last contest no picture received the top award of Canadian Film of the Year.

Don Shane Elected Chief of Variety 16

OMAHA—Don Shane, city manager for Tri-States Theatres, was elected chief barker at a meeting of the new crew of Variety Tent 16 last week.

"We've got some new blood and a lot of the old faithful workers on the crew and I think we're heading for a good year," Shane said.

The first business on the agenda is a membership drive. An inaugural party is in the planning stage, probably to take place shortly after the first of the year.

Named first assistant is William Bode, WOW-TV sales representative, and Mal Dunn, who has a popular orchestra in this area, was elected second assistant. Willie Wilson, WOW, is property master and Henry McGrath, veteran of Filmrow who has a printing company, is dough guy.

Other members of the crew are Abe Slusky, Playland Park; Walter Creal, exhibitor; Ros Lorello, restaurant owner; King George, King George Associates, and Ed Cohen, film salesman.

L. D. Terrell Joins BV As Charlotte Manager

CHARLOTTE—Lawrence D. Terrell, who resigned as Paramount exchange manager effective November 25, has assumed his new duties as manager of the Buena Vista Film Distribution Co. exchange here.

Terrell had completed approximately 25 years with Paramount. He joined the company in 1937 as accounting clerk in the Atlanta exchange.

MINNEAPOLIS

Sheldon Kliman has been appointed to the new position of supervisor of theatres for Berger Amusement Co. Ben Berger, president, said Kliman's responsibilities will include managing the Aster, which he has managed for several years. Previous to that he was manager of Berger's Riviera at Hastings.

The Paramount in St. Paul, and the Dispatch-Pioneer Press cosponsored their annual all-star night Friday (8) at which awards were presented to 11 stars selected from St. Paul high school football teams. Dick Nesbitt of KSTP-TV was emcee. A second team of 11 also was honored on the stage of the theatre. The football players and the coaches were guests of the theatre at a showing of "The Comancheros."

Herb Stolzman, operator of the Falls Theatre at River Falls, Wis., is now driving a Swedish Saab, and Arnold Carlson, shipper at Independent Film Service, has a new Ford Fairlane . . . Joe Strother of Milwaukee, buyer and booker for the Marcus circuit, was in for the dinner honoring M. A. Levy, 20th-Fox manager, and visited along the Row . . . Jack Bradley of Independent Film Service attended a meeting of National Film Service in Philadelphia.

Outstate exhibitors on the Row were Ken Brossman, Oakes, N. D.; George Gould, Glencoe; Joe Mlinar, Spring Valley; Jim Fraser, Red Wing; Boyd Haufle, DeSmet, S. D.; Pete DeFea, Milbank, S. D.; E. O. Olson, Northfield; Bud Albrecht, White Bear Lake, and Mel Ehlers, Delano . . . Eddie Burke of Alexander Film Co. was in New Orleans for a weekend . . . "X-15" played first-run at six neighborhood and suburban houses.

The Orpheum, operated by Ted Mann, had a near sellout on the closed-circuit telecast of the Floyd Patterson-Tom McNeeley fight with prices scaled at $5 and $4 . . . New seats are being installed in the Winstead Theatre. Other improvements also are being made . . . Chris Divich has closed his Twin Kiss Theatre at Doland, S. D., because of ill health . . . The Hipp at Gregory, S. D., is slated to close January 1.



Speaker Rebuilding
Aluminum Voice Coils
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WALLACE SPEAKER RECONING
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MILWAUKEE

The departure of Bob Groenert, manager of the Varsity Theatre, to attend the University of Wisconsin full time, brought about the following changes: Walter Riek, manager at the Downer, was moved back to the Varsity; replacing Riek at the Downer, is Al Meskis, formerly at the Warner, and more recently managing the Delavan at Delavan.

The Better Films Council of Milwaukee County released the following ratings: Family, outstanding, White Christmas. Excellent, Majority of One, Greyfriars Bobby, The Tomboy and the Champ. Young people, good, Teenage Millionaire. Adults and young people, very good, The Bridge, Blue Hawaii. Adults, good, Bachelor in Paradise, Explosive Generation, Beyond All Limits, One Plus One.

Max C. Krofta, 68, in show business for 46 years, 26 of which were spent in Racine, died. He managed the Mozart and old Idle-Hour theatres here, and went to Racine in 1929 as operator of the Granada, and then became owner and manager of the Capitol. Disposing of the Capitol, he moved to Milwaukee, but acquired the Capitol again in 1938, and assumed ownership of the Granada in 1940. He was a member of Allied Theatre Owners Ass'n, and was on the national board. Survivors include a son and a daughter, and brother Ed who is associated with 20th-Fox here and who also operates the Liberty Theatre here.

Alex North scored and created original music for MGM's "All Fall Down."

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Variety 14 Re-Elects Bernie Strachota

MILWAUKEE—More than 100 barkers at the Variety Tent 14 annual meeting November 27 elected a new crew, which in turn re-elected Bernie Strachota as chief barker. Twenty new members were inducted in the club, which met at Fazio's.

Elected to serve with Strachota were Lee Rothman, first assistant; Jack Dionne, second assistant; Don Perlewitz, property master, and Gerry Franzen, dough guy.

In addition to the above officers, the following comprise the crew: Herbert Copelan, Joe Strother, Morris Dudleson, Glen Kalkhoff, Harry Zaiden, and Dean Fitzgerald.

William H. Nichol was appointed press guy.

NEW MEMBERS INITIATED

Formally initiated as members were: David Routt, Robert B. Hindin, Leo R. Weinshel, Jack Dionne, Jerry Levy, Judge Elmer W. Roller, Father Matthew Scott, Jack Davis, Herbert Copelan, Ralph Barnes, Johnny Logan, Howard A. Ross, Ardin A. Muchin, Maurice Ostrow, Russ Mortenson, Frank Hughes, Rudolph J. Mudroch, Joseph T. Weinfurter, Edward Ditloff, and William H. Nichol. For more than ten years the latter has been BOXOFFICE correspondent in the Milwaukee area.

Speaking as a retiring chief barker (before he knew he was to be re-elected), Strachota said he had the pleasure of serving on numerous committees of various well known organizations, but none, he said, compared with his experience and associations connected with his tenure as chief barker for the Variety Club during the past year.

GIVES $25,000 ANNUALLY

"Most of you know of course," he continued, "that our local project is the Variety Club epilepsy center at Mt. Sinai Hospital, to which the club has contributed upwards of $25,000 annually since its inception five years ago. However, this year, the need is far greater, and we plan on increasing our contributions to a total of $50,000. This means that each and every one of us must cooperate on all fronts. And one of our very first objectives is to increase our membership.

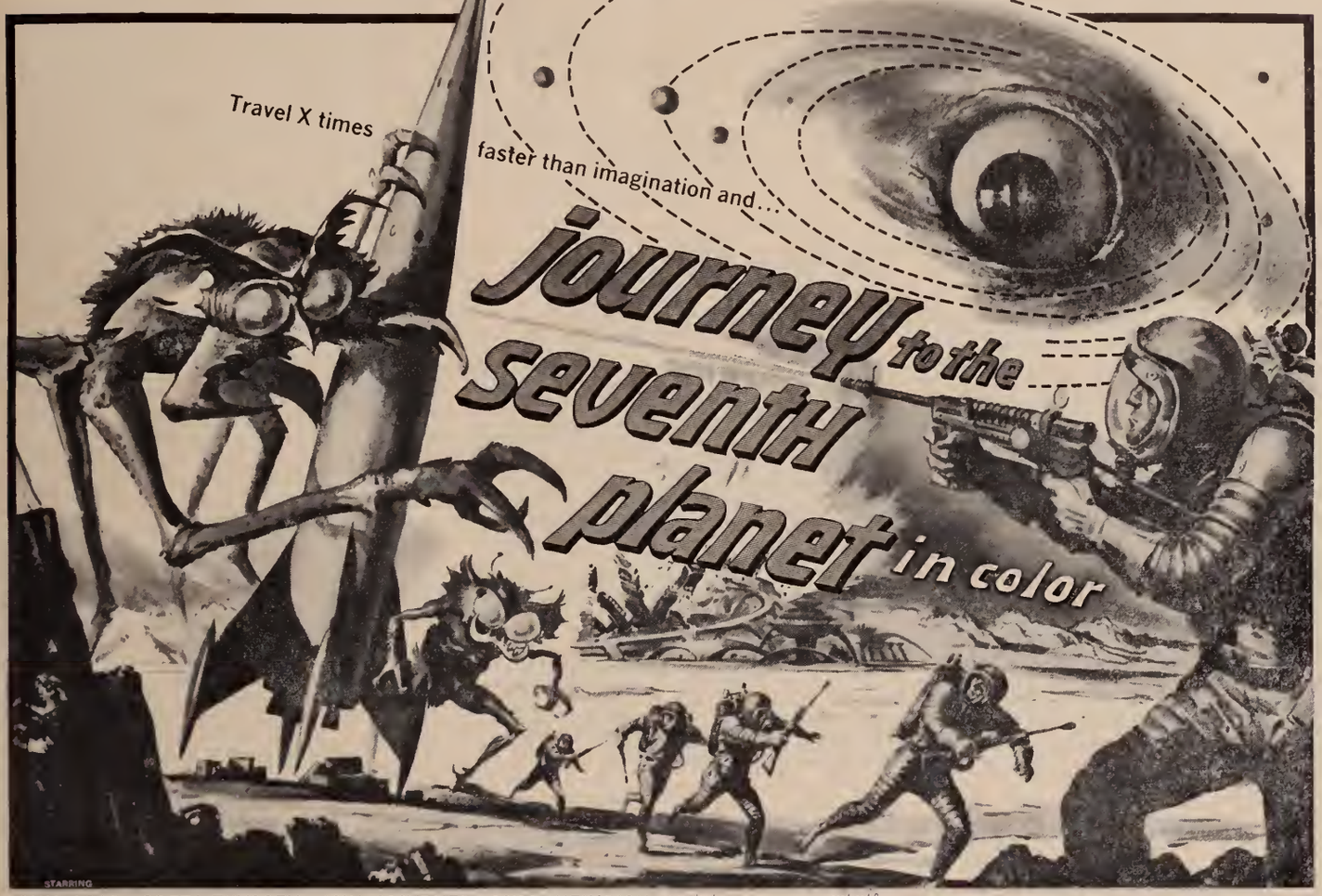
"The clinic has been swamped with applications since we originally sponsored the center, which explains the crying need for an institution of this type. Because of this situation, we must spread the word, so that we are able to meet our quota for 1962."

Ben Marcus, who heads the circuit of theatres bearing his name and is chairman of the clinic committee, pointed out that all net proceeds are turned directly over to the clinic, and that the only sources of these funds are the annual theatre collections, premieres, and mail solicitation campaigns.

"There are no paid officials," he asserted, "so we ask your cooperation. Because of the urgent need for more space and personnel at the center, the hospital has agreed to arrange for larger quarters on the first floor. Milwaukee will then have an epilepsy clinic second to none in the nation."

Rossano Brazzi has completed his starring role in WB's "Lovers Must Learn."

What is this *THING* with the power of mind over matter? ...there beyond the stars your unspeakable fears...deepest desires come alive... and you are trapped in a spectacle of terror... your secret fears pitted against you!



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DES MOINES

Two changes in managerships have been announced by Tri-States Theatre Corp. Roy Oldfield, former manager of the Ingersoll at Des Moines, has been named manager of the Strand at Waterloo. Robert Dudley, former assistant manager of the Orpheum at Omaha, will manage the Rivoli at Hastings, Neb. Dudley replaces Fred Danico who has resigned the Rivoli post.

Theatre managers estimated that the Iowa, the World and the Paramount theatres at Cedar Rapids housed about 15,000 youngsters during the recent merchant-sponsored "Free Show for Kids While Mama Shops." A different program was shown at each theatre, allowing the youngsters to see all three offerings. With all the kids, and all moving from one theatre to another, there was at the end of the morning only one lost child—a 4-year-old whose big brother, 6, found her appropriately enough—in Paramount's lost and found department.

Bob Dunnick, manager of the Coed at Fairfield, has been busy setting up that theatre's 13th annual free Christmas movie program. The two-day merchant-sponsored event December 13, 14 features continuous films, and no tickets are required. It serves as a Christmas gift from the merchants to members of the community . . . At Missouri Valley, Mary Warrick, manager of the Rialto, plans a similar film feast on December 13 and 20. The Coed and Rialto are operated by Sandler Enterprises.

Virginia Boudewyns is leaving Des Moines Theatre Supply to make her home at West Bend, Wis. Joanne Green replaces her . . . Bill Feld of Realart traveled to Los Angeles . . . Gloria Heathcote of Columbia reports her son has recovered after a bout with pneumonia . . . The staff at Columbia plans a Christmas party and gift exchange the 16th.

The Storm Lake Register in a recent editorial took a crack at newspapers which carry "suggestive film ads." The paper stressed that "if the motion picture industry is to be cleaned up, the job cannot be left to the PTA and Legion of Decency . . . Newspapers must get into the act. They have a duty . . . especially to teenagers. Ads offensive to good taste should be nonacceptable to all publishers."

Police juvenile officers have questioned ten boys, ranging in age from 10 to 13, in connection with burglaries at the Pioneer Drive-In at Des Moines . . . The Carter Lake Drive-In reported an undetermined amount of money and merchandise taken from vending machines when thieves broke into the building . . . Residents at Toledo wonder how they got along during the years the Wieting Theatre was closed. A complete overhaul, which has been going on for some time, moves along slowly because the Wieting is in use so much of the time. In addition to regular scheduled showings, the community-sponsored theatre recently had a free Thanksgiving Eve matinee and a special two-hour movie for children while their parents attended an NFO meeting next door.

A story is that Herb Loeffler, former Central Stater, didn't get any pheasants on a recent hunting trip, and not because there weren't pheasants to be had. Herb even saw 'em. Armed with shells and shotgun case, he grabbed for the gun, but instead of a shotgun, he removed from the case a .22 rifle! And no bullets. The pheasants went thataway.



AMERICAN THEA. SPLY. CO., Sioux Falls, S. D
DES MOINES THEA. SPLY. CO., Des Moines, Ia
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Bishops' Film Plan Is Okay at Lincoln

LINCOLN—With the Bishop James V. Casey of the Lincoln Catholic diocese on the committee of Roman Catholic bishops asking the motion picture industry to label its films, interest locally is keen in the issue.

The bishops committee, meeting in Washington, has called upon the national motion picture industry to voluntarily label its films so parents will know which ones are unsuitable for children and for young people. Lincoln film men were offering these comments after the Washington request:

George Gaughan, Cooper Foundation film buyer and publicity director: "The biggest problem is caused by foreign films and sex exploitation films, which Cooper theatres do not book. If someone within the film industry would set up a voluntary classification system, we would probably go along with it. I think some sort of classification will come, but it should be done voluntarily by the motion picture industry."

Walter Jancke, Nebraska Theatres Inc., city manager: "Our theatres in Lincoln have already started advising the public as to suitability of pictures for children. In fact, we have been doing this for over a year. We certainly do not want children to attend pictures which have been produced for adults any more that we expect adults to attend pictures produced for children."

Irwin Dubinsky, president, Dubinsky Bros., with theatres in five states, including Nebraska: "I see merit in industry voluntary film labeling if handled properly. The merit depends on who is doing the labeling."

Cooper's Gaughan also spoke of the Foundation's discouragement recently in public support of the film showing of "Question 7" in Cooper's Lincoln, Omaha and Oklahoma City theatres. He noted this was a picture receiving almost unanimous approval from Catholic, Jewish and Protestant leaders, too.

Lincoln's executive director of the Lincoln Council of Churches, reported the council has "no policy, no view" on the matter of the Catholic bishops request at this time.

OMAHA

Dale Goldie, who owns the American Theatre at Cherokee, Iowa, is the new mayor. Dale carried every ward in the recent election. He has been a member of the volunteer fire department 38 years and served as its chief for 17 years. He also was a member of the city council for 12 years . . . Mona Pace, who has the Empress Theatre at Malvern, Iowa, was taken to a hospital in Council Bluffs suffering from a fractured thigh.

Jim Travis of Milford, Iowa, has reopened his Strand Theatre with two changes a week . . . And at Alta, Iowa, Elmer Svendsen has reopened his Roxie Theatre with one change a week . . . Bill Barker of Co-Op Theatre Services was back on the job after a siege of the flu . . . Irv Dubinsky of Dubinsky Bros. Theatres, with headquarters in Lincoln, was another victim of the flu bug in this area.

Mayor Irving Beck has his Moon Theatre back in operation in Wilber . . . Carl Reese, manager at U-I attended a midwest regional sales meeting at Dallas. The Reeses have a new dachshund named Fritzie, who replaces Lumpy, their former dachshund who had ruled the Reese household for many years . . . Funeral services were held at Oak Hill cemetery in Plattsmouth for Fred Hirz, 70, father of Warner salesman Bob Hirz, and of Hob Hirz, manager of the Cass Theatre in Plattsmouth for a number of years.

Ed Christensen, exhibitor at Ord, entertained a hunting party from Omaha, including Dick Barkes of TOP Advertising Co. and his son Gary. The hunters went to Ord in a bus made over into a coach with facilities for sleeping six, cooking equipment and a refrigerator. They parked the bus in front of the Ord Theatre, which proved to be quite an attraction for residents in the area. Charlie Shanon, also of TOP, took a week's vacation for a successful hunting trip in northern Iowa.

Frank Good, Red Oak exhibitor, was on the Row after being released from Veterans Hospital in Omaha but was still weak from his illness . . . Heinie Saggau, Denison, Iowa, theatre owner and businessman, is back from a hunting trip in Minnesota and is busy working with his herd of registered Herefords . . . Al Gran of the Sioux Theatre at Sioux Rapids is working hard trying to improve his bowling average . . . Larry Day, advertising and publicity chief for Central States of Des Moines, was on the Row.

The Newell (Iowa) Theatre, owned by the community, is being remodeled and reseated . . . Exhibitors on the Row included Nebraskans Frank Hollingsworth, Beatrice; Art Sunde, Papillion; Clarence Frasier, Havelock; Mr. and Mrs. Fred Schuler, Humboldt; Jack March, Wayne and Virgil Kula, Fullerton. Also Iowans S. J. Backer, Harlan; Arnold Johnson, Onawa; Jim Travis, Milford; Frank Good, Red Oak, and Byron Hopkins, Villisca. Also South Dakotan Eskel Lund, Viborg.

Starring in WB's "Lovers Must Learn" are Troy Donahue, Suzanne Pleshette, Angie Dickinson and Rossano Brazzi.

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- ALPHABETICAL INDEX
- EXHIBITOR HAS HIS SAY
- FEATURE RELEASE CHART
- FEATURE REVIEW DIGEST
- SHORTS RELEASE CHART
- SHORT SUBJECT REVIEWS
- REVIEWS OF FEATURES
- SHOWMANDISING IDEAS

BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Weather Balloons In Race for 'Island'

John Thompson, press chief for Columbia Pictures, with the aid of members of the B&K publicity staff organized a balloon race for the mid-December opening of "Mysterious Island" at the B&K Roosevelt in Chicago. Participating in the race are 50 boys and girls, all of whom are science students who provide Warren Culbertson of WBKB with information for his weather reports. Ten $25 government bonds will go as prizes to finders of the balloons which have soared the greatest distance. Don Piccard of the famous Piccard family will be on hand to go up in a balloon to further highlight the film opening.

Flying Saucers Carry Many Drive-In Prizes

A gay pre-Halloween celebration was held at the El Paso (Tex.) Drive-In Saturday evening, October 28 by Manager Dutch Veeren. As patrons entered the theatre they were given No. 1 size paper bags of popcorn, equivalent to about one-half the standard Buttercup container, and fluorescent car stickers of Halloween symbols and designs. The kiddies also received miniature candies of Baby Ruth and Butterfingers, and Halloween masks.

As advertised over KELP radio, the customer really did see flying saucers—a thousand of them! And all the fortunate persons catching them were winners. There were no duds. The flying saucers were launched from the roof of the concession building by Lone Star Theatres general manager Al H. Reynolds, in El Paso for a visit; model Josie Johns, Veeren, and his daughter Mrs. Ria Squint. In envelopes stapled to the flying saucers (actually paper plates) were $1 bills, $5 bills, coupons for cold drinks and hot dogs redeemable at the concession stand, theatre passes and coupons for malts at any Clock drive-in restaurant, a courtesy of Lyle Deutrich, manager.

To further add to the gaiety, all boxoffice and concession personnel were attired in costumes befitting the occasion. Manager Veeren turned the traditional "trick or treat" into NO trick and ALL treat for everyone present. The ozoner was filled to absolute capacity!

Study Booklets to Schools

For "Ben-Hur," Glenn Davis, manager of the Colonial and Tar theatres at Tarboro, N.C., supplied 35 teachers in the public schools with Mass Media study booklets.

Ducks, Hicks and Plenty of Corn Make Promotion Hay for 'Second Time'

Mike Porter, local radio figure, kept the PA going with talk about "Second Time Around" from a hayrack in front of the Saenger Theatre, New Orleans, on opening day. Note the Debbie figure in a washtub on the hayrack and also on the marquee. The other photo depicts a picket pen in the foyer for Geraldine the duck and a corn guessing contest.





Two hicks—very few real hayseed farmers left any more—visited newspaper editorial rooms, television and radio stations in New Orleans and distributed large envelopes (8½x11) with this copy on the outside:

"Your kit to see . . . Debbie Reynolds, Gosh-a-Might More Wonderful Than Ever Before . . . Andy Griffith, That Green Bean From the Cabbage Patch . . . 'The Second Time Around' . . . The Biggest Fun-Show's Here, etc."

Inside the kit were seven leaflets and gimmicks, including: one large red bandana scarf, one 45-rpm record featuring soundtrack songs, a guest ticket admitting two children free with a paid adult admission, a cardboard campaign button (Lu Rogers for Sheriff . . . "Second Time Around"), a sheet of paper "to dry tears of laughter when you see, etc.," and a leaflet for entering an Andy Griffith Corn Guessin' contest.

The two "hicks" were staffers of the Saenger Theatre dressed in farmer attire. They carried Geraldine, a duck.

Geraldine, borrowed from Jefferson Feed & Garden Supply Co., distributor of Purina products, by Saenger Manager Walt Guarino, was put in a picket-fence enclosure in the Saenger lobby with signs inviting patrons to guess how many kernels of corn Geraldine would eat between November 1 and 8, while the film was on the Saenger screen. The prize was a three-month guest ticket to the Saenger Theatre.

The feed company had a Purina display in the foyer, and advertised the "Second Time Around" contest in newspaper ads, and on radio and television.

Guarino stuck to corn for outside ballyhoo. He got Mike Porter of radio station WJBW to dress as a farmer to broadcast from a hayrack in front of the theatre on opening day. Between broadcasts, he used the public address system to plug the showing at the Saenger. On the hayrack were a washtub with a cutout of Debbie inside, umbrella, etc.

A large cutout of Debbie in a washtub also was used on the marquee.

All the ushers and assistant manager dressed up as farmers a week in advance and during the first week of the run.

Model in Briefs on Streets

For the opening of "Town Without Pity" at RKO Keiths Theatre in Washington, D.C., model Karen Rasmussen in a brief Bavarian costume, carried a large poster, cut into jigsaw bits, around town. She dropped them on the sidewalk at busy intersections, and then assembled the poster puzzle as crowds gathered.

Kerasotes Showmen to Be in the Roses!



Managers and home office staffers of Kerasotes Theatres of central Illinois met at the Esquire Theatre in Springfield for a digest of the TOA New Orleans convention and to hear plans for a "Tournament of Roses" drive to be conducted in January and February.

Trade reels, film clips and trailers of upcoming product were shown at the theatre, followed by a luncheon and meeting at a nearby restaurant. The theme of the meeting was keyed to the song hit, "Everything's Coming Up Roses," as applied to the splendid product being made available for the holiday season and the new year, with the slogan, "Big hits for you . . . in '62." Each manager who produces more revenue at his theatre in January and February than in the same months last year will be sent by the company to the United Theatre Owners Heart of America convention in Kansas City in March. The "Roses" drive will start January 1, the day of the Pasadena classic.

George Kerasotes, general manager, announced that the monthly cash awards for "Extra Effort" would be continued. He said: "While the going is sometimes rough in spots, the product outlook for 1962 is excellent. We can have a very productive year if we carry on with the enthusiasm and showmanship exhibited at the New Orleans convention." Presentations on improved service, projection, maintenance, concession sales and advertising were presented by department heads.

Kerasotes will start '62 with a push.

Exhibitor in Small Town Emphasizes Quality in His Ads and Programming

A. Milo "Bring 'em Back" DeHaven, who runs the Ross Theatre at Rossford, Ohio, has come up with a new twist in advertising and show programming that is appealing to his upstate customers in the Buckeye state. DeHaven simply turned the traditional advertising policy of the industry upside down—instead of stressing the age-old idea of "continuous performance," he plugs the theme "No Subjects Repeated at Any Performance."

With this appeal, DeHaven assures his customers he will give them appeal of novelty—an adaptation of the multiple feature policy—up to six different pictures at one drive-in show—that plagued the Toledo area a while back. Only DeHaven is stressing uniqueness and normal length shows in place of sheer quantity.

The Ross, like many small-town theatres in the midwest, is currently operating only Friday, Saturday and Sunday. His policy is double bill, and DeHaven is dignifying his programs with good showmanship instinct by billing the second feature as a "Companion Hit" or "Co-Feature," rather than letting the public get the idea it's just a B-picture on the bill to fill in time.

Carrying out his rigid policy of quality—no repeats—DeHaven is offering only one show a night on Friday and Saturday, while on Sundays he runs two shows, with the house closing in between, shows being at 1:45 and 7 p.m. The theatre's regular night show—the lone one starts at 7 p.m.—is well adapted to the habits of the small-town and rural areas.

Hawaiian Music Contest Put on by Radio Station

In promotion of "Blue Hawaii," Manager Ed Miller of the Paramount Theatre in Buffalo put on a contest in cooperation with radio station WEBR through which entrants were asked to tell in 50 words or less "Why I Like Hawaiian Music." Cooperating in offering prizes in the contest were the Hawaiian shop and the RCA-Victor Distributing Corp. Hawaiian costumes and sport shirts and LP Blue Hawaii albums were among the prizes. The Hawaiian shop also used a Hawaiian grass hut display mounted on a truck, which was driven around town for several days with suitable posters on both sides, giving all the facts on the local "Blue Hawaii" showing at the Paramount.

Displays Student Art

Manager Kenneth Prentiss of the Levittown (L.I.) Theatre has started displaying paintings by Levittown High School students in the lobby of the theatre.

Hare and Hound Race Sells Airer Racing Bill

It seems gimmicks always pay off when worked on rather weak programs. Recently, on a weekend, Jack Veeren, manager at Lone Star's Bordertown Drive-In at El Paso, Tex., featured a "Speed-O-Rama" combination of four racing car lower-bracket pictures. Veeren worked in close concord with KELP radio, the "old standby" for 100 per cent cooperation among El Paso's theatres, for a "punch-it" on "Roar of the Crowd," "Hot Car Girl," "Joy Ride" and "Hot Rod Rumble." Interest was built up daily over the airlanes, and when Saturday night came around, the ozoner was filled to overflowing. A sports car race, tabbed "Hare and Hound," was staged over a 60-mile course through the surrounding areas of the city. The finals were timed with the opening of the box-office at 6 p.m. The winner, Dick Brown, received a trophy. The second and third place winners were Fred Leggett and Dick Boonacore.

Manager Veeren, Josie Johns and KELP united on a campaign to nominate a "Miss Sports Car of 1961." Disc jockeys were at the drive-in to boost interest for the beauty honor, which went to Sherry Hesla. She received an appropriate trophy, along with second place runnerup, Gloria Caballero.

The weather was unusually chilly, but business was strong, and the concession bar did a whale of a business.

U. S. 'Music Man' Contest For Students of Music

Musically inclined students throughout the U.S. will have an opportunity to perform their way to a week in filmland, as part of a nationwide competition in behalf of Warner Bros.' "The Music Man." More than 18,000 prizes will be awarded.

The contest, open to anyone between the ages of 8 and 18 performing on any recognized instrument, is sponsored by Webcor, Inc., of Chicago and Richards Music Corp. of Elkhart, Ind., band instrument manufacturer.

The contest will begin February 15 and end April 30. Entries may be made at any one of the 1,500 local contest centers located at Webcor and Richards Music dealerships, where contestants will make a tape recording at no charge.

There will be two national grand prizes—each an all-expense paid trip to Hollywood plus $100 cash for miscellaneous expenses. Additionally, a one-week scholarship to the 1962 national band course at either Michigan State University, Indiana University or University of Nevada is offered.

Each of 150 regional winners will receive a special Richards "Music Man" model musical instrument, and each regional winner's school will receive a Webcor high fidelity tape recorder. There will be 12 prizes awarded in each of the more than 1,500 local contest centers, including guest passes to see the film.

Heralds From Displays

Manager Ed Rosenfeld of the Trans-Lux in Washington made up a 30x40 featuring Claudia Cardinale in provoking poses and attire, enlarged it to 40x60, then reduced this to herald size. Copy was confined almost completely to acclaim by critics of Claudia and "Girl With a Suitcase."

Substitute Kid Shows Plug a Howling Success

When the schools reopened, the kiddy shows presented every Tuesday afternoon at the Bar Harbour Theatre in Massapequa Park on Long Island had to be switched to Saturdays and, as Manager Charles Stokes comments, this had to be announced with a flourish.

The "flourish" Stokes came up with was, first, a simple "make up words" contest using the letters in the theatre name, Bar Harbour, and second, a band concert at the nearby Bar Harbour shopping center. The latter eventually required a substitute that was a howling success!

Several thousand flyers (8½x11, printed on one side) were ordered through the Associated Independent Theatres' print shop. The theatre is a unit of this circuit. These announced that "Saturday Matinee Kiddy Shows Are Back Again! Starting Saturday, September 2, and Every Saturday Thereafter . . . Doors open 12:30—2 Shows—1 and 3 p.m." Also the title of the first attraction, the band concert and "Free! 'Make-Up-Words' Contest . . . Hundreds of prizes donated by the following fine stores." The store names were listed.

Children up to 12 years were asked to make up as many words as they were able from the letters in the theatre name and print them neatly on the backs of the flyers.

Then came September 2 and the bugle band and baton twirlers Stokes had lined up for his advertised concert had to cancel out. The only substitute he could obtain were two bagpipers. So he sent these two, dressed in their kilties, around the shopping center to the front of W. T. Grant's. In a half hour of playing there, the crowd of kids and adults had collected. After a time, the pipers marched back to the theatre with kids following like the Pied Piper of Hamlin. Thus, the substitute turned out in a howling style.

'Return' 24-Sheet Is Cut, Used on Theatre Front

"The Return to Peyton Place" 24-sheet is one that can be cut and used as part of a theatre front display, reports Frank Patterson, owner of the Mansfield (La.) Theatre.

"Everyone remembers the original 'Peyton Place' and the business it did," Patterson says, "so we took the title 'Return to Peyton Place' along with the topline 'It Begins Where Peyton Place Left Off' from a 24-sheet and put them where a blind man could almost see them. We also put up a six-sheet, a banner and a 40x60 on the front. We cut the lettering off the six-sheet and pasted it on plain brown wrapping paper as backing and used masking tape to put up the sign. The total cost was less than $5. We are doing good business."

(Patterson sent along a photo of the front but a bad-angle shot and too much light ruined it for reproduction.)

Brooks LeWitt, owner of the Berlin Drive-In, was the first outdoor theatre operator in the Hartford, Conn., area to offer trading stamps. S&H trading stamps were distributed to patrons on a nightly basis. LeWitt's action followed a similar move at the Berkman Bros.' 1,000-seat, de luxe Midtown Theatre at Norwich, Conn.

How to Build Up Want-to-See Interest Over 100 Miles . . . for 'La Dolce Vita'

When "La Dolce Vita" was booked into Monterey, Calif., by Kirke Erskine, booker and co-owner of Kindair Theatres there, he had no idea that the film would break all records set by any film, foreign or domestic, in the area. Record grosses were expected of the much discussed picture, but with a stepped-up, and different advertising campaign, the film broke records.

Jerry Drew, manager of the Steinbeck, and Bob Horton, manager of the Hill in Monterey, where the film opened a day-and-date engagement, rolled up their sleeves, and with Erskine put on a campaign to make every town within a 100-mile radius conscious of "La Dolce Vita" and to create "want-to-see" interest. What they did, in short, was whittle down a national-size campaign to fit a four-county area.

Newspaper teaser ads were started one month in advance in the local Monterey daily Herald and the weekly Carmel Pine Cone; in the Salinas daily Californian 20 miles away; in the Watsonville Pajaronian, 46 miles distant, and to hit the big rural population, in the weekly King City Rustler Herald, 60 miles away in southern Monterey County. The teasers read, "The most talked about . . . most shocked about pictures in years."

After the teasers, came the preopening and then the opening ads. Since the film played seven weeks at the Steinbeck, hold-over ads were utilized.

The combination of newspapers within a hundred miles radius gave the picture a reading audience of about 73,000 in all the newspapers.

In Monterey, radio station KRML, a "class" station, was saturated with the most original radio spot of its kind—one spoken in Italian by a charming Italian girl with a sultry voice. This sneaky spot was started two weeks before opening. Within four days the whole area was talking about "those sexy Italian ads . . . can't figure out what they're saying, except 'La Dolce Vita.'"

The two radio stations in Salinas, KDON and KSBW, were used to bombard the air with preopening and current spots.

Disc jockeys were supplied with the "La Dolce" musical score record, and 150 window cards were put in windows, not only on the Monterey peninsula but also in Santa Cruz, Watsonville, Salinas, King City and Soledad.

Erskine and Horton took on the job of spotting key locations, such as supermarkets, bowling alleys, leading hotels, gas stations, stores, etc. Five thousand flyers were printed and distributed in motels on the Monterey peninsula, in Salinas, Watsonville and in Santa Cruz. This was Horton's project and it took him three days to accomplish the big-scale distribution. On each flyer, the schedule was printed for the theatres.

Drew laid out the ads for all the newspapers, utilizing the excellent mats supplied by Astor Pictures. The cut of Anita Ekberg, holding the kitty in her hands, was used as much as possible with original designs, borders and reverse print.

Not contented with this, Horton and Drew tied in two of the Monterey area's leading eating places with a special drink and sandwich. At the Hof Brau, an eatery noted for its German food and music across the street from the Hill Theatre, Horton arranged with owner Ted West to have a special "La Dolce Vita" sandwich, which consisted of a double breast of chicken on French bread. A large sign advertised the treat, complete with a picture of Anita Ekberg.

Jerry Drew, arranged a special "La Dolce Vita" cocktail at the famous Casa Munras Hotel. Sue Weissman, advertising manager of the hotelry, designed posters for lobby display, and a special menu insert was made.

Ads featured the kitten scene.



Pamela Stone, extreme left, was chosen from several hundred entrants as Miss Comancheros in a promotion held in behalf of the opening of "Comancheros" at the Paramount Theatre in New York City.

Fun With 'Pit' Twice, Best at Boxoffice

Bill G. Brown who runs the Rex Theatre in Nowata, Okla., had fun promoting "The Pit and the Pendulum," and again when he counted up his boxoffice receipts. His report made to Sam Brunk, distributor salesman of Oklahoma City, is worth repeating:

"On the Friday preceding our opening on the following Thursday, we put up the dummy and the pendulum shown in the



enclosed picture. The pendulum is approximately six feet long. It was set so that it would swing across the chest of the dummy. We kept the pendulum swinging all the time and then every 30 minutes or so, we would play one of the spot announcements on the free record you sent us. This was played through a loudspeaker mounted behind the dummy.

"Needless to say, this created a lot of talk. It was especially effective at night. The scene was spotlighted and a sign in 'drippy blood' was located above to name the picture.

"On the following Sunday, at the matinee for 'Tammy Tell Me True,' we had one of our projectionists in a sheet and holding a candle. After the cartoon, we cut out all of the house lights and let him walk down the center aisle while we played one of the radio spots. You could not hear the spot for the screaming! But, they all talked to their friends about it.

"We never did get a mat for the picture, so I cut a head view of Vincent Price out of 'The Tingler' mat and used it.

"For the three nights that we ran the picture, we tied the pendulum back and then as we had advertised in the paper and with the marquee signs, we started it swinging the last 20 minutes and did not sell tickets during this time.

"Of course, the real test is the boxoffice report, but besides this, we saw people in here that we have never seen before (I hope we see them again)."

Warning on Poles

For "Goodbye Again," Floyd Gainous of the Florence (N.C.) Theatre obtained permission from the police department to post giant window cards, double-faced on every pole downtown with copy: "Don't Say Goodbye Again to Good Health . . . Cross Streets at Intersection . . . Then Say Hello to a Good Time by Seeing 'Goodbye Again,' etc."

As It Looks To Me



By KROGER BABB

A Showman's Views on Merchandising Motion Pictures

IN THIS DAY AND AGE, the clean, updated, modern theatre is a must; yet, the cleanest of fine theatres won't do business without good pictures. And in the past few years the flow of product has been much better. But you can put together a clean, fine theatre and one or two good pictures at each show, and this won't prove a magic formula either, if the management operates the theatre like it was a morgue!

—o—

RECENTLY, THE OWNER of one of the nation's best-kept theatres in a major key city, where two outstanding pictures, double-featured for $1 had been the prevailing policy for years, sold out. His reason was understandable. He was losing money every week. Yet, anyone with even one eye could see that this theatre was suffering from pitiful, tired, outmoded, routine advertising methods. In a city where the combined metropolitan newspaper rate is nearly $40 an inch, this theatre had a weekly overall advertising-exploitation budget of $250. An apple a day may keep the doctor away, but an inch a day won't keep the seats filled with customers.

—o—

WHEN WE LEARNED this beautiful theatre had been sold, knowing the new owner and his methods, we couldn't resist the temptation to drive a thousand miles to just see it happen with our own eyes. The projectionists were given instructions to give the booth equipment a bath and the sound system a blow-job. After a checkout, much of it got quickly replaced. Over half the good seats in the theatre were pulled out and replaced with new, superb, loge-type, comfortable chairs. Costly carpet that was still in B-plus condition was ripped up and replaced by beautiful, bright red, new carpet, laid atop Ozite so thick you sink in to your ankles. The concession department was tossed out and the area fumigated. A huge, gold, rolling coffee table was put in with a beautifully gowned Oriental girl as its hostess.

The previous woman-manager was put at an office desk and a big, handsome, six-foot showman and his charming wife were moved in 3,000 miles overnight to head the new operation. They created a human blockade just inside the foyer doors, where they greeted every patron personally, introducing themselves and asking people's names. The staff was redressed in bright, new uniforms.

The new cashier is a smilin', talkin', breath-takin' doll. The theatre supply company manager told us the new owner bought 42 dozen new light bulbs, upping the wattage in almost every socket, adding color where no lamps previously burned. Instead of $250 as its opening week's exploitation budget the new management decided to do the job properly required $2,500.

—o—

THE "TWO BIG HITS" banner came down in favor of one reading, "Always a Good Show" as the theatre was switched to single-feature policy. The $1 admission sign was thrown out and a new gold one reads, "All Seats, All Performances, $1.50." The superb exploitation on the first single-feature program under the new management made everything about this theatre "sound good." Instead of "Back Street," "West Side Story," "Flower Drum Song" or some other blockbuster for its opening fare, the new owner selected merely a good picture without a single star. In fact, it is a picture that perhaps 95 per cent of all the people in our industry have never even heard about—a little opus called "Doctor in Love."

—o—

THE MAN WHO SOLD the theatre, with double-features at a buck, was constantly battling to hit $1,500-a-week. Under the new management, the same theatre, two weeks later reported authentically a $10,000 week. The new manager told us that far better days are ahead. "Thousands of people are just learning how to find us," he explained.

When one analyzes such events, the answers are relatively simple. A clean, updated, modern theatre isn't the whole answer. Two big hits aren't the answers. Low admission isn't the answer. Saturation exploitation isn't the answer, either. It's the pleasing combination of all these things.

Questioned about future product, this manager said, "We should be able to find five or six good pictures each year—and I don't intend to be needing any more than that!" The same theatre had been requiring 104 pictures a year. What is the secret? Let the man explain it, himself: "You see, when the entire dinner is delightful—the steak doesn't need to be so big!"

This is a new era of showmanship. He served free caviar, tidbits and champagne to the opening night patrons. It was supposed to remind them of "Doctor in Love" —since that's what they were paying $1.50 to see. "They loved the idea," an usher explained to us, adding, "I might change my mind and stay in this crazy business!" He's working his way through college. A new era in showmanship is dawning. Too many of us think button oxfords are still the thing!

Trip to Reno Is Giveaway In 'Big Gamble' Bally

A four-day stay at a Reno, Nev., hotel was the giveaway prize promoted by the Fox Theatre in San Francisco to build up interest in "The Big Gamble." The plane trip, hotel accommodations and a cash award of one silver dollar were promoted from a travel agency and a radio station, the latter giving free plugs on the air and distributing news about the film and drawing through its 10,000 radio survey sheets.

The large dice boxes for entries, with posters plugging the drawing and the film, were placed at both the theatre and radio station in advance of opening.

An interpretive analysis of lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST AND ALPHABETICAL INDEX

ǂ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary ǂ is roted 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2550	◎Ada (108) © Drama			MGM	8- 7-61	+	+	+	+	+	+	+	7+
2552	After Mein Kampf (74) Semidoc'y			Brenner	8-14-61	±	±	−	+				3+3−
2546	◎Alakazam the Great (84) Cartoon Feature			AIP	7-17-61	+	ǂ	+	ǂ	+	ǂ		9+
2516	◎All Hands on Deck (98) © Farce-Comedy			20th-Fox	4-17-61	±	±	±	+	±	+		6+4−
2574	Anatomist, The (73) Dr.			Gordon-SR	10-30-61	±	−		±				2+3−
2562	Anatomy of a Psycho (75) Dr.			SR	9-18-61	−							1−
2524	Angel Baby (97) Drama			AA	5-15-61	ǂ		±	ǂ	+	±	+	8+2−
2548	Anna's Sin (86) Drama English-dubbed			Atlantis	7-24-61	±					±		2+2−
2549	Armored Command (99) War Dr.			AA	8- 7-61	+			+		+	±	4+1−
2578	Atlantic Adventure (62) Real-life Adv. Dr.			Schoenfeld	11-13-61	+							1+
2518	◎Atlantis, The Lost Continent (91) Science-Fiction			MGM	4-24-61	ǂ	+	±	+	ǂ	+	+	9+1−
2541	◎Atlas (84) Spec. VitaScope			Filmgroup	7- 3-61	+							1+
	—B—												
2583	◎Bachelor Flat (91) © Com.			20th-Fox	12- 4-61	+	±	+	ǂ	ǂ			7+1−
2576	◎Bachelor in Paradise (109) © Com.			MGM	11- 6-61	ǂ	+	+	ǂ	ǂ	+	+	1D+
2570	◎Back Street (107) Drama			U-I	10-16-61	ǂ	ǂ	+	ǂ	+	+	±	10+1−
2569	Badjao (100) Action Dr.			Parallel	10-16-61	±		+	+	+			4+1−
2545	Battle at Bloody Beach, The (80) © War Drama			20th-Fox	7-17-61	+	±	±	+	+	±	±	7+4−
2517	Behind the Mask (85) Dr.			Showcorp	4-24-61	+							1+
2517	Bernadette of Lourdes (91) Religious Drama			Janus	4-24-61	±			+				2+1−
2531	Beware of Children (80) Com.			AIP	6- 5-61	+	+		+		±		4+1−
2526	◎Beyond All Limits (100) Dr.			Omat	5-15-61	ǂ							2+
2556	◎Big Gamble, The (100) © Ad. 20-Fox				8-28-61	+	±	+	+	+	+	+	7+1−
2528	◎Big Show, The (113) © Dr. 20th-Fox				5-22-61	ǂ	+	±	+	ǂ	+	ǂ	10+1−
2520	◎Bimbo the Great (87) Circus Dr.			WB	5- 1-61	+	±	±	+	−	±	−	5+5−
2566	Black Pit of Dr. M (71) Ho.			UPRO	8- 2-61	±							1+1−
2516	Blast of Silence (77) Drama			U-I	4-17-61	+	±	±	ǂ	+	±		7+3−
2560	◎Blood and Roses (74) Ⓣ Dr.			Para	9-11-61	±	±	±	+	±	±	±	7+6−
2579	Bloodlust (68) Horror			Crown	11-20-61	−							1−
2582	◎Blue Hawaii (101) Ⓟ Com/Mus			Para	11-27-61	+		+		+			3+
2566	Boy Who Caught a Crook (72) Ac.			UA	10- 2-61	+	−	±	±		−		3+4−
2543	Brainwashed (78) Dr.			AA	7-10-61	±		ǂ	ǂ	+	+		7+1−
2568	◎Breakfast at Tiffany's (115) C'y			Para	10- 9-61	ǂ	+	ǂ	ǂ	ǂ	+	+	11+
2554	Bridge to the Sun (112) Drama.			MGM	8-21-61	ǂ	+	ǂ	ǂ	+	ǂ	ǂ	11+
2534	◎By Love Possessed (116) Drama.			UA	6-12-61	+	±	±	ǂ	+	+	+	8+2−
	—C—												
2578	◎Call Me Genius (105) Com.			Cont'l	11-13-61	±	−				ǂ		3+2−
2583	Capture That Capsule! (75) Action Drama			Riviera-SR	12- 4-61	±		−		±			2+3−
2551	Cat Burglar, The (65) Ac Dr.			UA	8-14-61	±					+		2+1−
2558	Claudelle Inglish (99) Dr.			WB	9- 4-61	±	±	±	+	+	+	±	7+4−
2550	Cold Wind in August (80) Dr.			Aidart	8- 7-61	+	±	+	+	±	±	+	7+3−
2575	◎Comancheros, The (107) © Outdoor Drama			20th-Fox	11- 6-61	ǂ	+	+	ǂ	+	ǂ	+	10+
2544	◎Come September (112) © Com.			U-I	7-10-61	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2549	Creature From the Haunted Sea (60) Horror Spoof			Filmgroup	8- 7-61	+							1+
2521	Cry Freedom (90) Dr.			Parallel	5- 8-61	±	+	+	+				4+1−
2521	◎Curse of the Werewolf, The (91) Horror Drama			U-I	5- 8-61	ǂ		ǂ	ǂ		+	+	8+
	—D—												
2528	◎David and Goliath (93) © Biblical Spectacle			AA	5-22-61	+	±	+	ǂ	+	±	±	8+3−
2559	Day the Sky Exploded, The (80) Science-Fiction			Excelsior	9-11-61	+							1+
2512	Days of Thrills and Laughter (93) Comedy Compilation			20th-Fox	3-20-61	ǂ	+	+	ǂ	±	ǂ	+	10+1−
2535	◎Deadly Companions, The (90) Panav'n, Western			Pathe-America	6-12-61	ǂ		+	ǂ	+	+		7+
2547	Dentist in the Chair (84) Com.			Ajay	7-24-61	ǂ		+		ǂ	±		6+1−
2564	◎Devil at 4 O'Clock, The (127) Adv. Dr.			Col	9-25-61	ǂ	+	ǂ	ǂ	ǂ	+	ǂ	12+
2573	Devil's Hand, The (71) Horror-Terror			Crown-SR	10-30-61	±							1+1−
2527	◎Dr. Blood's Coffin (92) Ho.			UA	5-22-61	−	±	−	+		±	±	4+5−
	—E—												
2577	Everything's Ducky (80) Comedy.			Col	11-13-61	−	±	±		±	+		4+4−
2490	◎Exodus (212) Super-Panavision 70 Drama			UA	12-26-60	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2562	Explosive Generation, The (90) Dr.			UA	9-18-61	+	+		+	ǂ	±		6+1−
	—F—												
2520	Fabulous World of Jules Verne, The (81) Novelty Adv.			WB	5- 1-61	ǂ	+	+	+	+	ǂ	ǂ	10+
2542	◎Fanny (133) Com. Dr.			20th-Fox	7- 3-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2557	Fast Set, The (84) Comedy			Audubon-SR	9- 4-61	±							1+1−
2577	Fear No More (80) Suspense Dr.			Sutton	11-13-61	+							1+
2526	◎Ferry to Hong Kong (103) © Adventure Drama			20th-Fox	5-15-61	+	−	+		−	+		3+2−
2516	◎Fiercest Heart, The (91) © Outdoor Drama			20th-Fox	4- 3-61	+	±	±	+	±	+	+	7+3−
2531	Five Golden Hours (90) Comedy			Col	6- 5-61	+	−	±	+	±	±	±	6+5−
2575	◎Flight of the Lost Balloon (91) Ⓢ Adventure			Woolner	11- 6-61	+		−	±				2+2−
2563	Flight That Disappeared, The (72) Science-F'n			UA	9-25-61	+	±	±	±	ǂ		±	7+4−
2538	Follow a Star (102) Comedy			Zenith	6-19-61	±	−				+	±	3+3−
2580	◎Flower Drum Song (133) Panav'n, Musical			U-I	11-20-61	ǂ	+	+	ǂ	ǂ		ǂ	10+
2577	◎Force of Impulse (84) Dr.			Sutton	11-13-61	+							1+
2548	◎Francis of Assisi (105) © Religious Drama			20th-Fox	7-24-61	ǂ	±	+	ǂ	+	+	ǂ	10+1−
	—G—												
2523	Gambler Wore a Gun, The (67) W'n.			UA	5-15-61	±	±		±		±		4+4−
2531	Get Outta Town (65) My.			Sterling W'ld	6- 5-61	±							1+1−
2533	◎Gidget Goes Hawaiian (102) C/M.			Col	6-12-61	+	−	+	+	ǂ	ǂ	+	8+1−
2579	◎Gina (92) Adv. Dr.			Omat	11-20-61	ǂ							2+
2542	◎Girl in Room 13, The (79)			Astor	7- 3-61	+							1+
2563	Girls on the Run (64) Mys.			Astor	9-25-61	±							1+1−
2544	Goodbye Again (120) Dr.			UA	7-10-61	+	+	ǂ	ǂ	+	±	ǂ	10+1−
2481	Great Impostor, The (112) Dr.			U-I	11-28-60	ǂ	ǂ	+	ǂ	ǂ	ǂ	+	12+
2560	Great War, The (118) Drama			Lopert	9-11-61	+	±		ǂ	+		ǂ	7+1−
2540	Green Helmet, The (88) Ac.			MGM	6-26-61	+	−	+	±	±	+	±	6+4−
2556	◎Greyfriars Bobby (91) Drama			BV	8-28-61	ǂ	+	ǂ	+	ǂ	ǂ	ǂ	12+
2529	Gun Fight (62) Western			UA	5-29-61	±	±		+	+	−		4+3−
2533	◎Guns of Navarone, The (155) © War Adventure			Col	6-12-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
	—H—												
2488	Hand in Hand (75) Dr.			Col	12-19-60	+	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2572	Head, The (95) Horror			Trans-Lux	10-23-61	+	−	−	+	±	−		3+4−
2535	Hitler's Executioners (78) Documentary			Vitalite	6-12-61	±		ǂ					3+1−
2539	Homicidal (87) Mys.			Col	6-26-61	+	ǂ	+	+	ǂ	+	+	9+
2546	◎Honeymoon Machine (87) © Comedy			MGM	7-17-61	ǂ	+	+	ǂ	ǂ	ǂ	+	11+
2530	◎House of Fright (80) C Ho.			AIP	5-29-61	+	±	±	+		±		5+3−
2565	Hustler, The (134) © Drama.			20th-Fox	10- 2-61	+	+	+	ǂ	ǂ	ǂ	ǂ	11+
	—I—												
2556	Invasion Quartet (87) Com-Dr.			MGM	8-28-61	±	±	+	+	+	+		6+2−
	—J—												
2574	Judgment at Nuremberg (189) Dr.			UA	10-30-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ		12+
	—K—												
2536	◎King in Shadow (78) Historical Dr.			Exclusive	6-12-61	+							1+
2571	◎◎King of Kings (161) Ⓣ Religious Drama			MGM	10-23-61	ǂ	ǂ	ǂ	ǂ	ǂ	+	ǂ	13+
2540	King of the Roaring 20's (106) Cr. Drama			AA	6-26-61	+	+	±	ǂ	+	+	+	8+1−
2582	Kitchen, The (74) Drama.			Kingsley	11-27-61	+					+	±	3+1−
	—L—												
2533	◎Ladies Man, The (106) Com.			Para	6-12-61	ǂ	±	+	+	ǂ	+	±	9+2−
2561	◎Last Rebel, The (83) Adv. Dr.			Sterling World	9-18-61	+							1+
2532	◎Last Sunset, The (112) W'n.			U-I	6- 5-61	ǂ	±	±	ǂ	+	+	+	9+2−
2529	Last Time I Saw Archie, The (98) Comedy			UA	5-29-61	+	+	±	ǂ	+	+		7+1−
2563	Lisette (83) Action			Medallion	9-25-61	−							1−
2549	◎Loss of Innocence (99) Dr.			Col	8- 7-61	ǂ	+	+	ǂ	+	ǂ	+	10+
2534	◎Love in a Goldfish Bowl (87) Comedy/Songs			MGM	6-12-61	+	±	±	+	−	±	+	6+4−
	—M—												
2524	Mad Dog Coll (88) Ac Dr.			Col	5-15-61	+	+	±	+	+	±	±	7+3−
2552	◎Magic Boy (75) Cartoon Feature.			MGM	8-14-61	ǂ	+	+	+	ǂ	ǂ		9+
2580	◎Majority of One, A (153) Comedy-Drama			WB	11-20-61	ǂ	+	ǂ	ǂ	ǂ			9+
2541	Man in the Moon (98) Com.			Trans-Lux	7- 3-61	+	+	+	+		+	ǂ	7+
2562	Man-Trap (93) Ac Dr.			Para	9-18-61	+	±	−	+	±	±	+	6+4−
2554	◎Marines, Let's Go (104) © Service comedy			20th-Fox	8-21-61	±	±	±	+	±		±	6+5−
2573	Mark, The (127) © Drama			Cont'l	10-30-61	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
2546	Mary Had a Little (83) Comedy			UA	7-17-61	±	±	−	+	−			3+4−
2576	Mask, The (83) Depth-dimension Horror Drama			WB	11- 6-61	+	−	−	+	ǂ	±	±	6+4−
2525	◎Master of the World (104) Science-Fiction Drama			AIP	5-15-61	ǂ	ǂ	±	ǂ	ǂ	ǂ	+	12+1−

REVIEW DIGEST

AND ALPHABETICAL INDEX

In the summary ## is rated 2 pluses, = as 2 minuses. ## Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Magazine Parents'	New York Daily News	Summary
2532	Matter of Morals, A (90)		Drama	UA	6- 5-61	+	+	+	+	+	+	±	7+1−
2518	Mein Kampf (117)	Documentary		Col	4-24-61	+	##		+	+	##	##	9+
2523	⊙Minotaur, The (92)	©	Adv.	UA	5-15-61	+	±	±	+		−	±	5+4−
2537	⊙Misty (92)	©	Youth Classic	20th-Fox	6-19-61	##	+	+	##	##	##	##	12+
2535	⊙Morgan the Pirate (93)	©	Adv.	MGM	6-12-61	+	+	+	+	±	±	±	7+3−
2538	Most Dangerous Man Alive (82)		SF	Col	6-19-61	+	−	−		±	−	−	2+5−
2569	Mr. Sardonicus (90)		Ho.	Col	10-16-61	+	−	+	+		±	±	5+3−
	—N—												
2543	Naked Edge, The (102)		Susp. Dr.	UA	7-10-61	+	±	+	##	+	##	##	11+1−
2545	Naked Road, The (74)		Melo.	Zison Ent	7-17-61	−							1−
2519	⊙Nature Girl and the Slaver (70)		Adv.	UPRO	9- 1-61	±							1+1−
2553	Never Take Candy From a Stranger (82)		Psychological Dr.	Omat	8-21-61	+							1+
2536	⊙Nikki, Wild Dog of the North (73)		Outdoor Drama	BV	6-12-61	+	+	+	+	##	##	+	9+
2574	Ninth Bullet, The (90)		Adventure Dr.	Audubon-SR	10-30-61	##							2+
	—O—												
2527	⊙On the Double (92)		Panavision Comedy	Para	5-22-61	##	±	+	##	##	##	##	12+1−
2514	⊙One-Eyed Jacks (141)	Ⓥ	Dr.	Para	3-27-61	##	##	##	##	##	+	##	13+
2555	One Plus One (114)		Dr.	SR	8-28-61	±	±		+	+	±	±	6+4−
2583	One, Two, Three (115)	Ⓟ	Comedy	UA	12- 4-61	##		##		##			6+
2510	Operation Bottleneck (78)		Ac.	UA	3-13-61	+	±		±	+	−		4+3−
2554	Operation Camel (74)		Serv. Comedy	AIP	8-21-61	±							1+1−
2509	Operation Eichmann (92)		Drama	AA	3-13-61	##	+	−	##	±	+	+	8+2−
	—P—												
2523	⊙⊙Parent Trap, The (124)		Comedy	BV	5-15-61	##	##	+	##	##	##	##	13+
2566	Paris Blues (98)		Drama/Jazz	UA	10- 2-61	##	+	+		+	+	+	7+
2510	⊙Parrish (137)		Drama	WB	3-13-61	##	##	±	+	##	+	##	11+1−
2520	⊙Pharaoh's Woman, The (88)	©	Costume Drama	U-I	5- 1-61	±	±	±	+		−		4+4−
2559	⊙Pirate and the Slave Girl, The (87)		Adv.	Crest-SR	9-11-61	+							1+
2567	⊙Pirates of Tortuga (97)	©	Adv	20-Fox	10- 9-61	+		±	+	±	±	±	6+4−
2552	⊙Pit and the Pendulum, The (85)	©	Horror Drama	AIP	8-14-61	+	+	+	+	##	+	±	8+1−
2519	⊙⊙Pleasure of His Company, The (114)		Comedy	Para	5- 1-61	##	+	+	##	##	##	+	11+
2578	⊙Pocketful of Miracles (137)		Comedy-Drama	UA	11-13-61	##	±		##		+		6+1−
2515	Portrait of a Mobster (108)		Crime Drama	WB	4- 3-61	##	##	+	##	+	±	+	10+1−
2522	Portrait of a Sinner (96)		Dr.	AIP	5- 8-61	##		+					3+
2511	⊙Posse From Hell (89)		W'n	U-I	3-20-61	±	+	+	+	##	±		7+2−
2530	⊙Primitive Paradise (66)		Documentary	Excelsior	5-29-61	##	+		##		##		7+
2570	Pure Hell of St. Trinian's, The (94)		Farce	Cont'l	10-16-61	±	−				±	+	3+3−
2573	⊙Purple Hills, The (60)	©	Western	20th-Fox	10-30-61	+		+		±	+		4+1−
2580	⊙Purple Noon (115)		Murder Dr.	Times	11-20-61	+			##		±	+	5+1−
	—Q—												
2561	Queen of the Pirates (80)	Ⓢ	Sea Adv. (Eng-dubbed)	Col	9-18-61	+					±	±	3+2−
2516	Question 7 (110)		Dr.	DeRochemont	4- 3-61	##		±	##	+	##	##	10+1−
	—R—												
2516	Raisin in the Sun, A (128)		Dr.	Col	4- 3-61	##	##	##	##	##		##	12+
2551	Rebellion in Cuba (80)		Doc Dr.	IFD	8-14-61	±					+		2+1−
2564	Respectful Prostitute, The (74)		Dr. (Eng-dubbed)	Times	9-25-61	±		±					2+2−
2522	⊙Return to Peyton Place (122)	©	Drama	20th-Fox	5- 8-61	##	+	+	##	##	−	+	9+1−
2529	⊙Revolt of the Slaves (100)	©	Action Spectacle	UA	5-29-61	+	±		+		±	±	5+3−
2526	Right Approach, The (92)	©	Drama/Music	20th-Fox	5-15-61	+	−	±	+	−	±	±	5+5−
2519	⊙Ring of Fire (91)		Outdoor Action	MGM	5- 1-61	+	##	+	##	+	±	±	9+2−
2568	Risk, The (81)		Drama	Kingsley	10- 9-61	+			+		+	+	4+
2584	⊙Roman Spring of Mrs. Stone, The (103)		Drama	WB	12- 4-61	+							1+
2524	⊙Romanoff and Juliet (112)		Com.	U-I	5-15-61	##	+	+	##	##	+	##	11+
2557	Rommel's Treasure (85)		Ac.	Medallion	9- 4-61	+							1+
2564	Ruffians, The (86)		Susp. Dr. (Eng-dubbed)	Ellis	9-25-61	+							1+
	—S—												
2558	Sand Castle, The (70)		True-Life Fantasy	DeRochemont	9- 4-61	##					##	+	5+
2515	Saturday Night and Sunday Morning (90)		Drama	Cont'l	4-17-61	+	##			##	##	##	9+
2464	⊙Savage Innocents, The (89)	Ⓣ	Adv. Dr.	Para	9-26-60	##	##	+	##	##	+	±	11+1−
2551	Scream of Fear (81)		Susp. Dr.	Col	8-14-61	+	+	+	+	+	##	+	8+
2569	Season of Passion (92)		Dr.	UA	10-16-61	+	±	##	##	±			7+2−
2567	Secret of Deep Harbor (70)		Dr.	UA	10- 9-61	±		−	±	±		−	3+5−
2575	⊙Second Time Around, The (99)	©	Farce-Comedy	20th-Fox	11- 6-61	+	+	±	##	+	##		8+1−
2550	⊙Secret of Monte Cristo, The (80)	©	Adv. Dr.	MGM	8- 7-61	+	+	±		±	±		5+3−
2513	Secret Ways, The (112)		Dr.	U-I	3-27-61	+	+	−	+	+	+	+	6+1−
2522	⊙Serengeti (84)		Documentary Adventure	AA	5- 8-61	##	##				##		6+
2561	Sergeant Was a Lady, The (72)		Service Comedy	U-I	9-18-61	+	±		±	±	−		4+4−
2570	Seven Women From Hell (88)	©	Action Dr.	20th-Fox	10-16-61	+	±	−	+	+	+		5+2−
2521	Shadow of the Cat, The (79)		Horror Drama	U-I	5- 8-61	+		±	+		+	±	5+2−
2516	Shadows (87)		Drama	Lion Int'l	4-17-61	+	+	##	+	+	+	##	9+
2539	Silent Call, The (63)		C Dr.	20th-Fox	6-26-61	±	−	+	±	+	+	±	6+4−
2547	⊙Sins of Mona Kent, The (75)		Drama	Astor	7-24-61	+							1+
2528	Snake Woman, The (68)		Horror	UA	5-22-61	±	±	−	±	±	−	±	5+7−
2530	⊙Snow White and the Three Stooges (107)	©	Fant'y	20th-Fox	5-29-61	##	±	−	##	+	+	+	8+2−
2560	⊙Splendor in the Grass (124)		Dr.	WB	9-11-61	##	##	##	##	##	##	##	14+
2525	⊙Steel Claw, The (96)		Ac.	WB	5-15-61	±	+	−	+	±	±	±	6+5−
2536	Stop Me Before I Kill! (93)		Suspense Dr.	Col	6-12-61	+	+	+		±	+	+	6+1−
2584	⊙Summer and Smoke (118)	Ⓟ	Dr.	Para	12- 4-61	##	##	##	##	##	##	##	14+
2558	⊙Sun Lovers Holiday (65)	©	Novelty	Astor	9- 4-61	±							1+1−
2568	⊙Susan Slade (116)		Drama	WB	10- 9-61	±	+	±	+	+	±		6+3−
	—T—												
2539	⊙⊙Tammy Tell Me True (97)		Com. Dr.	U-I	6-26-61	+	±	+	##	+	##	±	9+2−
2515	Teacher and the Miracle, The (88)		Religious Drama	President	4-17-61	+			±		±	+	4+2−
2555	Teenage Millionaire (84)		Musical (some color is used)	UA	8-28-61	+	±	±	±	+	−		5+4−
2514	Terror of the Tongs, The (80)		Ac.	Col	3-27-61	+	±		+		+	±	5+2−
2543	⊙Thief of Baghdad (90)	©	Ad. Fantasy	MGM	7-10-61	+	+	±	+	±	+	+	7+2−
2534	Three Blondes in His Life (73)		Mystery	Cinema Assoc	6-12-61	±		−		±			2+3−
2559	Three on a Spree (83)		Comedy	UA	9-11-61	+	±		+		−	±	4+3−
2557	⊙Thunder of Drums, A (97)	©	Outdoor Drama	MGM	9- 4-61	+	+	±	+	+	##	##	9+1−
2542	Time Bomb (92)		Suspense Dr.	AA	7- 3-61	+					±		2+1−
2572	Town Without Pity (105)		Dr.	UA	10-23-61	##	+	+	##	±	±	##	10+2−
2510	⊙⊙Trapp Family, The (106)		Comedy-Drama	20th-Fox	3-13-61	+	+	±	+	±	+	±	7+3−
2541	Trouble in the Sky (76)		Action-Dr.	U-I	7- 3-61	±					+		2+1−
2548	Truth, The (Le Verite) (127)		Dr., Eng.-dubbed	Kingsley	7-24-61	##	+		##			##	7+
2544	20,000 Eyes (61)	©	Dr.	20th-Fox	7-10-61	+		±	+	+	±		5+2−
2525	⊙Two Loves (100)	©	Drama	MGM	5-15-61	##	##	+	##	+	##	+	11+
2538	⊙Two Rode Together (109)		Dr.	Col	6-19-61	##	+	±	##	±	##	+	10+2−
2565	Two Women (105)		Dr. (Eng dubbed) Also with titles	Embassy	10- 2-61	##	##	##	##		##	##	12+
	—U—												
2545	⊙Upstairs and Downstairs (100)		Comedy	20th-Fox	7-17-61	##	##	+			+	+	7+
2553	Unstoppable Man, The (68)		Suspense Drama	Sutton	8-21-61	+							1+
	—V—												
2581	Valley of the Dragons (79)		Adv.	Col	11-27-61	±	−	−	+	±	−		3+5−
2540	⊙Voyage to the Bottom of the Sea (105)	©	Ad.	20th-Fox	6-26-61	+	+	+	##	+	±	+	8+1−
	—W—												
2527	⊙Warrior Empress, The (87)	©	Action-Adventure	Col	5-22-61	±	±	±	+	+	±	±	7+5
2567	⊙West Side Story (115)		Panavision, Musical Dr.	UA	10- 9-61	##	##	##	##	##	##	##	14+
2532	When the Clock Strikes (72)		Mystery	UA	6- 5-61	±	−	±	+	±	−		4+5−
2584	Wild for Kicks (92)		Dr.	Times	12- 4-61	±							1+1−
2537	⊙Wild in the Country (114)	©	Drama/Songs	20th-Fox	6-19-61	+	±	±	+	±	±	+	7+4−
2565	Wild Youth (73)		Dr.	Cinema Assoc	10- 2-61	−							1−
2576	⊙Wonders of Aladdin, The (93)	©	Comedy-Fantasy	MGM	11- 6-61	##	−	±	+	±	+		6+3−
2553	⊙World by Night (103)		A survey of world night spots	WB	8-21-61	+	+	±	+	±	+		6+2−
	—XYZ—												
2579	⊙X-15 (112)		Panv'n, Dr.	UA	11-20-61	+	±	±	+	##			6+2−
2547	You Have to Run Fast (73)		Suspense Drama	UA	7-24-61	±	±		±	±	−		4+5−
2555	⊙Young Doctors, The (102)		Dr.	UA	8-28-61	##	##	##	##	##	##	±	13+1−
2518	Young Love (80)		Drama	Exclusive	4-24-61	+							1+
2517	Young Savages, The (103)		Dr.	UA	4-24-61	##	##	+	##	##	+	+	11+

Feature productions by company in order of release. Running time is in parentheses. © is for CinemoScope; Ⓥ VistoVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. Letters and combinations thereof indicate story type—(Complete key on next page.) For review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS	AMERICAN INT'L	COLUMBIA	M-G-M	PARAMOUNT	
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MARCH	Dondi (80) .....C..6102 David Janssen, Patti Page, David Korey Operation Eichmann (92) D..6103 Werner Klemperer, Ruta Lee, Donald Buka, John Bonner	The Hand (61) .....Ho..601 Derek Bond, Ronald Lee Hunt ◎Konga (90) © .....Ho..603 Michael Gough, Jess Conrad, Margo Johns	◎Cry for Happy (110) © CD..529 G. Ford, Miiko Taka, D. O'Connor Underworld, U.S.A. (99) Cr..525 Cliff Robertson, Dolores Dorn ◎Pepe (157) © .....C/M..520 Cantinflas, D. Dailey, Shirley Jones	◎Cimarron (147) © ....D..108 Glenn Ford, Maria Schell The Secret Partner (91) ..D..115 Stewart Granger, Haya Harareet		
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MAY	Angel Baby (97) .....D..6105 Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens ◎David and Goliath (93) © .....Bib D..6106 Orson Welles, Ivo Payer, Pierre Cressoy		Mad Dog Coll (88) .....Cr..534 K. Doubleday, B. Hayward Five Golden Hours (90)....D..539 Ernie Kovacs, Cyd Charisse Stop Me Before I Kill (93) © .....D..535 Claude Dauphine, Diane Cilento Mein Kampf (117) .....Doc..538 ◎Warr or Empress (87) ⓒ .....Ad..524 Kerwin Mathews, Tina Louise	◎Atlantis, the Lost Continent (90) .....Ad..113 Joyce Taylor, Anthony Hall ◎Two Loves (100) © ..D..117 Shirley MacLaine, Laurence Harvey, Jack Hawkins	◎One-Eyed Jacks (141) OD..6014 Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer	
JUNE	King of the Roaring 20's (106) .....Cr..6107 David Janssen, Diane Foster, Jack Carson, Diana Dors, Mickey Rooney Brainwashed (78) .....D..6108 Curt Jurgens, Claire Bloom	◎Master of the World (104) .....SF..607 Vincent Price, Charles Bronson, Henry Hull, Mary Webster ◎House of Fright (80) ..Ho..604 Paul Massie, Dawn Addams Operation Camel (70) ....C..605 Nora Hayden, Louise Renard	Homicidal (87) .....Ho..540 Glenn Corbett, Patricia Breslin Most Dangerous Man Alive (82) .....Ac..541 Ron Randell, Debra Paget, Elaine Stewart	◎Ring of Fire (91) .....Ac..119 David Janssen, Joyce Taylor, Frank Gorshin The Green Helmet (88) ..Ac..116 Bill Travers, Ed Begley, Nancy Walters	◎Love in a Goldfish Bowl (88) © .....C/M..6018 Tommy Sands, Fabian, Jan Sterling	
JULY	Armored Command (99)..Ac..6109 Howard Keel, Tina Louise	◎Alakazam the Great (84) An..608 Cartoon feature, with voices of Frankie Avalon and others	JULY-AUGUST ◎Gidget Goes Hawaiian (102) © .....D..603 James Darren, Deborah Walley, Michael Callan, Vicki Trickett ◎The Guns of Navarone (155) © .....D..603 Gregory Peck, David Niven ◎Two Rode Together (109) .....OD..602 James Stewart, Richard Widmark, Shirley Jones, Linda Cristal	◎Morgan the Pirate (93) © .....Ad..120 Steve Reeves, Valerie Lagrange ◎The Honeymoon Machine (87) © .....C..122 Steve McQueen, Paula Prentiss, Brig'd Bazlen, Jim Hutton ◎Magic Boy (75) .....An..107 Feature-length cartoon ◎The Secret of Monte Cristo (80) © .....Ad..121 Rory Calhoun, Patricia Bredin	JUNE-JULY-AUGUST ◎◎The Pleasure of His Company (115) .....CD..6017 Fred Astaire, Debbie Reynolds ◎The Ladies Man (106)..C..6015 Jerry Lewis, Helen Traubel ◎On the Double (92) Ⓣ C..6016 Danny Kaye, Dana Wynter	
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SEPTEMBER			Scream of Fear (81) .....D..605 Susan Strasberg, Ronald Lewis The Trunk (72) .....D..606 Phil Carey, Julia Arnall	◎A Thunder of Drums (97) © .....OD..201 Richard Boone, George Hamilton, Luana Patten	◎Blood and Roses (74) Ⓣ D..6101 Mel Ferrer, Annette Vadim, Elsa Martinelli Man-Trap (93) .....D..6102 Jeffrey Hunter, Stella Stevens, David Janssen	
OCTOBER	Twenty Plus Two (102)..My..6110 David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead		◎The Devil at 4 O'Clock (127) .....D..607 Spencer Tracy, Frank Sinatra ◎Loss of Innocence (99)..D..608 K. More, D. Darrieux, S. York A Weekend With Lulu (91)..C..609 Leslie Phillips, Rob't Monkhouse	Bridge to the Sun (112) ..D..202 Carroll Baker, James Shigeta Invasion Quartet (87).....CD..203 Bill Travers, Spike Milligan	◎Breakfast at Tiffany's (115) .....CD..6103 Audrey Hepburn, George Peppard	
NOVEMBER		◎Guns of the Black Witch (81) © .....Ad..610 Don Megowan, Silvana Pampanini	Mr. Sardonicus (90) ....Ho..611 Oscar Homolka, Guy Rolfe Valley of the Dragons (79) Ad..612 Sean McClory Everything's Ducky (81) ..C..610 Mickey Rooney, Buddy Hackett Queen of the Pirates (80) Ⓢ .....Ad..604 Gianna Maria Canale, M. Serato	◎Colossus of Rhodes (128) Ⓢ .....Ad..204 Rory Calhoun, Lea Massari ◎Bachelor in Paradise (109) © .....C..205 Bob Hope, Lana Turner, Janis Paige, Jim Hutton, Paula Prentiss	◎Blue Hawaii (101) Ⓣ C/M..6105 Elvis Presley, Joan Blackman, Angela Lansbury	
DECEMBER	The George Raft Story (105) .....D..6111 Ray Danton, Jayne Mansfield, Julie London, Barrie Chase	◎Journey to the Seventh Planet (80) .....SF..613 John Agar, Greta Thyssen	Cash on Demand (84) ..Ac..615 Peter Cushing, Andre Morell ◎Mysterious Island (101) Ad..613 (Super-Dynamation) Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill Sail a Crooked Ship (88)..C..614 Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs (pre-release)	◎The Wonders of Aladdin (93) © .....Ad..206 Donald O'Connor, Vittorio de Sica, Noelle Adam	The Errand Boy (92)....C..6105 Jerry Lewis, Brian Donlevy	

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

MARCH

20TH-FOX

Sanctuary (90) © ....D..115
L. Remick, Y. Montand, B. Dillman

Days of Thrills & Laughter (93) Compilation ....C..114

Ⓒ The Trapp Family (106) D..117
Ruth Leuwerik, Hans Holt

Sniper's Ridge (61).....Ac..116
Jack Ging, Stanley Clements

UNITED ARTISTS

Ⓣ The Alamo (162) Todd-AO .....Hi..6028
John Wayne, Laurence Harvey, Richard Widmark, Richard Boone

The Hoodlum Priest (101) D..6107
Don Murray, Cindi Wood, Larry Gates

Frontier Uprising (68)..W..6103
Jim Davis, Nancy Hadley

UNIVERSAL-INT'L

Ⓦ Wings of Chance (76)..OD..6111
James Brown, Frances Rafferty

WARNER BROS.

Ⓦ The White Warrior (86) Ad..010
Steve Reeves, Georgia Moll

APRIL

20TH-FOX

Ⓐ All Hands on Deck (98) © .....M..112
Pat Boone, Barbara Eden, Buddy Hackett

Ⓐ Ferry to Hong Kong (103) © .....Ad..110
Orson Welles, Curt Jurgens, Sylvia Syms

Ⓐ The Fiercest Heart (91) © .....OD..120
Stuart Whitman, Juliet Prowse

UNITED ARTISTS

Ⓐ The Minotaur (92) ©..Ad..6115
Bob Mathias, Rosanna Schiaffino

A Matter of Morals (90)..D..6108
Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlbeck

UNIVERSAL-INT'L

Ⓐ Tomboy and the Champ (92) .....OD..6110
Candy Moore, Ben Johnson, Rex Allen

The Secret Ways (112) ..D..6109
Richard Widmark, Sonja Ziemann

WARNER BROS.

Ⓐ The Sins of Rachel Cade (123) .....D..003
Angie Dickinson, Peter Finch, Roger Moore

Portrait of a Mobster (108) .....Ac..011
Vic Morrow, Ray Danton

MAY

20TH-FOX

Ⓐ Return to Peyton Place (122) © .....D..126
Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld

The Right Approach (92) © .....D/M..127
Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby

Ⓐ The Big Show (113) © Ad..123
Esther Williams, Cliff Robertson, David Nelson

UNITED ARTISTS

The Young Savages (103)..D..6114
Burt Lancaster, Shelley Winters, Dina Merrill

The Gambler Wore a Gun (67) .....W..6109
Jim Davis, Merry Anders

Gun Fight (62) .....W..6113
James Brown, Joan Staley

UNIVERSAL-INT'L

Ⓐ Posse From Hell (89)..W..6112
Audie Murphy, John Saxon, Zohra Lampert

Ⓐ The Pharaoh's Woman (88) © .....Ad..6113
Linda Cristal, John Drew Barrymore

Ⓐ Ole Rex (40) Featurette..6114
Rex (dog star), Billy Hughes, William Foster

WARNER BROS.

Ⓐ The Steel Claw (96) ....Ac..012
George Montgomery, Charito Luna

JUNE

20TH-FOX

Battle at Bloody Beach (80) © .....Ac..128
A. Murphy, G. Crosby, D. Michaels

Ⓐ Wild in the Country (114) © .....D/M..129
E. Presley, H. Lange, T. Weld

Ⓐ Snow White and the Three Stooges (107) © .....C..130
Carol Heiss, Stooges

UNITED ARTISTS

Snake Woman (68) ....Ho..6112
John McCarthy, Susan Travers

Ⓐ Dr. Blood's Coffin (92) Ho..6111
Kieron Moore, Hazel Court

Ⓐ Revolt of the Slaves (100) © .....Ad..6117
Rhonda Fleming, Lang Jeffries

UNIVERSAL-INT'L

Ⓐ Romanoff and Juliet (112) .....C..6106
P. Ustinov, S. Dee, J. Gavin

Ⓐ Curse of the Werewolf (91) .....Ho..6115
Clifford Evans, Yvonne Romain

The Shadow of the Cat (79) .....Ho..6116
Barbara Shelley, Andre Morell

Ⓐ The Last Sunset (112) OD..6117
Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten

WARNER BROS.

The Fabulous World of Jules Verne (81) ....Ad..013
Ernest Revere, Louis Locke

Ⓐ Bimbo the Great (87)..Ad..014
Charles Holm, Mary Ann Shields

JULY

20TH-FOX

Ⓐ Misty (92) © .....OD..131
David Ladd, Arthur O'Connell

Ⓐ Voyage to the Bottom of the Sea (105) © ....Ad..133
Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon

The Silent Call (63) .....D..119
Roger Mobley, David McLean, Gail Russell

UNITED ARTISTS

Ⓐ By Love Possessed (116) Panavision .....D..6119
Lana Turner, Efrem Zimbalist jr.

The Last Time I Saw Archie (98) .....C..6118
Robert Mitchum, Jack Webb

When the Clock Strikes (72) .....My..6116
James Brown, Merry Anders

UNIVERSAL-INT'L

Trouble in the Sky (76)..Ac..6118
Michael Craig, Elizabeth Seal

Ⓒ Ⓒ Tammy Tell Me True (97) .....CD..6119
Sandra Dee, John Gavin

WARNER BROS.

Ⓐ Parrish (137) .....D..015
Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens

Ⓐ Fanny (133) .....D/M..016
Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz

AUGUST

20TH-FOX

Ⓐ Marines, Let's Go (104) © C..137
David Hedison, Tom Tryon, Linda Hutchins

Ⓐ The Big Gamble (100) © D..134
Stephen Boyd, Juliette Greco, David Wayne

UNITED ARTISTS

The Naked Edge (102) My..6120
Gary Cooper, Deborah Kerr

Goodbye Again (120) ...D..6125
Ingrid Bergman, Yves Montand, Anthony Perkins

The Cat Burglar (65) ..Ac..6121
Gregg Palmer, June Kenney

Teenage Millionaire (84) (partly in color)....C/M..6126
Jimmy Clanton, Zasu Pitts, Rocky Graziano

UNIVERSAL-INT'L

Blast of Silence (77) ..D..6120
Allen Baron, Molly McCarthy

WARNER BROS.

SEPTEMBER

20TH-FOX

Ⓐ Francis of Assisi (105) © D..132
Bradford Dillman, Dolores Hart, Stuart Whitman

Ⓐ September Storm (90)..Ad..139
Joanne Dru, Mark Stevens (35mm release)

20,00 Eyes (61) ©....Cr..124
G. Nelson, M. Anders, J. Brown

Ⓐ Upstairs and Downstairs (100) .....C..125
Michael Craig, M. Demongeot

UNITED ARTISTS

You Have to Run Fast (73) .....Ac..6122
Craig Hill, Elaine Edwards

Three on a Spree (83)...C..6123
Jack Watling, Carole Lesley

Ⓒ The Young Doctors (102) D..6128
Fredric March, Ben Gazzara, Ina Balin, Dick Clark

Ⓐ Exodus (212) Panav'n 70 .....D..6129
P. Newman, E. M. Saint, S. Mineo

UNIVERSAL-INT'L

Ⓐ Come September (112) © .....C..6121
Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin

WARNER BROS.

Ⓐ World by Night (103) .....Doc..151
A tour of world-famed night spots

Claudelle Inglish (99) ....D..155
Diane McBain, Arthur Kennedy, Will Hutchins, Constance Ford

OCTOBER

20TH-FOX

The Hustler (134) © ....D..136
P. Newman, P. Laurie, J. Gleason

Seven Women From Hell (88) © .....Ac..140
Patricia Owens, Denise Darcel, Cesar Romero, John Kerr

Ⓐ Pirates of Tortuga (97) © .....Ad..135
Ken Scott, Leticia Roman

UNITED ARTISTS

The Flight That Disappeared (72) .....SF..6129
Boy Who Caught a Crook (72) .....D..6127
Craig Hill, Paula Raymond

Town Without Pity (105)..D..6135
Kirk Douglas, Christine Kaufman

Secret of Deep Harbor (70) .....Ac..6130

Explosive Generation (90) D..6134

Season of Passion (92) ..D..6133
A. Baxter, E. Borgnine, J. Mills

UNIVERSAL-INT'L

Ⓐ Back Street (107) ....D..6201
Susan Hayward, John Gavin

WARNER BROS.

Ⓐ Splendor in the Grass (124) .....D..154
Natalie Wood, Warren Beatty, Pat Hingle, Audrey Christie

NOVEMBER

20TH-FOX

Ⓐ The Comancheros (107) © .....OD..141
John Wayne, Stuart Whitman

Ⓐ The Purple Hills (60) © Ac..142
Gene Nelson, Joanna Barnes, Kent Taylor

UNITED ARTISTS

Paris Blues (98) .....D..6131
Paul Newman, Joanne Woodward

Ⓐ X-15 (112) Ⓟ .....D..6137
Charles Bronson, Brad Dexter

Dead to the World (89) Ac..6202
Rudy Talton, Jana Pearce

Gun Street (67) .....W..6136
James Brown, Jean Willes

UNIVERSAL-INT'L

The Sergeant Was a Lady (72) .....C..6202
Martin West, Venetia Stevenson, Bill Williams

WARNER BROS.

Ⓐ Susan Slade (116) .....D..157
Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan

The Mask (83) .....D..156
Depth-Dimension
Paul Stevens, Claudette Nevins

DECEMBER

20TH-FOX

Ⓐ The Two Little Bears (81) © .....F/M..143
Brenda Lee, Eddie Albert, Jane Wyatt, Jimmy Boyd

Ⓐ The Second Time Around (99) © .....C..144
Debbie Reynolds, Steve Forrest, Andy Griffith, Thelma Ritter, Juliet Prowse, Ken Scott

UNITED ARTISTS

Ⓐ Pocketful of Miracles (137) .....CD..6204
G. Ford, B. Davis, H. Lange

Judgment at Nuremberg (189) .....D..6206
S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland (pre-release)

One, Two, Three (115) Ⓟ C..
James Cagney, Horst Buchholz, Arlene Francis, Pamela Tiffin

UNIVERSAL-INT'L

Ⓐ Flower Drum Song (133) © .....M..6203
Nancy Kwan, James Shigeta, Miyoshi Umeki (pre-release)

WARNER BROS.

Ⓐ The Roman Spring of Mrs. Stone (103) .....D..159
Vivien Leigh, Warren Beatty

COMING

ALLIED ARTISTS

The Big Wave .....Ad..
Sessue Hayakawa

Billy Budd .....D..
Peter Ustinov, Robert Ryan

Ⓐ El Cid Ⓣ .....D..
Charlton Heston, Sophia Loren

Ⓐ Day of the Triffids © ....SF..
Howard Keel, Nicole Maurey

Hitler .....BiD..
Richard Basehart, Maria Emo

AMERICAN-INT'L

Burn, Witch, Burn .....Ho..
Janet Blair, Peter Cushing

Lost Battalion (83).....Ac..611
Leopold Salcedo, Diane Jergens

COLUMBIA

Ⓐ Barabbas Ⓣ .....D..
Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine

Walk on the Wild Side .....D..
Laurence Harvey, Capucine, Anne Baxter, Jane Fonda

13 West Street .....D..
Alan Ladd, Rod Steiger

The Notorious Landlady .....C..
Jack Lemmon, Kim Novak, Fred Astaire

Advise and Consent .....D..
Charles Laughton, Henry Fonda, Walter Pidgeon, Gene Tierney

Ⓐ Best of Enemies .....CD..
David Niven, Alberto Sordi, Michael Wilding

MGM

Ⓐ Four Horsemen of the Apocalypse © .....D..
Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb

Ⓐ Mutiny on the Bounty (Ultra Panavision-70) ....Ad..
Marlon Brando, Trevor Howard, Hugh Griffith, Tarita

Ⓐ A Light in the Piazza © ....D..
Rossano Brazzi, Olivia de Havilland, George Hamilton, Yvette Mimieux

Ⓒ Ⓒ King of Kings Ⓣ ....Bib D..
Jeffrey Hunter, Siobhan McKenna

Ⓐ Jumbo .....M..
Doris Day, Stephen Boyd, Jimmy Durante

PARAMOUNT

Ⓐ Escape From Zahrain .....D..
Yul Brynner, Madlyn Rhue

Ⓐ Summer and Smoke (118) Ⓣ .....D..6107
Laurence Harvey, Geraldine Page

Ⓐ Hatari! .....Ad..
John Wayne, Red Buttons

Hell Is for Heroes .....D..
Steve McQueen, Bobby Darin Fess Parker, Bob Newhart

Ⓐ My Geisha .....C..
Shirley MacLaine, Yves Montand, Rob't Cummings, Edw. G. Robinson

20TH-FOX

Madison Avenue © .....D..
Dana Andrews, Eleanor Parker

Ⓐ It Happened in Athens © ..Ad..
Jayne Mansfield, Nico Minardos

Ⓐ Tender Is the Night ©....D..
Jennifer Jones, Jason Robards jr. Joan Fontaine, Jill St. John

The Innocents © .....D..138
Deborah Kerr, Michael Redgrave

UNITED ARTISTS

Something Wild .....D..
Carroll Baker, Ralph Meeker

The Magic Sword .....
Basil Rathbone, Estelle Winwood

Birdman of Alcatraz .....D..
Burt Lancaster, Karl Malden

The Children's Hour .....D..
Audrey Hepburn, Shirley MacLaine, James Garner

Ⓐ Sergeants 3 (Panavision)..OD..
Frank Sinatra, Dean Martin

Phaedra .....D..
Melina Mercouri, Tony Perkins

UNIVERSAL-INT'L

Ⓐ Cape Fear .....D..
Gregory Peck, Polly Bergen

The Outsider .....D..
Tony Curtis, Jas. Franciscus

Ⓐ Lover Come Back .....C..
Rock Hudson, Doris Day, Tony Randall, Edie Adams

Ⓐ The Spiral Road (Panav'n)..D..
Rock Hudson, Burl Ives, Gena Rowlands

Freud .....BiD..
Montgomery Clift, Susannah York, Susan Kohner

Ⓐ Six Black Horses .....Ac..
Audie Murphy, Joan O'Brien

WARNER BROS.

Ⓐ Merrill's Marauders .....Ac..
Jeff Chandler, Ty Hardin

Ⓐ The Music Man Ⓣ .....M..
Robert Preston, Shirley Jones

Ⓐ A Majority of One .....C..
Rosalind Russell, Alec Guinness

Ⓐ Lad, a Dog .....D..
Peter Breck, Peggy McCay

FEATURE CHART

MISCELLANEOUS

BUENA VISTA
- ©The Absent-Minded Professor (97) .....C..May 61
  Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk
- ©©The Parent Trap (123) .....C..Jul 61
  Maureen O'Hara, Brian Keith,
- ©Nikki, Wild Dog of the North (73) .....Ad..Jul 61
  Jean Coutu, Nikki (dog star)
- ©©Greyfriars Bobby (91) O..Oct 61
  Donald Crisp, Kay Walsh
- ©Babes in Toyland (100) © .....M..Dec 61
  Ray Bolger, Tommy Sands, Annette, Ed Wynn

CONTINENTAL
- Saturday Night and Sunday Morning (90) .....D..Apr 61
  Albert Finney, Shirley Ann Field
- The Long and the Short and the Tall (102) .....D..Sep 61
  Laurence Harvey, Richard Todd
- The Pure Hell of St. Trinian's (94) .....C..Sep 61
  Joyce Grenfell, Cecil Parker, George Cole
- The Mark (127) © ....D..Oct 61
  Rod Steiger, Maria Schell, Stuart Whitman
- ©Call Me Genius (105) C..Oct 61
  Tony Hancock, George Sanders
- Never Let Go (..) ....D..Nov 61
  Peter Sellers, Richard Todd, Elizabeth Sellars

CREST FILMS
- Code of Silence (75)..Cr..Feb 61
  Terry Becker, Elisa Loti
- ©Pirate and the Slave Girl (87) © .....Ad..Aug 61
  Lex Barker, Chelo Alonso

FILMGROUP
- ©Atlas (84) VitaScope Spec. May 61
  Michael Forest, Frank Wolf, Barboura Morris
- ©The Pirate of the Black Hawk (75) Ⓢ .....Ad..Sep 61
  Mijanou Bardot, Gerard Landry
- Creature From the Haunted Sea (60) HoC..Sep 61
  Antony Carbone, Betsy Jones-Moreland
- The Devil's Partner (75) Ac Sep 61
  Ed Nelson, Jean Allison, Edgar Buchanan

GOVERNOR
- Carry On, Nurse (89) .....C..
  Kenneth Connor, Shirley Eaton
- Carry On, Constable (86) C..Feb 61
  Ken Connor, Leslie Phillips

KINGSLEY-UNION
- The League of Gentlemen (113) .....CD..Feb 61
  Jack Hawkins, Nigel Patrick
- Risk, The (81) ...D. ..Oct 61
  Tony Britton, Peter Cushing

K. GORDON MURRAY
- ©Santa Claus (94) ...F..Nov 60
  Narrated by Ken Smith
- ©Little Angel (90) ..CO..Jan 61
  Maria Gracia, J. M. de Hoyos

LOUIS DE ROCHEMONT
- Question 7 (110) .....D..Apr 61
  Michael Gwynn, Margarete Jahnen
- The Sand Castle (70) ..F..Sep 61
  Barry and Laurie Cardwell

OMAT
- ©Beyond All Limits (100) .....D..May 61
  Jack Palance, Maria Felix
- Never Take Candy From a Stranger (82) .....D..Oct 61
  Jean Carter, Felix Aylmer
- ©Gina (92) .....Ad..Nov 61
  Simone Signoret, Georges Marchal

PATHE-AMERICA
- ©The Deadly Companions (90) Panavision ....W..Jul 61
  Maureen O'Hara, Brian Keith, Steve Cochran, Chill Wills

RCIP
- The Devil's Commandment (71) © .....Ho..Jan 61
  Gianna Maria Canale, Carlo D'Angelo, Charles Fawcett
- Mark of the Devil (73) D..Jan 61
  Maria Felix, Crox Alvarado

SHOWCORPORATION
- Home Is the Hero (83) D..Feb 61
  Arthur Kennedy, Walter Macken
- Two-Way Stretch (87) C..Apr 61
  Peter Sellers, Wilfrid Hyde White
- Double Bunk (92) ....S..Nov 61
  Ian Carmichael, Janette Scott, Sidney James
- ©Midsummer Night's Dream (74) .....F..Dec 61
  (Puppets; voices of Old Vic Players)

UNITED PRODUCERS (UPRO)
- Black Pit of Dr. M. (72) .....Ho..Mar 61
  Ralph Bertrand, Gaston Santos
- Siege of Sidney Street (93) .....Ad..Mar 61
  Peter Wyngarde, Donald Sinden
- ©Nature Girl and the Slaver (70) .....Ad..May 61
  Marian Michael, Adrian Hoven
- Jet Storm (91).....D..
  Richard Attenborough, Stanley Baker, Diane Cilento, Mai Zetterling

VALIANT-VITALITE
- It Takes a Thief (94)..D..Feb 61
  Jayne Mansfield, Anthony Quayle
- Hitler's Executioners (78) .....Doc..Jun 61

WOOLNER BROS.
- ©Flight of the Lost Balloon (91) Ⓢ .....Ad..Oct 61
  Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE
- Breathless (89) 3- 6-61
  Jean-Paul Belmondo, Jean Seberg
- Beau Serge (87) 9-25-61
  (UMPO)..Gerard Blain, Jean-Claude Brialy
- Frantic (90) 8-28-61
  (Times)..Jeanne Moreau, M. Ronet
- Crime of M. Lange, The (78) 11-13-61
  (Brandon)..(Jean Renoir classic)
- ©Leda (101) 11- 6-61
  (Times)..Madeleine Robinson, Jean-Paul Belmondo, Antonella Lualdi
- Love Game, The (85) 2-13-61
  (F-A-W)..Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury
- Modigliani of Montparnasse (110) 3- 6-61
  (Cont'l)..Gerard Philipe, Lilli Palmer, Anouk Aimee, L. Padovani
- Rules of the Game (104) 4-17-61
  (Janus)..Jean Renoir, Pauline Llubost

GERMANY
- Roses for the Prosecutor (91) 11-13-61
  (American-Metropolitan).. W. Giller, Ingrid Von Bergen
- The Girl of the Moors (87) 9- 4-61
  (Casino)..Claus Holm, Maria Emo

GREECE
- Antigone (93) 9-25-61
  (Norma)..Irene Papas
- Moussitsa (75) 6- 5-61
  (Greek Pictures)..A. Vouyouklaki
- 288 Stournara St. (90) .. 2-27-61
  (Atlantic)..Orestis Makris, Sophia Vembo

ITALY
- Big Deal on Madonna St., The (91) 1-30-61
  (UMPO)..V. Gassman, Toto
- Girl With a Suitcase (108) 10-16-61
  (Ellis)..Claudia Cardinale
- La Dolce Vita (175).... 4-24-61
  (Astor)..Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Alain Cuny
- L'Aventura (145) 6- 5-61
  (Janus)..Monica Vitti, Gabriele Ferzetti, Lea Massari
- Rocco and His Brothers (175) 7-17-61
  (Astor) Alain Delon, Annie Girardot
- Two Women (105) 6-19-61
  (Embassy)..Sophia Loren, Jean-Paul Belmondo
- Wild Love (86) 5- 1-61
  (Ellis)..Franko Interlenghi

JAPAN
- ©Rikisha Man, The (105) 5- 8-61
  (Cory)..Toshira Mifune
- Road to Eternity (181) .. 2-27-61
  (Beverly)..Tatsuya Nakadai
- Rice (118) 9-18-61
  (SR)..Yuko Moshizuki

POLAND
- Ashes and Diamonds (105) 9- 4-61
  (Janus) Z. Cybulski, E. Krzyzewska
- Kanal (96) 11- 6-61
  (Kingsley)..T. Izewska, T. Janczar

SWEDEN
- Secrets of Women (114).. 9-18-61
  (Janus)..Eva Dahlbeck, Gunnar Bjornstrand, Maj-Britt Nilsson
- Unmarried Mothers (79) .. 3-13-61
  (President)..E. Etiberg, B. Logart
- Virgin Spring, The (88)..12-12-60
  (Janus)..Max von Sydow, Birgitta Petterson

U.S.S.R.
- Ballad of a Soldier (89).. 1-31 61
  (Kingsley)..Vladimir Ivashov, Shanna Prokhorenko (also Eng-dubbed)
- Fate of a Man (100) .. 8-28-61
  (UA)..Sergei Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

COLUMBIA

ASSORTED & COMEDY FAVORITES (Reissues)

Prod. No.		Rel. Date
5426	He Flew the Shrew (16½)	May 61
5436	Man or Mouse (18)	Jun 61
6421	Hot Heir (16½)	Sep 61
6431	Caught on the Bounce (15½)	Oct 61
6432	Pleasure Treasure (16)	Nov 61
6433	Dance, Dunce, Dance (18½)	Dec 61
6422	Parlor, Bedroom and Wrath (16)	Nov 61
6423	Flung by a Fling (16)	Dec 61

CANDID MICROPHONE (Reissues)

5555	No. 5, Ser. 2 (11)	Mar 61
5556	No. 6, Ser. 2 (10½)	Jul 61
6551	No. 1, Series 3 (11)	Sep 61
6552	No. 2, Series 3 (10)	Nov 61

COLOR SPECIALS

5502	Rooftops of New York (10)	May 61

COLOR FAVORITES (Technicolor Reissues)

5611	The Rise of Duton Lang (6½)	Mar 61
5612	Coo-Coo Bird Dog (6)	Apr 61
5613	The Jaywalker (6½)	May 61
5614	Topsy Turkey (6½)	Jun 61
5615	Punchy de Leon (6½)	Jul 61
6601	Red Riding Hood Rides Again (7)	Sep 61
6602	The Music Fluke (7)	Sep 61
6603	Imaginat'on (6½)	Oct 61
6604	The Miner's Daughter (6½)	Nov 61
6605	Grape-Nutty (6)	Nov 61
6606	The Popcorn Story (6½)	Dec 61

FILM NOVELTIES (Reissues)

5835	Community Sings No. 1, Ser. 13 (10)	Mar 61
5854	Yukon Canada (10)	Apr 61

LOOPY de LOOP (Color Cartoons)

5706	This Is My Ducky Day (6½)	May 61
5707	Fee Fie Foes (6½)	Jun 61
5708	Zoo Is Company (6½)	Jul 61
6701	Catch Meow (6½)	Sep 61
6702	Kooky Loopy (7)	Oct 61
6703	Loopy's Hare-Do (7)	Dec 61

MR. MAGOO REISSUES (Technicolor)

5756	Magoo's Canine Mutiny (Both © and standard)	Apr 61
5757	Capt. Outrageous (7)	May 61
5758	Magoo Goes West (6)	Jul 61
6751	Safety Spin (7)	Sep 61
6752	Calling Dr. Magoo (6½) (© and standard)	Oct. 61
6753	Magoo's Masterpiece (7)	Nov 61
6754	Magoo Beats the Heat (6) (Both © and standard)	Dec 61

SPECIAL COLOR FEATURETTES

5442	Splendors of Paris (19)	May 61
5443	Wonderful Greece (19)	Jun-61
6441	Images of Luangua (18)	Oct 61
6442	Wonderful Israel (19)	Dec 61

SERIALS (15 Chapter-Reissues)

4160	King of the Congo	Jun 60
5120	Son of Geronimo	Nov 60
5140	The Great Adventures of Captain Kidd	Mar 61
5160	Cody of the Pony Express	Aug 61

STOOGE COMEDIES (Reissues)

5405	Knutsy Knights (17½)	Feb 61
5406	Shot in the Frontier (16)	Apr 61
5407	Scotched in Scotland (15½)	May 61
5408	Fling in the Ring (16)	Jul 61
6401	Quiz Whiz (15½)	Sep 61
6402	Fifi Blows Her Top (16½)	Oct 61
6403	Pies and Guys (16½)	Nov 61

THRILLS OF MUSIC (Reissues)

5953	Skitch Henderson & His Orchestra (10)	Feb 61
5954	Boyd Raeburn & His Orchestra (11)	May 61

WORLD OF SPORTS

5802	Hip Shooters (9½)	Feb 61
5803	Water-Sports Champs (10)	Apr 61
5804	Dogs Afield (10½)	Jun 61
6801	Aqua Ski-Birds (9½)	Oct 61

M-G-M

GOLD MEOAL REPRINTS (Technicolor Reissues) All 1.75-1 Ratio

Tom and Jerrys

W261	Pet Peeve (7)	Sep 60
W262	Mice Follies (7)	Sep 60
W263	Touche Pussy Cat (7)	Sep 60
W265	Southbound Duckling (7)	Sep 60
W266	Neopo'itan Mouse (7)	Sep 60
W267	Pup on a Picnic (7)	Sep 60
W269	Downhearted Duckling (7)	Sep 60
W272	Mouse for Sale (7)	Sep 60
W273	Cat Fishin' (8)	Sep 60
W274	Part Time Pal (8)	Sep 60
W275	Cat Concerto (7)	Sep 60
W276	Dr. Jekyl and Mr. Mouse (7)	Sep 60

(1961-62)

W361	Switchin' Kitten (9)	Sep 61
W362	Down and Outing (7)	Oct 61
W363	Greek to Me-ow (..)	Dec 61

PARAMOUNT

COLOR SPECIALS (2 Reels)

B20-1	Carnival in Quebec (16)	Sep 60
B20-2	Boats a-Poppin' (18) (Anamorphic)	Sep 60
B20-3	Lifeline to Hong Kong (17) Anamorphic	Apr 61
B21-1	Spring in Scandinavia (..)	Nov 61
B21-2	Fireaway, Story of a Trotter (..)	Nov 61

MOOERN MADCAPS (Technicolor)

M20-4	Phantom Moustacher (6)	Jan 61
M20-5	Kid From Mars (6)	Mar 61
M20-6	Mighty Termite (6)	Jun 61
M21-1	Plot Sickens (..)	Oct 61
M21-2	Crumley Cogwheel (..)	Oct 61
M21-3	Popcorn & Politics (..)	Nov 61

NOVELTOON (Technicolor)

P20-3	The Lion's Busy (6)	Mar 61
P20-4	Goodie the Gremlin (6)	Apr 61
P20-5	Alvin's Solo Flight (7)	Apr 61
P20-6	Hound About That)6)	Jun 61
621-1	Munro (9)	Sep 61
P21-2	Turtle Scoup ...)	Sep 61
P21-3	Kozmo Goes to School (..)	Nov 61

POPEYE CHAMPIONS

E21-1	Fireman's Brawl (..)	Sep 61
E21-2	Toreadorable (..)	Sep 61
E21-3	Popeye, the Ace of Space (..)	Sep 61
E21-4	Shaving Muggs (..)	Sep 61
E21-4	Taxl Turvey (..)	Sep 61
E21-6	Floor Flusher (..)	Sep 61

SPORTS ILLUSTRATED (Anamorphic—Color—1 Reel)

D20-4	Ten Pin Tour (9)	Apr 61
D20-5	Speedway (10)	May 61

CARTOON SPECIAL

A-21	Abner the Baseball 2 Reel (12½)	Sep 61

TRAVELRAMA (Anamorphic-Color-1 Reel)

T20-1	Perpoise Posse (10)	Mar 61

20th CENTURY-FOX

MOVIETONE CINEMASCOPES (Color)

7101	Australian Water Sports (9)	Jan 61
7102	Assignment Mexico (10)	Feb 61
7105	Algonquin Holiday (9)	Mar 61
7103	Adventure in Rhythm (9)	Apr 61
7104	Assignment Egypt (9)	May 61
7106	Assignment Singapore & Malaya (10)	Jun 61
7107	Hills of Assisi (10)	Jul 61
7108	Assignment Pakistan (9)	Aug 61
7109	Ski New Horizons (10)	Sep 61
7110	Assignment India (9)	Oct 61
7111	Assignment South Africa (10)	Nov 61
7112	Sound of Arizona (10)	Dec 61

TERRYTOON 2-D's All Ratios—Color

5121	The Mysterious Package (6)	Jan 61
5122	Cat Alarm (6)	Feb 61
5123	Drum Roll (7)	Mar 61
5124	Railroaded to Fame (7)	May 61
5125	The First Fast Mail (6)	May 61
5126	Sappy New Year (7)	Dec 61

TERRYTOON CINEMASCOPES

5107	Unsung Hero (6)	Jul 61
5108	Banana Binge (6)	Jul 61
5109	Meat, Drink and Be Merry (6)	Aug 61
5110	Really Big Act (6)	Sep 61
5111	Clown Jewels (6)	Oct 61
5112	Tree Spree (6)	Nov 61

TERRYTOONS (Color-CinemaScope)

5101	Night Life in Tokyo (6)	Feb 61
5102	So-Sorry, Pussycat (6)	Mar 61
5103	Son of Hashimoto (7)	Apr 61
5104	Strange Companion (6)	Apr 61
5105	Honorable Cat Story (6)	Jun 61
5106	Crossing the Delaware (6)	Jun 61

UNIVERSAL-INT'L

COLOR PARADE

4171	Valley of the Mekong (9)	Nov 60
4172	The Lion City (9)	Dec 60
4173	Treasure of Istanbul (9)	Jan 61
4174	Down Jamaica Way (9)	Feb 61
5175	Sidetracked (9) ©	Mar 61
4176	Puerto Rican Playland (8)	Apr 61

WALTER LANTZ CARTUNES (Technicolor..Can be projected in the Aanmorphic process, 2.35-1) (All run between 6 and 7 miin.)

4111	Southern Fried Hospitality (Woody Woodpecker)	Nov 60
4112	Fowled Up Falcon (Woody Woodpecker)	Dec 60
4113	Poop Deck Pirate (Woody Woodpecker)	Jan 61
4114	Rough and Tumble-Weed	Jan 61
4115	Eggnapper	Feb 61
4116	The Bird Who Came to Dinner (W. Woodpecker)	Mar 61
4117	Gabby's Diner (Woody Woodpecker)	Mar 61
4118	Papoose on the Loose	Apr 61
4119	Clash and Carry	Apr 61

WALTER LANTZ REISSUES (Color Cartunes..Can be projected in the Anamorphic process, 2.35-1)

4131	He'ter Shelter (6)	Nov 60
4132	Witch Crafty (6)	Dec 60
4133	Private Eye Pooch (6)	Jan 61
4134	Bedtime Bedlam (6)	Feb 61
4135	Squareshootin' Square (6)	Mar 61
4136	Bronco Busters (6)	Apr 61

SPECIAL

4104	Foothall Highlights of 1960 (10)	Dec 60

2-REEL COLOR SPECIALS

4101	Pacific Paradise (14)	Nov 60

WARNER BROS.

BLUE RIBBON HIT PARADE (Technicolor Reissues—7 min.)

8305	Little Beau Pepe	Dec 60
8306	Tweet Tweet Tweety	Dec 60
8307	Bunny Hugged	Jan 61
8308	Wearing of the Grin	Feb 61
8309	Beep Deep	Mar 61
8310	Rabbit Fire	Apr 61
8311	Feed the Kitty	Apr 61
8312	The Lion's Busy	May 61
8313	Thumb Fun	Jun 61
8314	Corn Plastered	Jul 61
8315	Kiddin' the Kitty	Aug 61
8316	Ballot Box Bunny	Aug 61
9301	A Hound for Trouble	Sep 61
9302	Strife With Father	Sep 61
9303	The Grey Hounded Hare	Oct 61
9304	Leghorn Swaggled	Nov 61

BUGS BUNNY SPECIALS (Technicolor—7 min.)

8722	Lighter Than Hare	Dec 60
8723	The Abominable Snow Rabbit	May 61
8724	Compressed Hare	Jul 61
9721	Prince Violent	Sep 61

MERRIE MELODIES LOONEY TOONS (Technicolor—7 min.)

8704	Doggone People	Nov 60
8705	High Note	Dec 60
8706	Cannery Woe	Jan 61
8707	Zip 'n Snort	Jan 61
8708	Hoppy Daze	Feb 61
8709	Mouse on 57th St.	Feb 61
8710	Strangled Eggs	Mar 61
8711	Birds of a Father	Apr 61
8712	D'Fin'hin' Ones	Apr 61
8713	Lickety-Splat	Jun 61
8714	A Scent of the Matterhorn	Jun 61
8715	Rebel Without Claws	Jul 61
8716	The Pied Piper of Guadalupe	Aug 61
9701	Daffy's Inn Trouble	Sep 61
9702	What's My Lion?	Oct 61
9703	Beeo Prepared	Nov 61

WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Twn-Reel)

8002	The Man From New Orleans (20)	Mar 61
8003	Winter Wonders (18)	Jul 61
9001	Where the Trade Winds Play (17)	Oct 61

(One Reel)

8502	Alrine Champions (10)	Feb 61
8403	Kings of the Rockies (10)	Apr 61
8404	Grandad of Races (10)	May 61
8505	Snow Frolics (9)	Jun 61
8506	Hawaiian Sports (9)	Aug 61
9501	This Sporting World (10)	Nov 61

THE EXHIBITOR HAS HIS SAY ABOUT PICTURES

ALLIED ARTISTS

Speed Crazy (AA)—Brett Halsey, Yvonne Lime Slick Slavin. Doubled this '59 release with AIP's "Goliath and the Dragon" for a good action change that pulled the teenagers and our colored patronage as well. Played Fri., Sat. Weather: Fair.—Frank Patterson, Mansfield Theatre, Mansfield, La. Pop. 6,000.

AMERICAN-INTERNATIONAL

Master of the World (AIP)—Vincent Price, Charles Bronson, Henry Hull. This was okay, but was not the big superduper I thought it would be. I used on Sunday, but if I had seen it before booking, would have used on different playing time. Played., Sun., Mon., Tues.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

BUENA VISTA

Absent-Minded Professar, The (BV)—Fred MacMurray, Nancy Olson, Keenan Wynn. I think anyone can do extra business with this picture. Very funny and a big bag of entertainment. Played Fri. through Mon. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

Parent Trap, The (BV)—Hayley Mills, Maureen O'Hara, Brian Keith. Disney scores again. A fine family picture which pleased everyone here. Goes to show we need more of this type to be made by every company. It didn't do quite the gross of "The Absent-Minded Professor," but still it did far, far above average. Played Fri. through Mon. Weather: Fair.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

COLUMBIA

Mast Dangeraus Man Alive (Col)—Ron Randell, Debra Paget, Elaine Stewart. A good movie, but where were the people? Played Wednesday night with a stage show—still no business. Played Wed., Thurs., Fri. Weather: Cold.—Ray Steele, Grand Theatre, Lancaster, Ky. Pop. 3,000.

Pepe (Col)—Cantinflas, Shirley Jones, Dan Dailey. Above average business. Columbia's terms give us a chance. Played Sun. through Thurs. Weather: Good.—Leslie Berg, asst. mgr., Royal Princess Theatre, Elwood, Ind. Pop. 15,000.

Two Rode Tagether (Col)—James Stewart, Richard Widmark, Linda Cristal. A good western, as far as westerns go—and they don't go good here. Our people get more than they want of this on TV. So we didn't go overboard on this one. Played Sun., Mon., Tues. Weather: Regular fall weather.—Kenn Spaulding, asst. mgr., Bijou Theatre, Morrisville, Vt. Pop. 3,450.

METRO-GOLDWYN-MAYER

Atlantis, the Lost Continent (MGM)—Joyce Taylor, Anthony Hall. Pretty good show, and in color. Business okay. Played Fri., Sat.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 270.

Cimarron (MGM)—Glenn Ford, Maria Schell, Anne Baxter. Excellent, but tough competition. Business below normal, but no fault of picture. Played Thurs., Fri., Sat. Weather: Okay.—L. Brewerton, Capitol Theatre, Raymond, Alta. Pop. 3,000.

Morgan the Pirate (MGM)—Steve Reeves, Valerie Legrange. An average picture that did average business, with school plays, suppers and dances competing with it. Played Thurs., Fri., Sat. Weather: Rainy.—Kenn Spaulding, asst. mgr., Bijou Theatre, Morrisville, Vt. Pop. 3,450.

Where the Boys Are (MGM)—Dolores Hart, George Hamilton, Jim Hutton, Paula Prentiss. With all that front page publicity from Ft. Lauderdale last spring, it helped this picture be a winner here. Played with "The Misfits" from UA. Played Tues., Wed. Weather: Good.—Mitchell Kelloff, Spur Theatre, La Veta, Colo. Pop. 600.

PARAMOUNT

White Christmas (Para, reissue)—Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen. Movie still very good, but no business. Should be played closer to Christmas. Played Sun., Mon. Weather: Cool.—Ki Killinger, Orr Theatre, Orrville, Ohio. Pop. 6,464.

World of Suzie Wang, The (Para)—William Holden, Nancy Kwan, Sylvia Syms. Nancy Kwan as Suzie will probably become a star after this picture. She stole the show. Beautiful scenery, excellent color and sound. This is for the adults, but should do okay in most situations, with school going on. Played Sun., Mon., Tues. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

20th CENTURY-FOX

Canadians, The (20th-Fox)—Robert Ryan, John Dehner, Teresa Stratas. To all of us in this part of the country, this was a real interesting picture. We are situated only about 100 or so miles from where the picture was filmed, and some of us go down there hunting almost every season. This isn't the picture I expected to see, but it's a fair western and dealt with the Mounted Police which always helps a picture in this country. Played Fri., Sat. Weather: Good.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

Sanctuary (20th-Fox)—Lee Remick, Yves Montand, Bradford Dillman. This did not do well and I understand it had the same reception all over South Africa also. People are beginning to stay away from these morbid films and I cannot say I blame them, either. Yves Montand hopelessly miscast in this mediocre drama. Played Wed. through Sat.—Dave S. Klein, Astra Theatre, Kitwa/Nkana, N. Rhodesia, Africa. Pop. 13,000.

Wild in the Country (20th-Fox)—Elvis Presley, Hope Lange, Tuesday Weld. Don't look for it to do better than Presley's past pictures. "G. I. Blues" has been his best yet. Somehow, he just didn't seem fitted for this role. However, Hope Lange was exceptionally good in her role. Played to above average crowds both nights. Played Sun., Mon. Weather: Cool.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

UNITED ARTISTS

Goodbye Again (UA)—Ingrid Bergman, Yves Montand, Anthony Perkins. Good. A different drama. Well liked. Acting by all was excellent.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Last Time I Saw Archie (UA)—Robert Mitchum, Jack Webb, France Nuyen, Martha Hyer. Has a poor trailer, but the picture is a good comedy. If you need a comedy, give this your best booking date. Played Sun., Mon., Tues. Weather: Mild.—Kenn Spaulding, asst. mgr. Bijou Theatre, Morrisville, Vt. Pop. 3,450.

Magnificent Seven, The (UA)—Yul Brynner, Steve McQueen, Horst Buchholz. Magnificent was what this film was. Pleased young and old alike and did above average business as well. This proves that good westerns can do business despite TV. Played Thurs., Fri., Sat. Weather: Good.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

UNIVERSAL-INTERNATIONAL

Imitation of Life (U-I)—Lana Turner, John Gavin, Sandra Dee. Played this one late, and glad I did as the women loved it and came out with wet eyes. One of U-I's better hits—a must for any town. Played Sun., Mon. Weather: Good.—Mitchell Kelloff, Spur Theatre, La Veta, Colo. Pop. 600.

Last Sunset, The (U-I)—Rock Hudson, Kirk Douglas, Dorothy Malone. Swell picture, beautiful color; high terms. Play it. Those who come will like it. I don't know why, but it did below average here. Played Sun., Mon., Tues.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 270.

WARNER BROS.

Mask, The (WB)—Paul Stevens, Claudette Nevins, Bill Walker. Every once in a while we go off the deep end in a try on one of these "gimmick" pictures with all the TV ballyhoo, co-op ads and such. In the long run, due to all of this extra expense, we came out on the short end money-wise. The film contains "depth dimension" sequences (3-D with one projector) and these sequences are very good—and of course all new to the kids who never saw the original 3-D and had things poked at them and thrown at them from the screen. Here is a film that is easy to ballyhoo due to the theme and the 3-D angle. Kids will eat it up.—Al Zarzana, Ray Boriski; Boulevard Theatre, Houston, Tex.

Splendor in the Grass (WB)—Natalie Wood, Warren Beatty, Pat Hingle. Very well made picture, and should be seen by all parents and teenagers. Good moral story. Did over average business. Played Wed. through Sat. Weather: Cold.—Ki Killinger, Orr Theatre, Orrville, Ohio. Pop. 6,464.

Praise for Free Short

Exhibitors, if you need a good fill-in for your program, call or write Joe Loeffler (Lomac Distr. Co., 72 Glennwood Ave., Minneapolis 3, Minn.) and ask for "Once Upan a Honeymoon." It's the best free short we have ever run here. Everyone liked it, even the teenagers sat still through this one and enjoyed it. Yau could hardly tell what product was being pushed in this free short. It runs 15 minutes and is in color.

GEORGE JONCKOWSKI

Prague Theatre,
New Prague, Minn.

Agrees It's a Winner

Since playing "Tammy Tell Me True" from U-I we can easily see why it won the BOXOFFICE Blue Ribbon Award. One of the best pictures we've run for some time. Teens came out an this one and said it was just as good as "Tammy." Play it, if you haven't already. You won't be sorry. We held it Wednesday through Saturday.

KENN SPAULDING

Bijau Theatre,
Morrisville, Vt.

Write—

YOUR REPORT OF THE PICTURE YOU HAVE JUST PLAYED FOR THE GUIDANCE OF FELLOW EXHIBITORS

—Right Now

TO:

The Exhibitor Has His Say

BOXOFFICE, 825 Van Brunt Blvd.,
Kansas City 24, Mo.

Title..... Company.....

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Title..... Company.....

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Exhibitor .....

Theatre..... Population.....

City..... State.....

Babes in Toyland

F Ratio: 1.85-1 Musical ⓒ

Buena Vista **100 Minutes** **Rel. Dec. '61**

Like a gaily be-ribboned, brightly colored Christmas package, Walt Disney's first live-action musical, based on the familiar operetta with music by the immortal Victor Herbert, is ideal holiday fare which will delight and entertain the kiddies and the nostalgic-minded oldsters. Although today's sophisticated teenagers might find the Mother Goose tale, with its Mary Contrary heroine and Tom Piper hero, somewhat saccharine, the marquee names of Tommy Sands, popular recording star, and Annette, a regular on the Disney TV series and variety shows, will lure them in. Jack Donohue has directed the fairy-tale fantasy to stress the songs, dances, slapstick and updated inventive humor, including a marvelously mechanical toymaker and a magic "poof" gun which reduces everything to toy size. Best of the original Herbert tunes are "Toyland," "I Can't Do the Sum" and the climactic "March of the Toys" which is a riot of color and excitement. Sands and Annette warble the romantic ballads in pleasing fashion and Ray Bolger leers effectively as the villainous Barnaby, but the comedy honors are captured by lovable Ed Wynn, as the excitable Toymaker, and by rotund Henry Calvin and timid Gene Sheldon, a carbon copy of the famed Laurel and Hardy team. Technicolor enhances the film.

Ray Bolger, Tommy Sands, Annette, Ed Wynn, Tommy Kirk, Kevin Corcoran, Henry Calvin, Gene Sheldon.

The Trunk

A Ratio: 1.85-1 Suspense Drama

Columbia (606) **72 Minutes** **Rel. Sept. '61**

Borrowing a leaf from the formidable Edgar Allan Poe's technique of shock amid terrifyingly simple conditions, this British import can be sold for suspense value. It also has a plus value in the casting switch of Philip Carey, heretofore the romantic or adventure lead in numerous attractions, emanating from U.S. and other production centers. He's seen here as an avarice-minded chap out to cheat a gal of two thousand pounds, working in cahoots with Vera Day, a gal not averse to tossing her considerable voluptuous charms about the countryside. Donovan Winter, the director, must be credited with some tightly contained sequences, working from his own screenplay, as based on a story by Edward and Valerie Abraham. While not entirely in the Hitchcock school, Winter manages to serve up an admirable quantity of shock moments, especially in the taut climax, where the leech-like Carey is about to greet his mistress-partner-in-crime, only to find her dead. Carey's casting switch should be stressed in promotional effects. Miss Day emerges as a fetching femme fatale, her deceptive little-girl quality fooling most of the principals, if not the audience, as the melodrama moves swiftly. Lawrence Huntington produced and Norman Warwick came up with some dramatic photographic effects.

Phil Carey, Julia Arnall, Dermot Walsh, Vera Day, Peter Sanwick, John Atkinson, Tony Quinn, Robert Sansom.

A Weekend With Lulu

F Ratio: 1.85-1 Comedy

Columbia (609) **91 Minutes** **Rel. Dec. '61**

Great, good fun here, in the highly regarded British satirical mold. Ted Lloyd's production teams faces and figures very much applauded in "Carry On, Nurse," and while what's happening on screen can be easily predicted from opening comic shot to final happy fadeout—resolute Briton Bob Monkhouse determines to spirit gal friend Shirley Eaton away for a weekend over protest of Miss Eaton's mother, Irene Handl—the spirit with which the stars, notably the leering Leslie Phillips, the constant lady-chaser of "Carry On Nurse," pitched into their assigned stints brings the import well into the quality ranks. It must be stressed, too, that there exists on this side of the Atlantic a marked receptivity to British comedies in the present era of Guinness, Sellers, Terry-Thomas, Norman Wisdom, et al, and those general-run situations sufficiently alerting patronage to the film's opening ought to reap handsome profits indeed. Miss Eaton was the voluptuous night nurse of "Carry On" and in this latest escapade continues a fine tradition of deftly handled, adroitly delivered comedienne touches. Director Paddy Carstairs has paced out this slightly mad adventure with some wonderfully happy moments, gearing his action to adult and youth audiences. The script is by producer Lloyd.

Bob Monkhouse, Leslie Phillips, Shirley Eaton, Alfred Marks, Irene Handl.

The Errand Boy

F Ratio: 1.85-1 Comedy

Paramount (6106) **92 Minutes** **Rel. ———**

Once again the inimitable Jerry Lewis has applied his seemingly endless supply of energy and talents to star in, as well as direct, a fun-filled film from his own screenplay. The result is a liberal helping of the kind of clowning and slapstick which the comic has served in the past with satisfactory dividends, and there is every reason to believe this current effort—a zany satire of the always unpredictable world of Hollywood—will prove equally acceptable to the public. Fans who have longed to explore a major motion picture studio will revel in the fact that all but one sequence of the comedy was shot on the Paramount lot, with almost every department at the studio visited via the cameras. To say that Lewis, portraying a studio errand boy, creates havoc as he invades the various buildings is to put it mildly, but despite the overall "for fun and entertainment only" premise of the offering, there is the none-too-subtle indication that, according to Lewis, it's important for moviemakers to be able to laugh at themselves in order to keep their perspective. Supporting performances are uniformly fine, with special kudos going to Brian Donlevy as the feared studio czar and Howard McNear as his frustrated assistant. Ernest D. Gluckman produced.

Jerry Lewis, Brian Donlevy, Howard McNear, Pat Dahl, Renee Taylor, Rita Hayes, Stanley Adams.

The George Raft Story

F Ratio: 1.85-1 Biographical

Allied Artists (6111) **105 Minutes** **Rel. Dec. '61**

Even those who are not George Raft fans should find this action-filled story of the coin-flipping, gangster-portraying actor's life of sufficient interest to guarantee it profitable patronage, for there's enough excitement and romance in the screen version of how Raft, product of Hell's Kitchen, fringe member of the New York underworld and youthful exhibition dancer, got his start in the entertainment world and rose to the top as a Hollywood star to satisfy the most avid action patron. It's a tour de force for Ray Danton, who essays the title role and thereby increases his stature as a young actor of note. Physical resemblance between the two men stops at the same patent leather black hair, but Danton has mastered Raft's mannerisms and is particularly outstanding in the difficult dance sequences—notably the Bolero, which gained Raft star fame. Added assets are the appearance of beauteous Julie London as one of Raft's early loves, and the voluptuous Jayne Mansfield as the movie star he romances in Hollywood. Barbara Nichols as Texas Guinan and Barrie Chase as Raft's dancing partner are excellent. Producer Ben Schwalb has mounted the production authentically and direction by Joseph M. Newman is fine.

Ray Danton, Jayne Mansfield, Julie London, Barrie Chase, Barbara Nichols, Frank Gorshin, Margo Moore.

The Pirate of the Black Hawk

F Ratio: 2.55-1 Adventure Drama Supercinescope ⓒ

Filmgroup **75 Minutes** **Rel. Dec. '61**

In a trim hour and 15 minutes, European producers Giorgio and Carlo Pescino manage to convey the proper perspective of the age-old escapist pirate theme, embellished most handsomely in Technicolor and Supercinescope, and starring the talents of Brigitte Bardot's "baby" sister (22), Mijanou, as the sought-after-prize of a huge pirate empire. While acting values may be modest and the story line—by Sergio Grieco, Engo Alfonsi, Mario Cajano and Guido Lurli, working from an original yarn by director Grieco—may follow anticipated patterns, the general flow of dramatic action is such that the action fans will be sufficiently engrossed. Gerard Landry is the virile leading man, still loyal to Mlle. Bardot's family, usurped in power by the villainous Andrea Aureli, the latter sufficiently snarling. And in keeping with films of this genre that have gone before, the fadeout, with the good guys gallantly triumphing over the bad guys, is indicated not long after opening fade-in shot. The attraction should be aided immeasurably by extensive exploitation efforts. Care should be exercised to note that the Bardot here is not B.B., but an equally appealing sister.

Mijanou Bardot, Gerard Landry, Andrea Aureli, Pina Bottin, Eloisa Cianni, Ettore Manni, Germano Longo.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

THE STORY: **"The Errand Boy" (Para)**

When trouble develops at Paramutual Studio, studio head Brian Donlevy selects well-meaning paperhanger Morty S. Tashman to act as an errand boy while he works "undercover" as an efficiency expert. From then on it's a series of misadventures for poor Morty, who is not bright enough to understand Donlevy's dark plans for him and so manages to create disaster wherever he goes on the studio lot. Among other items, he disrupts filming of a western movie, panics the stenographic department, ruins a sound recording session and cavorts on the music scoring stage. By this time, it is agreed by the big bosses that the only thing left to do is fire Morty. However, two top directors see Morty on camera in one of his hilarious escapades and convince Donlevy that he could be the funniest comedian in history. Morty is lured back to Paramutual where, of course, he becomes a great star.

EXPLOITIPS:

Tout Jerry Lewis and the fact that the film will give viewers an "inside" tour of Paramount Studios. Ask disc jockeys to play the film's catchy song, "That's the Way," with plugs for the picture. Hire an "errand boy" to deliver information on film and theatre around town.

CATCHLINES:

The Ladies Man Is Back As the Errand Boy in This Hilarious Comedy of Life in Cinemaville . . . The King of Hollywood Jesters in a Brilliant Satire of Hollywood.

THE STORY: **"Babes in Toyland" (BV)**

In Mother Goose land, Tom Piper (Tommy Sands) and Mary Contrary (Annette) are planning to be married while the villainous Barnaby (Ray Bolger) plots to kidnap the prospective bridegroom and thus marry Mary himself. Tom is captured by two of Barnaby's bungling henchmen, who sell him to a band of gypsies. Mary is told that Tom is dead but she rejects Barnaby's proposal. After losing her sheep in the evil forest, Mary is about to accept Barnaby when Tom reappears. In the forest, the grotesque trees lead Tom and Mary to Toyland, where the Toymaker (Ed Wynn) is trying to get out the Christmas supply with an automatic machine. When the machine blows up, Tom and Mary and the children help turn out the toys. Barnaby reappears and, with a magic "poof" gun, reduces the Toymaker and Tom to minute figures. But Tom enlists all the toy soldiers, ships and airplanes to vanquish Barnaby. Tom and Mary are finally married in Mother Goose Land.

EXPLOITIPS:

The title is a natural for tieups with toyshops, with window displays. Music stores will use window displays of "Babes in Toyland" albums, stressing the immortal music of Victor Herbert. Tommy Sands, recording star, is a favorite.

CATCHLINES:

Recapture Your Youth With a Visit to Walt Disney's Magic World of Music and Laughter . . . For the Young in Heart of Any Age.

THE STORY: **"The George Raft Story" (AA)**

George Raft (Ray Danton) is an ambitious young man, eager for fame as a dancer. To get his start, he takes on a few illicit jobs with New York gangsters, but, when he finds out just what he's gotten into, he determines to leave the mob and make it on his own. He is aided by one of the top gunmen who gives him money to get out of town and make it in Hollywood. In filmland, he is discovered and gets his first break in a gangster movie, "Scarface." His career soars, but he is restless and his bad temper causes him to lose his friends and nearly kills his career. He makes and spends big money, eventually ending up broke. His star descends and he goes to Cuba to open a Casino. Soon after his arrival, Castro takes over Cuba and he is again broke. He returns to Hollywood where, at story end, he is offered the role of a gangster in an upcoming picture.

EXPLOITIPS:

Decorate lobby and windows with old pictures and stills from George Raft films. Request cooperation of dance studios in displaying stills from picture.

CATCHLINES:

Out of Hell's Kitchen to Hollywood! . . . The Story of the Man Who Made a Career Out of Gangsterism . . . See Ray Danton as the Famous George Raft.

THE STORY: **"The Trunk" (Col)**

To introduce his bride, Julia Arnall, attorney Dermot Walsh throws a party at which his former mistress, Vera Day, creates a scene. Walsh departs to drive some guests home, leaving Julia with his friend, Phil Carey. Carey goes to investigate a noise, returning to find Julia standing over Vera's body after a struggle with a gun. Carey and Julia hide the body in an old trunk and Julia agrees to pay Carey 2,000 pounds to dispose of the dead Vera. However, Vera has merely feigned death in order that Carey and she can cheat Julia of her money. On a lonely road, Carey stops to release Vera from the trunk; she is dead.

EXPLOITIPS:

Since an old trunk is a key plot element, set up an old trunk in your lobby well ahead of opening, inviting patrons to guess the contents and how the trunk got there in a letter of 25 words or less. Suitable sign: "What Is the Evil Secret of 'The Trunk'? For the Thrilling and Surprising Answer, See . . ." Initiate a charity drive to collect old trunks.

CATCHLINES:

The Woman Holds the Secret—the Trunk Holds the Shock! . . . When You Think You Know Whodunit—You Don't!

THE STORY: **"The Pirate of the Black Hawk" (Filmgroup)**

The usurper Andrea Aureli has overthrown the Duchy of Monteforte and with aid of Saracen pirates controls the state. The Duke's daughter, Mijanou Bardot, and young son, however, escape. A band led by Gerard Landry, loyal to the Duke, undertakes to regain the kingdom. Mijanou, captured by Aureli, is told she must marry him. Germano Longo, one of Landry's men, defects from the patriots, planning to kidnap the boy and later to overthrow Aureli, with the little Duke to be used as a saviour in the peasants' eyes. The boy is taken to Aureli and used by him to force Mijanou into marriage. Landry's men infiltrate the wedding reception, launch a vicious battle, with Mijanou fleeing to the underground dungeons. Aureli orders the rooms sealed off and the dungeons flooded. The peasants, now aroused, join Landry and repel the pirates.

EXPLOITIPS:

This type of adventure film lends itself to colorful street ballyhoo, plus window and lobby displays. Mlle. Bardot is 22-year-old sister of the much-acclaimed Brigitte Bardot.

CATCHLINES:

So Vast It Sweeps All Before It!! . . . They Challenged the World—and the Seven Seas Ran Red With Blood! . . . Mijanou Bardot—Prize Treasure of a Pirate Empire!

THE STORY: **"A Weekend With Lulu" (Col)**

Bob Monkhouse borrows a trailer from a friend to take his girl, Shirley Eaton, off for a weekend holiday only to find that his future mother-in-law, Irene Handl, insists on accompanying them. Towed by an obliging friend, Leslie Phillips, in his ice-cream truck, the group takes off from town, bound for a British coastal trailer camp only to encounter a torrential storm, causing them to get lost. They wind up with the trailer aboard a freight train that finally lands them on a siding in France. Without passport or money, complications build up for the four. Pursued by suspicious officialdom, mixed up in the National Bicycle race, they exist on ice cream as they frantically attempt to return home to England. And, as to be expected, love conquers all.

EXPLOITIPS:

Leslie Phillips and Shirley Eaton are fast-looming as Britain's most promising comedy principals; they cavorted through the memorable "Carry On, Nurse" and display new ability here. Tie up with trailer camps and the like for exterior ballyhoo.

CATCHLINES:

Based on the Best-Selling French Postcards! . . . 48 Femme-Filled Hours of Ooooo-La-Lulu! . . . More Hilarious Carryings-On by the Stars of "Carry On, Nurse!"

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Working manager wanted for small town indoor in Kentucky. State experience, references and salary required. Boxoffice 9389.

POSITIONS WANTED

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Manager or projectionist, 16 years experience, wants small town location in California. Excellent references. Boxoffice 9390.

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WEEKLY TAPE SERVICE: Intermission tapes that sparkle . . . guaranteed to sell . . . customized . . . free sample Commercial Sound Service, P. O. Box 5, Sulphur Springs, Texas.

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Drive-In Theatres: Use "Rain-Protectors"; Patent pending; Lease plan; 10% increase guaranteed; Money back guarantee. Kover-Kar, Inc., No. 8 Exchange Street, Rochester 14, New York.

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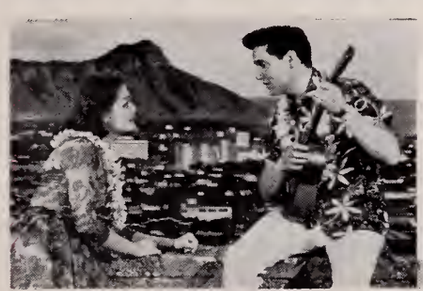
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TOP HITS
OF THE
FALL QUARTER
Sept. Through Nov.

Page 7

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NATIONAL ALLIED'S COMEBACK

IF THERE had been any speculation as to whether Allied States Ass'n could make a comeback after its two years of obstacle-ridden reorganization pains, the recent convention in Miami Beach dispelled all such thoughts. Under the leadership of Marshall Fine, president, Ben Marcus, board chairman, and Milton London, executive director, Allied has undergone a rebirth that has won the admiration of old members, new members and prospective members.

The 1960 Allied convention in Chicago was regarded by many as a fiasco, as was the 1959 conclave in Miami Beach at the same Eden Roc Hotel. And so there was some justification for jittery misgivings over the possibility of a successful convention this year.

As has been noted, Allied delved deeply into trade practices, a subject avoided by Theatre Owners of America at its recent convention in New Orleans. But the expressions from the floor revealed how Allied members stood on certain sales policies and there was evidence that a sincere effort would be made to meet the problems in an orderly fashion. The objections to a proposal to go to the Department of Justice for a clarification of a certain issue was an indication that the "new" Allied would take a different approach to problems than was the custom of the Allied of old.

Mr. Fine summed up Allied's policies in his keynote address when he said that "we are not moderates," adding "we intend to seek every possible solution to the exhibitors' problems and intend to seek them in a manner consistent with the times, doctrines and conditions of 1962."

An interesting observation at the convention was the enthusiasm of the "observers" as well as the delegates and representatives. One such observer—a nonmember—was Leonard Rosenthal of Albany, N. Y., who said he was so impressed with the new leadership that he was going back to Albany to establish a unit in that city. But he warned that any return to the former Allied methods of doing things would be disastrous and that threats would not "scare" the distributors. His opinions were echoed by others.

Considerable discussion revolved around releasing schedules that create frequent and long periods of "emptiness" insofar as patron-pulling product is concerned. This condition was attributed to holding back the bigger pictures for holiday periods, then bunching them into simultaneous release; and also to roadshow policies that slow down the availability of these top attractions for the subsequent-run situations. The lag of time before these pictures get into the smaller theatres was declared to reduce their drawing power. Yet, the high terms for their bookings were not changed.

Remedying this condition, it was stressed, would have a great bearing on increasing attendance. One noteworthy suggestion proposed by Mr. Marcus was a plan whereby the country would be zoned by the distributors and, then, the releases for a number of pictures staggered—a different one for each zone. By rotating the pictures from zone to zone, new pictures would be made available to a larger number of theatres and to larger segments of the public within a shorter period of time. This would also relieve the tight print problem. Another plus seen in this plan was cited, namely, that it would make possible more effective advertising and promotion campaigns which would have a deeper penetration, area by area.

Allied still may have a tough row to hoe, but the Florida convention revealed that the efforts of the last ten months by the present administration were bearing fruit and that the worst was over.

To pass resolutions is one thing, but to follow through is another. All too frequently a convention has passed resolutions of importance and, after some token gestures, the issues have been forgotten. From all indications, the new Allied team will not let that happen. On the follow-up agenda, as per resolutions, are visits to company presidents in an effort to eliminate the present special handling of pictures; the formulation of a plan for the proper territorial releases of all pictures; a means of providing more pictures appropriate for kiddie shows and ways of providing a steady flow of product.

These matters will be occupying the attention of the Allied leaders for the next few months. Allied believes that satisfactory solutions will be of benefit to the entire industry, not just exhibitors.

If the Eden Roc convention did nothing else, it re-established the Allied members' confidence in their organization and created optimism as to the future. All representatives agreed that upcoming product was strong and that the public could be won back to its former habit of theatregoing, provided terms and availabilities were consistent with the demands. A spirit of unity prevailed.

As to the convention itself, it was well handled. There may have been some flaws but they were minor and will be overcome as the "new blood" becomes more experienced.

—AL STEEN

STRONG ALLIED ORGANIZATION EMERGES FROM '61 CONVENTION

Ass'n Will Be Militant, Without 'Explosive' Outbursts of Past

By AL STEEN

MIAMI BEACH—Members of Allied States Ass'n pulled up stakes at the Eden Roc Hotel here on December 8, 9 after completing a convention which, from all indications, re-established the organization as a potent factor in the industry. While registrations totaled only 250, the delegates made up in enthusiasm for what they may have lacked in numbers and the sessions were marked with a trace of the old-time Allied aggressiveness minus the explosive outbursts of the "storm troopers" of the past.

NO RUNNING TO GOVERNMENT

As reported in last week's issue of BOXOFFICE, the convention vetoed a move to seek advice from the Department of Justice on the legality of the handling of special release pictures and, instead, decided to merely confer with legal counsel.

When Sig Goldberg of Milwaukee, chairman of the resolutions committee, read the resolution at the final few minutes of the convention, the reference to the Department of Justice met with opposition by Ben Marcus, board chairman; Jack Armstrong, national director from Ohio; Alden Smith of Michigan, and Leonard Rosenthal, Albany, N. Y. exhibitor.

The suggestion that Allied should ask D of J advice had been made on Tuesday by Irving Dollinger of New Jersey who also recommended that Allied name a committee to call on the homeoffices in an effort to resolve the problem. The convention apparently accepted the proposal and instructed the resolutions committee to include it in the resolution. But when it was read, there were severe criticisms and Dollinger agreed to a compromise although he stated that he had not meant his suggestion to mean that he wanted to run to the government for relief.

The consensus was that an approach to the Justice Department would be in conflict with the policies of the new Allied. Rosenthal said he had been impressed with the new Allied leadership and intended to go back to Albany and form a unit, but he feared that going to the Justice Department would be reviving outmoded methods.

CONVENTION RUNS SMOOTHLY

With the exception of that one debate, the convention was conducted smoothly and, although there were some bitter remarks in regard to special release pictures and availabilities, there were no other threats.

The vote on resolutions followed a session on merchandising, conducted by Marcus. He stressed the need for modernization of theatres, asserting that little had been done along that line since before World War II. He said neat and courteous theatre staffs were part of merchandising, as well as clean and colorful rest rooms.

Marcus said he would like to see the COMPO merchandising plan instituted in every territory because it had proven its effectiveness. He said it had brought back housewives and farmers to the theatres and that there was a potential audience of between 30,000,000 and 40,000,000 who were ready to readopt the theatregoing habit. He cited two examples in Wisconsin where two theatres had played "The Trapp Family" without using the COMPO plan. Later, the picture was brought back under the plan. One theatre which had grossed $20 on the first engagement had taken in $750 when returned with the plan. The other theatre had grossed $250 the first time and $900 when the plan was used.



Outstanding personalities in the film industry were honored at Allied's Awards dinner, which closed the 1961 convention. At the left, Arthur Krim (L), president of United Artists, receives a trophy from Ben Marcus, chairman of the Allied board, for being chosen Industry Man of the Year. In the center photo, Irving H. Ludwig (R), president of Buena Vista, accepts the Producer of the Year trophy for Walt Disney, from Irving Dollinger. Buena Vista is Disney's distributing subsidiary. At the right, Paula Prentiss receives the New Personality (Actress) of the Year award from president Marshall Fine.

Skouras Outlines 10-Point Objective To Improve Position of U.S. Exhibitor

MIAMI BEACH—A ten-point objective for exhibitors, calling for action on a wide front of industry problems, was recommended by Spyros P. Skouras, president of 20th Century-Fox, in an address before the Allied States Ass'n convention here.

A last-minute surprise speaker, Skouras urged theatremen to take a stand against classification of films, which he said, would be injurious to the industry. He warned that "if classification is adopted the industry will lose its high position and prestige" and appealed for self-policing by theatremen against the showing of "immoral" films.

Other suggestions made by Skouras to the exhibitors were as follows:

• Quick playoffs of features in a community should be ended, with the development of some sort of a plan to stagger playdates and thus make pictures available to patrons over a longer period.

• The fight against pay television should be intensified. Exhibitors are not taking the toll TV threat seriously enough, a competitive force which "could wipe out the investment in theatres in the U. S."

• "Some changes" in the Paramount decrees should be sought, because many decree provisions are now "dated" and the decrees "in no way have improved your lot."

• Consideration should be given to reducing admission scales, if such step will promote greater attendance.

• "Showmanship of the movies" must be revived.

• Extension of the COMPO-Marcus merchandising plan to all sections of the country should be undertaken.

• Exhibitors must develop effective local advertising campaigns, on the theory that the impact of national advertising is not as potent as local advertising.

• Theatre properties must be improved, made more attractive, with greater attention paid to good projection and sound.

• An exhibitor committee should be established to seek financial aid from the Small Business Administration for improvement of theatres.

Skouras explained why there is so much production of American films in foreign countries, hinting that the labor guilds in the American film industry must share responsibility for this situation. He said some American stars preferred working abroad for tax reasons and U. S. producers liked the six-day week in effect at the European studios and the subsidies granted.

A 'New Showmanship' Needed for a Jet Age

MIAMI BEACH — The entertainment market has undergone vast changes that make it necessary for the film industry "to accept the need for trading our old-fashioned showmanship for the kind of showmanship that will make its impression on the jet-powered market of today." That premise was stated on the closing day of the Allied States Ass'n convention here by Joseph Bellfort, general sales manager of National Screen Service, in an address at the final luncheon sponsored by NSS.



Joseph Bellfort

Praising Burton Robbins, president of NSS, for the innovations he had injected into the company's services, Bellfort cited the new line of banners, valances, holiday promotional item, kiddy show and spook show displays and material for the twist, new dance craze. He stressed the use of teaser trailers which many distributors were offering gratis to exhibitors through NSS. The showmanship tools are being provided if the industry will use them, Bellfort declared.

Bellfort said that in the last ten years there had been changes more radical than those that occurred in the 200 years that preceded Pearl Harbor and he declared that the abnormal change necessitated a whole new kind of thinking on the part of the industry, a reassessment in which NSS already was involving itself, for the purpose of contributing to what he called the industry's "new" success.

Bellfort paid tribute to the motion picture tradepress, as did Allied on Wednesday, and said it was a long overdue tribute. He referred to the tradepress as the "industry's optimists," despite its dwindling pocketbook and took cognizance of the tradepapers' contributions to the film industry.

Chicago Censors See 621 Films in Year

CHICAGO—A total of 621 films has been reviewed by the Chicago Censor Board this year, including 548 domestic and 73 foreign pictures.

Review Board Affirms Seal Denial to 'Victim'

New York—The Production Code Administration's denial of a certificate of approval to "Victim," a Pathe-America British import, has been upheld by the Production Code Review Board. The picture deals thematically with homosexuality.

The Review Board ruled that the picture exceeded the Code provision limiting screen treatment of sex aberrations only to reference, "provided any references are treated with care, discretion and restraint and in all other aspects conform to the Code."

20th-Fox Sets Release Schedule for 6 Months

NEW YORK — Twentieth Century-Fox has completed its release schedule for the first six months of 1962, according to C. Glenn Norris, general sales manager, who praised Peter G. Levathes, executive vice-president in charge of production, for having ready the six months product. Norris also called attention to the fact that all 1962 product will be completed by mid-February.

The schedule specifies the release of one major picture each month, plus two "requested re-releases," three "showmanship pictures" and one API suspense story and an outdoor adventure film.

For January, the releases will be "Bachelor Flat," in CinemaScope and De Luxe Color, starring Terry-Thomas, Tuesday Weld and Richard Beymer; "Madison Avenue," in CinemaScope, starring Dana Andrews, Eleanor Parker, Jeanne Crain and Eddie Albert; the re-release of "The King and I," in CinemaScope and De Luxe Color and stereophonic sound, starring Yul Brynner and Deborah Kerr.

In February, the main pictures will be "Tender Is the Night," based on F. Scott Fitzgerald's novel in CinemaScope and color, starring Jennifer Jones, Jason Robards jr., Joan Fontaine and Tom Ewell, and "Swingin' Along," in CinemaScope and De Luxe Color, starring Tommy Noonan, Pete Marshall and Barbara Eden.

For March, there will be "The Innocents," filmed in CinemaScope, produced and directed by Jack Clayton, starring Deborah Kerr, and "Woman-Hunt," in CinemaScope. For April, the pictures will be "State Fair," the Richard Rodgers and Oscar Hammerstein II musical, in De Luxe Color, starring Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye and Tom Ewell; "The Inspector," based on Jan de Hartog's novel, in CinemaScope and De Luxe Color, starring Stephen Boyd, Dolores Hart and Hugh Griffith, and "Broken Land," in CinemaScope, with Kent Taylor and Jody McCrea.

In May will come: "Satan Never Sleeps," in CinemaScope and De Luxe Color, starring William Holden, France Nuyen and Clifton Webb, and the re-release of David O. Selznick's "A Farewell to Arms," starring Jennifer Jones, Rock Hudson, Vittorio De Sica and Kurt Kazner.

The June releases will be headed by "Adventures of a Young Man," based on ten of Ernest Hemingway's short stories, in CinemaScope and De Luxe Color, starring Paul Newman, Richard Beymer, Susan Strasberg, Eli Wallach, Arthur Kennedy, Diane Baker and Jessica Tandy, and "It Happened in Athens," in CinemaScope and De Luxe Color, starring Jayne Mansfield, Trax Colton and Nico Minardos.

Best Year Since 1954 For Minn. Amusement

Minneapolis—If the supply of product holds up well until the end of the year (and it is very likely it will), Minnesota Amusement Co. will finish 1961 with the "best year we've had since 1954," according to Charles Winchell, president. The circuit operates 32 theatres in the upper midwest. At one time, in the early 1930s, Maco had 97 theatres, but over the years has sold or leased secondary and suburban houses throughout the territory.



Charles Winchell

Commonwealth Acquires Six Nebraska Theatres

KANSAS CITY—Commonwealth Theatres, Inc., operating theatres in the Mid-America region, has acquired six properties in and near Scottsbluff, Neb., Richard Orear, president, announced this week. The addition of the six theatres brings to 104 the number of indoor and outdoor situations owned by the circuit.

The circuit began acquiring the new properties November 1, when the Carena Drive-In Theatre, a 1,000-car operation, was purchased from Terry Carpenter. Concurrently, negotiations were under way for the 575-car Biggers Drive-In owned by Floyd Biggers. This deal has been consummated and Commonwealth will take over December 20.

The four remaining units will join Commonwealth January 14, when negotiations for their sale to the circuit are to be finalized by the present owner W. H. Ostenberg. Properties include Ostenberg's flagship, the 1,000-seat Midwest Theatre, the 700-seat Bluffs Theatre and the 500-seat Oto Theatre, all in Scottsbluff, and the 400-seat Grove Theatre in nearby Gering, Neb.

The transaction involves an investment by Commonwealth of approximately $500,000, and gives the circuit a sextet of theatres in a trade territory of more than 90,000 persons, Orear said.

Decca Pays 30c Dividend

NEW YORK—Decca Records, Inc., a parent company of Universal Pictures, has declared a regular dividend of 30 cents per share on the company's capital stock, payable December 29 to stockholders of record December 18.

'El Cid' Top Classification

NEW YORK—"El Cid," Samuel Bronston's production for Allied Artists release, has been classified Class A, Section 1 by the National Legion of Decency, which highly recommends it to every moviegoer."

America Corp. Toppers Head Republic Corp.

NEW YORK—America Corp., parent company of Pathe-America, producer and distributor of theatrical motion pictures, has taken over control of Republic Corp. of America through several top-level personnel changes. As Republic discontinued producing and distributing feature films for theatres several years ago, and Pathe-America is a comparative newcomer to the field, the shift in control holds special interest to exhibitors.

Gordon K. Greenfield, president of America Corp., has been elected president of Republic, and William Zeckendorf, president of Webb & Knapp and a director of America, has been elected chairman of Republic's executive board. Victor M. Carter, former Republic president, will continue as chairman. Merger of the two companies was approved by directors of the companies several weeks ago, subject to approval by stockholders, but since then the Department of Justice has taken legal steps to block the merger on the grounds that it unites two of the largest processors of film in the country.

WOMPI Head Appoints Committees for Year

CHARLOTTE—New committee chairmen for the Ass'n of Women of the Motion Picture Industry have been appointed by Mrs. Myrtle Parker, association president, for 1962. Mrs. Parker also set up five special committees.

Permanent committee chairmen are: Membership—Margaret Irby, Memphis; By-laws—Jane Ella Moriarty, New Orleans; Extension—Mary Hart, Jacksonville; Publicity—Viola Wister, Charlotte; Nominating—Joan Shields, Toronto.

The special committees: Public relations—Florence Long, Toronto; Will Rogers—Frankie English, Atlanta; Rules and regulations of awards—Mable Guinan, Dallas; Ways and means—Bonnie Steward, Memphis, and 1962 convention—Mary Heueisen.

Feldman Quits Embassy For Seven Arts Post

NEW YORK—Edward S. Feldman has resigned from Joseph E. Levine's Embassy Pictures to become vice-president in charge of advertising and publicity for Seven Arts Productions, Ltd., according to Eliot Hyman and Ray Stark of Seven Arts.



Edward S. Feldman

In his new capacity, Feldman will coordinate overall merchandising concepts and planning for upcoming Seven Arts projects and work in liaison with Seven Arts production executives. He will divide his time between the company's New York and Los Angeles offices.

Feldman had been with Embassy for the past two years.



VISITS SET OF 'CLEOPATRA' — Charles Einfeld (right), 20th Century-Fox vice-president, is shown visiting with Elizabeth Taylor, star of the forthcoming "Cleopatra," on location in Italy. International advertising and promotional campaigns for the picture are being prepared under Einfeld's supervision, and his journey to the Cinecitta studios was in the interest of developing the global campaigning.

450 Newsmen in Berlin For 'Judgment' Debut

BERLIN—News representatives from 26 countries, including tradepress editors and writers from the United States, were the guests of Stanley Kramer and United Artists here last week for the world premiere of Kramer's "Judgment at Nuremberg." Approximately 450 journalists were brought here for the occasion and were greeted by Spencer Tracy, Burt Lancaster, Richard Widmark, Marlene Dietrich, Maximilian Schell, Judy Garland, Montgomery Clift and Kramer. The premiere was held on Thursday (14) at Kongresse Halle.

Kramer selected Berlin as the fitting place for the premiere, from historical and current events standpoints.

Nations represented by the newsmen were United States, Argentina, Austria, Belgium, Brazil, Canada, Chile, Colombia, Denmark, France, Great Britain, Egypt, Germany, Israel, Italy, Japan, Lebanon, Mexico, The Netherlands, Norway, Spain, Sweden and Venezuela.

Youngstein-AA Deal Off; No New Negotiations

New York—The deal under which Max E. Youngstein and a group would take control of Allied Artists has fallen through and, according to all indications, negotiations will not be resumed.

Youngstein did not give any specific reasons for the collapse of the negotiations, but there were reports here that they involved the status of present Allied Artists personnel.

It was reported that Youngstein had embarked on a new enterprise that would be in work until the yearend. In any event, his association with United Artists as vice-president and an officer in its various subsidiaries will terminate on December 31.

Stanley Warner Plans 2nd New Conn. Theatre

HARTFORD—Stanley Warner has disclosed plans for a second new motion picture theatre in Connecticut, an 800-seat house to be constructed adjacent to the Storrs Shopping Center, on Route 195, opposite the main University of Connecticut campus.

Connecticut Theatrical Corp., a Stanley Warner wholly owned subsidiary, has obtained an option to buy land from University Commercials, Inc., a Manchester, Conn., firm headed by Matthew M. Moriarty.

The proposed theatre is expected to open in September, 1962.

Previously announced were plans for a 1,000-seat theatre in the Hamden Shopping mart, suburban New Haven. This will give SW two key situations in metropolitan New Haven. The circuit's zone flagship, the Roger Sherman in downtown New Haven, is currently remodeling.

Columbia 'Fear' Poster Wins MPAA Competition

NEW YORK—Columbia Pictures' poster for "Taste of Fear," a Hammer Film production, which was designed by William Rossiter of London, was winner of the 1961 international motion picture poster design competition, sponsored by the MPAA international film relations committee, according to Sam Cohen, chairman.

The three honorable mention selections were for posters on "Exodus," a United Artists release, prepared in Japan by Tomo Hiroo; "Underworld, U.S.A., a Globe Enterprises production for Columbia release, prepared in Germany by Jurgen Rau, and "La Notte," a United Artists release, prepared in France by Henri Thulliez.

The contest was launched last spring with Allied Artists, Columbia, MGM, Paramount, United Artists, Universal-International and Warner Bros. participating. Each company submitted up to six posters prepared outside the U. S. for pictures released here and abroad. Posters submitted had to be prepared between January 1 and October 30, 1961 to be eligible.

The first prize of an inscribed plaque will be presented to Columbia's London office. The committee voted unanimously to continue the contest on an annual basis.

Eight Filmgroup Releases Scheduled for 1962

LOS ANGELES—Roger Corman has announced at least eight features to be produced and/or distributed by the Filmgroup, with Corman producing and directing half of the company's releases.

Initial release in the coming year will be "The Magic Voyage of Sinbad," set for January. Special art theatre distribution will be given "Night Tide," produced by Aram Kantarian, in February.

In addition to his Filmgroup activities, Corman also will continue producing and directing for other companies. He recently wound "The Intruder," segregation-themed drama, and Edgar Allan Poe's "Premature Burial."

'COME SEPTEMBER,' 'HAWAII,' 'TIFFANY'S' TOP FALL FILMS

22 Releases in Hit Class, Representing 46.8% of Sept.-Nov. Product

By NATHAN COHEN

Pictures with the light touch led the boxoffice parade in the opening quarter of the new season, with Universal-International's "Come September" and Paramount's "Blue Hawaii" and "Breakfast at Tiffany's" pacing the 46 feature entries in the September-November period, in that order. On a key-city, first-run basis, the big three did a combined average of 228.1 per cent, an improvement over the performance of the top trio in the same months a year ago, but under the level of the 1961 summer pace-setters.

In establishing itself as the autumn's boxoffice leader, "Come September" recorded a healthy 250 per cent, while "Blue Hawaii" came in at 216 per cent and "Breakfast at Tiffany's" at 213 per cent. The summer quarter had "The Guns of Navarone," "The Pit and the Pendulum" and "The Parent Trap" leading the way with a combined 234.2 per cent average, while the fall quarter 1960 recorded a combined 214.2 per cent for a lead trio consisting of "Butterfield 8," "G. I. Blues" and "I'm All Right, Jack."

As has been the situation for some time, there was a shortage of product—47 feature releases on which there were sufficient key-city dates to indicate boxoffice strength. While this figure was slightly higher than the 44 pictures available in the same quarter a year ago, it still was the second lowest autumn-quarter output in the post-war period. It represented a drop of 13 features under the number placed in release channels during the summer quarter.

Nevertheless, the product which was available performed well. Of the 47 releases, 22 or 46.8 per cent were recorded as hits and 38 or 80.8 per cent did average or better business. A picture is considered a hit if it does 120 per cent of average or better at the boxoffice, a figure determined by reporting exhibitors themselves.

Following is a list of fall releases and percentages reported to BOXOFFICE-BAROMETER by theatremen in 21 key cities across the country:

(September through November)

* Late Summer Release

(Average Is 100)

ALLIED ARTISTS:
Twenty Plus Two 103

AMERICAN-INTERNATIONAL:
*Hause of Fright 109

COLUMBIA:
Devil at 4 O'Clock, The 180
Everything's Ducky 95
Loss of Innocence 115
Mr. Sardonicus 116
Scream of Fear 106
Trunk, The 91
Weekend With Lulu, A 129

METRO-GOLDWYN-MAYER:
Bachelor in Paradise 176
Bridge to the Sun 129
Invasion Quartet 106
*Magic Boy 81
Thunder of Drums, A 114

PARAMOUNT:
Blood and Roses 105
Blue Hawaii 216
Breakfast at Tiffany's 213
Man-Trap 98

20th CENTURY-FOX:
*Big Gamble, The 100
Comancheros, The 177
Francis of Assisi 150
Hustler, The 159
Pirates of Tortuga 90
Purple Hills, The 92
Seven Women From Hell 110
Upstairs and Downstairs 118

UNITED ARTISTS:
Explosive Generation, The 108
Flight That Disappeared, The 95
Paris Blues 163
Season of Possion 100
*Teenage Millionaire 95
Town Without Pity 123
X-15 93
Young Doctors, The 145

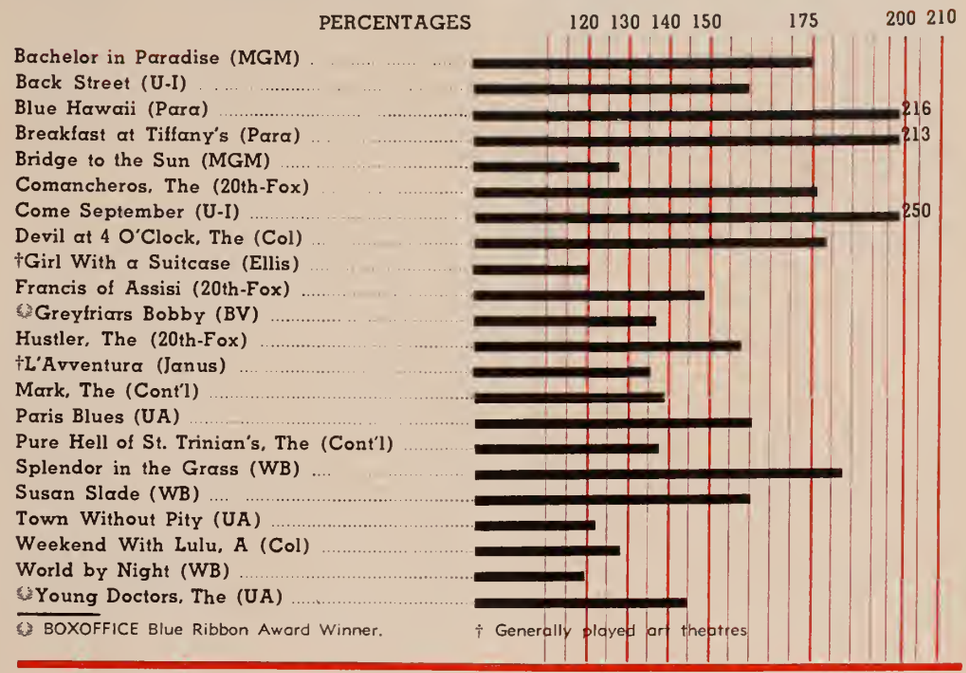
UNIVERSAL:
Back Street 161
*Blast of Silence 102
Come September 250

WARNER BROS.:
Claudelle Inglish 104
Mask, The 111
Splendor in the Grass 184
Susan Slade 163
World by Night 120

MISCELLANEOUS:
Greyfriars Bobby (BV) 139
Girl With a Suitcase (Ellis) 122
L'Avventura (Janus) 138
Mark, The (Cont'l) 140
Pure Hell of St. Trinian's, The (Cont'l) 139

Top Hits for Fall Quarter

(September through November)



BOXOFFICE Blue Ribbon Award Winner. † Generally played art theatres

Comparative Fall First-Run Reports: 1950-1961

Year	No. of Releases	No. of Hits	Percentage Of Hits	Films Doing Avg. or Better	% Doing Avg. or Better	Percentage 3 Top Hits
1961	46	21	45.4%	37	80.4%	228.1%
1960	44	24	54.4%	34	77.2%	214.2%
1959	56	23	41.9%	44	76.7%	218%
1958	55	28	50.0%	46	83.6%	226%
1957	72	15	20.0%	44	61.1%	181.2%
1956	70	22	31.4%	49	70.0%	256%
1955	60	23	38.3%	44	73.3%	226.2%
1954	63	24	38.0%	48	76.2%	254%
1953	72	21	29.1%	49	68.0%	364%
1952	64	12	17.2%	31	50.0%	145%
1951	75	14	18.6%	32	42.5%	138%
1950	80	15	18.7%	48	60.0%	157%

Hollywood Report

Edward Lewis Gets New Pact As Bryna Productions Head

In a move to further expand his independent motion picture activities, Kirk Douglas, president of Bryna Productions, has signed Edward Lewis to a new long-term contract as vice-president in charge of Bryna productions.

Concurrently, Lewis received a go-ahead on a number of projected Bryna films for the coming year, first of which will be the screen adaptation of "The List of Adrian Messenger," Phillip MacDonald's novel.

According to Douglas, who handed Lewis the new deal in spite of the fact that Lewis' present Bryna arrangement does not terminate until the middle of 1962, one reason for the new contract is the company's "extreme pleasure in world-wide boxoffice response of 'Spartacus,'" which was Lewis' first major effort for the independent organization. The film, released by Universal-International, earned four Oscars and is nearing the half-way mark of an anticipated $50 million dollar gross, Douglas said.

Lewis, who is currently supervising final editing of "Lonely Are the Brave," is preparing a second Bryna production, "Montezuma," which is budgeted at $10,000,000 and is slated to go before the cameras late next year or early 1963. Both "Montezuma" and "The List of Adrian Messenger" will be released through U-I, which is also releasing "Spartacus" and "Lonely Are the Brave."

Richard Wilson to Direct 'Night Without End'

Richard Wilson has been signed to direct "Night Without End," and also to collaborate on the final draft of the screenplay of the Perlberg-Seaton production for Paramount release. He and his writer-wife, Elizabeth Wilson, who will collaborate on the script, have checked onto the Marathon street lot where they are scheduled to turn in a finished script by early January.

Based on the novel by Alistair MacLean, "Night Without End" concerns the crash of a transoceanic airliner on a scientific research site on the Greenland Ice Cap where survivors meet mysterious ends and secret government papers disappear.

Elizabeth Montgomery has been previously announced for the cast of the feature which William Perlberg and George Seaton have scheduled for their early 1962 program.

Jack Lemmon to Coproduce Film With Martin Manulis

Another independent production company will bow in filmland when Jalem Productions, headed by actor Jack Lemmon, makes its initial entry into the motion picture industry as the coproducing company with Martin Manulis Productions of "Days of Wine and Roses," which Warner Bros. will release.

Lemmon will costar with Lee Remick in the film slated to roll in Burbank and San Francisco in early February with Blake Edwards at the helm.

Jalem officers are Lemmon, president and director; Jack Lemmon sr., vice-president and director; William Freedman, secretary-treasurer.

Meanwhile, Jalem has acquired U.S. rights to "Voyage in a Balloon," French feature film produced and directed by Albert Lamorisse. S. N. Behrman has been signed to write the English narration, which will be recorded by Lemmon in January.

The Eastman Color production, produced by the creator of the Oscar-winning "The Red Balloon," stars Pascal Lamorisse and Andre Gille. United Artists will release the film next year.

Johnny Green to Conduct 'Bye, Bye Birdie' Music

Well-known musical personality Johnny Green has been set by Columbia executive Jonie Taps as conductor and musical supervisor for "Bye, Bye Birdie," Broadway musical which Fred Kohlmar will produce and George Sidney will direct for Columbia Pictures release.

Green, who recently completed conducting the Leonard Bernstein score for "West Side Story," will work closely with Charles Strauss and Lee Adams who wrote the "Bye, Bye Birdie" score for Broadway and who are repeating their assignments for the screen version. Mike Stewart is preparing the screenplay, slated to go before the cameras in the early spring.

George Roy Hill to Direct 'Period of Adjustment'

Distinguished stage director George Roy Hill has been signed by Metro-Goldwyn-Mayer to helm "Period of Adjustment," which he also directed on Broadway.

Lawrence Weingarten will produce this screen version of Tennessee Williams' first comedy, with Isobel Lennart set to write the screenplay.



TRYOUTS FOR BLACK CATS—Joyce Jameson, Peter Lorre and Vincent Price are shown auditioning aspirants for the feline star role in "The Black Cat" segment of the Edgar Allan Poe trilogy, "Tales of Terror," now being filmed in color and Panavision by American-International Pictures.

UA's 'Sword' Promotion Ready 5 Months Ahead

NEW YORK—United Artists has prepared every facet of the promotional campaign for its Easter release, "The Magic Sword," five months ahead of playdates, according to Fred Goldberg, executive advertising-publicity director.



James R. Velde (L), UA vice-president in charge of domestic sales, and Fred Goldberg, executive director of advertising, publicity and exploitation, examine the tie-up merchandise, ads, and publicity-exploitation stunts for "The Magic Sword."

Thus exhibitors can take advantage of "Magic Sword" theatre trailers, TV spots and tieups on the film during the Christmas-New Year's holidays and at Saturday matinees early in 1962 to create advance interest in the picture, which is a fairy tale for the moppets, as well as an adventure story for older children. The picture, which was produced in color and CinemaScope by Bert I. Gordon, stars Basil Rathbone, Estelle Winwood and Gary Lockwood.

David Chasman, UA advertising manager, showed the tradepress the color theatre trailers, TV spots and the printed advertising and art work designed to attract the six-to-eight-year-olds while Al Fisher, UA exploitation manager, discussed the tieups for the film, including a 9x7-foot four-color illuminated lobby standee featuring St. George. He also showed a sword, already in use by ushers, which they use as a light to help patrons find their seats. A booklet accompanies the sword telling the usher about the picture so he may answer patrons' questions. Goldberg also told of a letter-writing contest for children, to be used on a local level to raise funds for the Police Athletic League, Little League or other community groups.

Mahoney in Tarzan Role

HOLLYWOOD—Producer Sy Weintraub has set Jock Mahoney to star as Tarzan in "Tarzan Goes to India," slated to start shooting January 8 on location in India for Banner Productions. Mahoney, who played the role of the heavy in "Tarzan the Magnificent," now becomes the 12th actor to essay the role of the ape-man.

Code Seal to 'Advise and Consent'

HOLLYWOOD—A Production Code Seal has been given Otto Preminger's "Advise and Consent," following a screening of the film here to get the administration approval of a slight allusion to homosexuality.

AIP Will Handle Release Of Italy's 'Marco Polo'

NEW YORK—American International Pictures will distribute "Marco Polo," Italian-made picture in color and CinemaScope, in the U. S. during 1962. Rory Calhoun and Yoko Tani are starred. Raoul Levy is scheduled to start filming his "Marco Polo," in conjunction with Seven Arts Productions, with Alain Delon, French star in the title role, January 2. Christian-Jacque will direct.

"Prisoner of the Iron Mask," an action spectacle in color and 'scope, will be American International's first 1962 release in January. Scheduled for February and March, respectively, are "Premature Burial," from the Edgar Allan Poe classic, in color and Panavision, with Ray Milland, Heather Angel and Hazel Court starred, and "Burn, Witch, Burn," produced in England with Janet Blair and Peter Wyngarde starred. "Warriors 5," starring Jack Palance and Serge Reggiani, will be released in April.

Two Manhattan-Made Films Are Completed

NEW YORK — Two Manhattan-made productions, Ely Landau's "Long Day's Journey Into Night," and Paramount's "Hey, Let's Twist," completed filming in Manhattan the first week in December. A third New York picture, David Susskind's "Requiem for a Heavyweight," for Columbia Pictures release, moved to the lower west side of Manhattan and Randall's Island for outdoor filming.

"Long Day's Journey," from the play by Eugene O'Neill, was filmed in six weeks under the direction of Sidney Lumet with a cast headed by Katharine Hepburn, Sir Ralph Richardson, Dean Stockwell and Jason Robards jr. No release deal has been set.

"Requiem for a Heavyweight," which stars Anthony Quinn, Mickey Rooney, Jackie Gleason and Julie Harris, is being directed by Ralph Nelson.

Bob Hope Again to Emcee Academy Awards Show

HOLLYWOOD—Bob Hope will be master of ceremonies for the 34th Annual Academy Awards show on April 9, marking the third successive year he has been its sole MC and the tenth time that the comedian has taken the role for the presentation since 1939.

Hope was voted an Academy life membership in 1944; awarded a special silver plaque in recognition of his services to the industry in 1940; and the "Oscar" in 1952 for this as well as "his contribution to the laughter of the world, and his devotion to the American premise." Two years ago, Hope was awarded the Jean Hersholt Humanitarian Award "for outstanding philanthropic contribution to the film industry."

Filmgroup's 'Pirate' for Dec. 15

LOS ANGELES—Roger Corman has announced that the Filmgroup set a national release date of December 15 for "Pirate of the Black Hawk," color adventure spectacle costarring Mijanou Bardot and Gerard Landry.

FEATURE REVIEW

'Lover Come Back'

Universal-International

By FRANK LEYENDECKER

EMPLOYING the sure-fire marquee lure of Rock Hudson and Doris Day, the stars of the boxoffice smash, "Pillow Talk," plus another light and entertaining story by Stanley Shapiro (this time with Paul Henning) and produced by Shapiro and Martin Melcher (only producer Ross Hunter is missing), results in a laugh riot with built-in audience appeal—and that means business of block-buster proportions.

"Lover Come Back," a salable title if ever there was one, even if it has little to do with the story, has other tried-and-true ingredients, such as Tony Randall in the chief supporting role, Eastman Color to enhance the plush Madison Avenue ad agency settings and Miss Day's chic costumes designed by Irene—what more could an exhibitor ask for to keep his patrons happy?

Under Delbert Mann's knowing direction, the ruggedly handsome Hudson gives his best comedy portrayal to date. During the action, he impersonates a bearded Greenwich Village beatnik who pretends to be woman-shy and the star milks this situation for all it is worth in hilarity. Granted that the story is filled with cliches and that each is repeated several times, the audience howls are so loud and long that some of the dialog is drowned out. Among these gags is a laboratory explosion bit which hits Tony Randall three different times and the recurrent appearance of two amazed onlookers each time Hudson is being pampered by Miss Day. Also used to good effect is the split-screen technique as Hudson and Miss Day insult each other via-telephone—a variation of the "Pillow Talk" bathtub phone conversation.

Miss Day handles the role of an ad agency executive with her customary aplomb. Wisely, in this business world story, she warbles two songs only briefly, one under the credits, the other as an unseen voice penetrating the heroine's thoughts.

Randall is once again a scene-stealer, this time as a wealthy young executive who is fully aware of his own ineffectuality. Edie Adams is well cast as a sexy model for TV commercials and Jack Kruschen (the meddling doctor of "The Apartment") gets the utmost in humor out of his role as Nobel Prize-winning scientist whose experiments usually explode. The veteran Jack Oakie, as a bourbon-drinking southern millionaire, Ann B. Davis, Howard St. John and Jack Albertson and Charles Watts, the latter two as the recurring onlookers, are for effective bits.

In the story, Rock Hudson, who runs Tony Randall's advertising agency, uses "unethical" methods to secure a floor wax account from a rival account executive, Doris Day. After making false promises to Edie Adams, a sexy chorus girl who helped to entertain the floor wax magnate, Rock is forced to shoot TV commercials for a non-existent product VIP. Hearing of this, Doris is determined to steal the VIP "account" and she mistakes Rock for the chemist who is hastily trying to invent the non-existent product. Doris wines, dines and makes a play for Rock, who pretends to be the woman-shy scientist. When she finally learns that Rock is actually her rival account executive, Doris is frantic—for VIP has finally been invented. The candy with an alcohol kick gets everyone tight—and Rock and Doris married. The marriage is annulled but, nine months later, the couple is reunited in the maternity ward.

The impressive production credits list 7 Pictures Corp., Nob Hill Productions, and Arwin Productions—meaning huge profits in store for Rock Hudson, Doris Day, Robert Arthur, the executive producer, and, of course, Universal-International. The picture is booked for a February date at Radio City Music Hall, where U-I's "Pillow Talk," "Operation Petticoat" and "Come September" rolled up long runs.



Doris Day assures Rock Hudson of her love for him in this scene from "Lover Come Back."

"LOVER COME BACK"

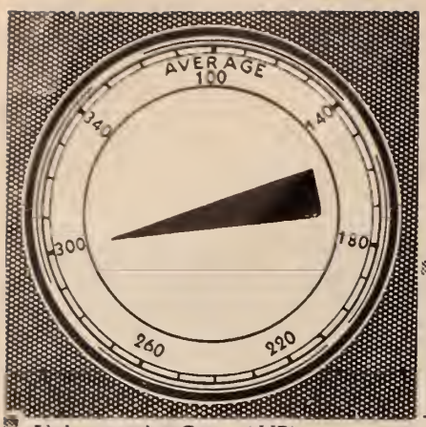
A 7 Pictures Corp.-Nob Hill Productians-Arwin Productions picture
Released by Universal-Internotianal
In Eastman Calar. Ratio: 1.85-1
Running time: 107 minutes

CREDITS

Praduced by Stanley Shapira and Martin Melcher. Executive praducer, Robert Arthur. A 7 Pictures Carp.-Nab Hill Productians-Arwin Productions picture. Directed by Delbert Monn. Written by Stonley Shapira and Paul Henning. Photography, Arthur E. Arling, A.S.C. Art directars, Alexander Galitzen and Robert Clatwarthy. Set decoratians, Oliver Emert. Miss Day's gawns by Irene, jewels by Laykin et Cie. Music by Frank DeVal. Music supervisian, Joseph Gershenson. Film editor, Marjarie Fawler, A.C.E. Assistant directors, Roy Gasnell jr. and Douglas Green. Animated title and aptical effects by Pacific Title.

THE CAST

Jerry Webster ..... Rock Hudson
Caral Templeton ..... Doris Day
Peter Ramsey ..... Tony Randall
Rebel Davis ..... Edie Adams
J. Paxton Miller ..... Jack Oakie
Dr. Linus Tyler ..... Jack Kruschen
Millie ..... Ann B. Davis
Brackett ..... Howard St. John
Kelly ..... Karen Norris
Fred ..... Jack Albertsan
Charlie ..... Charles Watts
Hodley ..... Jae Flynn
Debarah ..... Danna Douglas
Hadges ..... Ward Ramsey



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Alakazam the Great (AIP)			85				150			140	65		150	140			200	135	130		133
Armored Command (AA)	100	100	125		80	90		110		100	65		200	130			110	100	80		107
Back Street (U-I)	160	300		225	100	110	125	190	150	250	190	210	140	120		160	125	125	125	85	161
Battle at Bloody Beach, The (20th-Fox)		150	110		80			80		100	95				80			135	125		106
Big Gamble, The (20th-Fox)	95	120	105	175	80	50		85	100				110	90	100		70	125	90		100
Blast of Silence (U-I)				135	80			100	125								70				102
Blue Hawaii (Para)	180	300	200		110	130	290	130	250	350	350	350	300	300	100			145	200	210	226
Breakfast at Tiffany's (Para)	140	600	150	225	260	150	180	145		400	350	200	175	200	90	190	130	115	200	150	213
Breathless (F-A-W)	120	225				100	90	120				100	150	90	120	200					135
Bridge, The (AA)				175	100		150		110				150		90	200					139
Bridge to the Sun (MGM)	100	300	80	200	80	85	85	90	125	150	110	100	65	90	100	125	105	120	350		129
Cold Wind in August, A (Aidart)		300						110						150		175				100	167
Comancheros, The (20th-Fox)	140	220	130	195	95	165	200	175	150	340	100	250	150	200		170	180	175	130	200	177
Explosive Generation, The (UA)			80		115	100	150	100		120	65		90	90			160				107
Fanny (WB)	220	250	140	255	250	135	125	155	150	325	350	200	200	200	135	225	125	150	200	150	197
Five Golden Hours (Col)	120		75	155			100	120			65		65	90					100	100	99
French Mistress, A (F-A-W)	130			110		90	100		110				150	90	100	150					114
Gambler Wore a Gun, The (UA)							100		100		100				90			100			98
General della Rovere (Cont'l)	125	200		130		120					150	50		90	160	195					136
Girl With a Suitcase (Ellis)	125	130	100	130		90		80								200					122
Great War, The (Lopert)						90	100	115	100		65	100				170					106
Green Helmet, The (MGM)						90		75	110	100	100	50	100		90		90				89
Greyfriars Bobby (BV)	120	200	130	150	100	110	275	125	135	235	70	100	175	110			160	120	90	95	139
Hand, The (AIP)								100		100	100				100		100				100
House of Fright (AIP)		100						100				150		130		50		100	130		109
Hustler, The (20th-Fox)	170	275	130	185	130	200	100	275	175	180	125	150	150	120	110	195	120	150	130	100	159
La Dolce Vita (Astor)	220	450	160	200	190		200	600	175	325	300	200	300	300	155	200		175	75	200	246
Loss of Innocence (Col)				170	70		90					75	100	150		175			75	70	108
Magic Boy (MGM)					75						100						80	100	75	75	84
Man in the Moon (Trans-Lux)					90				110			100		135	110	190			150	225	139
Mask, The (WB)	120	125	120		95	90	125		100	85	115	90		90		145			150		112
Mr. Sardonicus (Col)		225	125		100	65	70	105	110	135		90		120				150	100	100	115
Paris Blues (UA)	130	250	120	215	150	125		200	135	180	135	100	150	130		195	135	125	250	200	163
Pirates of Tortuga (20th-Fox)						75			100		70				85		100	100		100	90
Pit and the Pendulum, The (AIP)		200	150	225	200	100	190	145	175	200	135	160	250	400	90	150	250		200		189
Portrait of a Mobster (WB)	100	160	115		80	100	100	100	100	90	100	70	90		90		75	100	90	70	96
Susan Slade (WB)	140		175	175	120	100	180	120	200	210	205	200	150	125	110	135	195		200	175	162
Teenage Millionaire (UA)						100		100		120	65		100	90							96
Town Without Pity (UA)	130	175	100	175	110	110	140	110	125		140	100	100	90		175	100	135			126
Two Women (Embassy)	150	225	105	165	150	500	150			150	200	100		200	125	195	105	100		100	170
World by Night (WB)			100		100		130	120		100	95	150	200	125	100				100		120
X-15 (UA)	85		85	120	85	90	105	105		110	65	100	75	100			100	100	90	75	93

TOP HITS — OF — THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. Blue Hawaii (Para)

Memphis 300
Milwaukee 300

2. Susan Slade (WB)

Memphis 200
Omaha 195

3. Comancheros, The (20th-Fox)

Omaha 180

4. Town Without Pity (UA)

Boston 175

Offbeat Pair Scores High in Mill City

MINNEAPOLIS—Stormy weather which dumped over eight inches of snow on the city plus the start of the pre-Christmas slump put the skids on boxoffice grosses. About the only offering which did much business was the offbeat duo, "Shangri-La" and "Nature Holiday," which opened at the Avalon Theatre, with a rating of 180 per cent. All other attractions rated average or below.

(Average Is 100)

Academy—**King of Kings** (MGM), 5th wk. 80
Avalon—**Shongri-Lo** (Brenner); **Nature Holidoy** (Brenner) return run 180
Century—**South Seos Adventure** (Cinerama), 5th wk., reissue 80
Gopher—**Blue Hawaii** (Para), 3rd wk. 100
Lyric—**Bachelor in Poradise** (MGM), 4th wk. .. 100
Mann—**Susan Slade** (WB), 3rd wk. 100
Orpheum—**White Christmos** (Para), reissue..... 80
State—**The Comoncheros** (20th-Fox), 3rd wk. 100
Suburban World—**The Mork** (Cant'l), 3rd wk... 80
Uptown—**Mon in the Moon** (Trans-Lux), 2nd wk. 90
World—**Breakfast ot Tiffany's** (Para), 7th wk. 80

New Combo Joins List Of Omaha Holdovers

OMAHA — Five downtown theatres showed holdovers last week and every one did average or better business. At the State, "Bachelor in Paradise" reached 115 per cent of average in its third week.

Admiral—**Guns of the Block Witch** (AIP); **The Lost Battolion** (AIP) 110
Cooper—**Seven Wonders of the World** (Cinerama), 2nd wk. 175
Dundee—**The King and I** (20th-Fox), reissue, 2nd wk. 150
Omaha—**Suson Slade** (WB), 2nd wk. 100
Orpheum—**The Comoncheros** (20th-Fox), 2nd wk. 100
State—**Bochelor in Porodise** (MGM), 3rd wk. .. 115

No New Films Appear On Milwaukee Scene

MILWAUKEE — "White Christmas," playing a second week in the neighborhood first-run Tower, led the city in attendance with a ringing 300. "Search for Paradise" in its eighth week at the Palace, still was attracting exceptional patronage.

Downer—**Lo Dolce Vita** (Astor), 4th wk. 150
Palace—**Search for Parodise** (Cinerama), 8th wk. 200
Riverside—**Bochelar in Poradise** (MGM), 3rd wk. 100
Strand—**Gone With the Wind** (MGM), reissue .. 90
Times—**Loss of Innocence** (Col), 2nd wk. 65
Tower—**White Christmas** (Para), reissue, 2nd wk. 300
Towne—**Blue Howaii** (Para), 2nd wk. 175
Warner—**Suson Slade** (WB), 2nd wk. 150
Wisconsin—**The Comoncheros** (20th-Fox), 3rd wk. 150



NEW TENT MEMBERS—Twenty new members of Variety Tent 14 are shown here immediately following their initiation at Fazio's in Milwaukee. Seated, left to right: Jack Davis, Father Matthew Scott, Elmer W. Roller, Jerry Levy, Jack Dionne, Leo R. Weinshel, Robert B. Hinkin and David Routt. Standing: William H. Nichol, Herbert Copelan, Ralph Barnes, Johnny Logan, Howard A. Ross, Ardin A. Muchin, Maurice Ostrow, Russ Mortenson, Frank Hughes, Rudolph J. Mudroch, Joseph T. Weinfurter and Edward Ditloff.

Gene Van Norman, 87, Still at Theatre After 50 Years in the Show Business

MILWAUKEE—A few lines in a recent issue of BOXOFFICE to the effect that Eugene Van Norman, manager of the local Times Theatre, had celebrated his 87th birthday, and close to 50 years in show business, brought many congratulatory letters from Los Angeles, New York and other sections of the country.



Eugene Van Norman

Van was overwhelmed to hear from many of the boys with whom he was associated. He assures that "there's plenty of pep left in this old boy!"

In 1920, Van Norman was a registered pharmacist at Oshkosh, Wis., and even then had showmanship in his blood, for at his grand opening, he hired the biggest band in town to play out in front of his new establishment. As the years flew by, he became interested in the ballyhoo of the theatre, and in 1928 finally "gave in." His career in the show business then began when he leased the Parkway Theatre here. In 1929, he opened the National Theatre, then under the George Fischer banner.

A year later, he went on the road for MGM, covering the Wisconsin and Michigan territory. "A couple of years of this," says Van, "and I decided to stake down in one spot, and was offered the Venetian Theatre, then operated by Universal. I managed this house for a short period, and was then appointed district manager, with the Venetian, Egyptian, State and Downer houses under my supervision.

"I even had a crack at having charge of the Warner circuit for a short time."

(Continued on NC-4)

MINNEAPOLIS

A Merry Christmas—A Happy New Year

From All of Us to All of You

UNIVERSAL-INTERNATIONAL

Kenneth Adams — John Malmberg

Chuck Bliss — Roy Miller

Chet LeVoir — Glenn Wood

MINNEAPOLIS

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MINNEAPOLIS

Pioneer Theatres managers held a one-day meeting in Carroll, Iowa, recently to plan holiday bookings. Attending were Don Smith, Minneapolis, general manager; Gordon McKinnon, Spencer, Iowa, district manager, and all managers of the circuit's theatres in Iowa . . . Genevieve Donovan, cashier at Columbia, has been on jury duty.

Marilyn Pepin, secretary in the Mann Theatres office, is resigning to be married December 30 to Roland Brule of Crookston. They will live in Crookston. New in the Mann Theatres office are Patty Anderson and Ruth Maursoth . . . Exhibitors on the Row were Sid Heath, Wells; Dan Peterson, Brookings, S. D.; Paul Perrizo, Blue Earth and Winnebago; Harold Schleis, Rib Lake, Wis., and Mrs. Sigurd Olson, Stanley, Wis.

Berniece Roth, clerk at Paramount in Chicago, was in to help move Paramount's accounting department to Chicago. The local exchange is one of six in the midwest whose accounting is being moved to Chicago. Harold Schneider, former office manager-cashier at Paramount here was transferred to Chicago as office manager and regional accounting clerk. All theatres in the Minneapolis zone have been asked to send remittances for Paramount product to Chicago.

Robert Utecht has been named manager of the St. Louis Park Theatre. He replaces John Kirby, who was named manager of Convention Center in suburban Bloomington . . . Christensen & Holmes has reopened the Star Theatre at Stewart, closed since 1956 . . . Warren Branton, former salesman at AIP, is recuperating at his brother John's home after being hospitalized . . . Bill Levy, operator of the Heights Theatre, said that now that remodeling of that theatre is completed, work soon will start on remodeling the Parkway Theatre, which his son-in-law Mel Lebewitz operates, and on the Midtown at St. Paul, which his son operates.

Roy Fleischbein, head of service for National Screen Service, will retire January 1. He has been with the exchange for about 19 years and previously was with Minnesota Amusement Company for 17 years . . . Dahlstrom & Weinberger is remodeling the front and redecorating the Iowa Theatre at Emmetsburg for United Theatres of Des Moines. New carpeting also is being installed . . . Bill Burke, office manager at MGM, will leave Friday (22) for a vacation in Michigan and Florida . . . MGM's Christmas party was held Saturday (16) at the Lilac Lanes cafe.

Arias to Supply Films For Holland Lines

NEW YORK—Arias Quality Pictures has been named as exclusive purchasing agent for motion pictures shown on the Holland-America Line's seven passenger ships, the Rotterdam, Nieuw Amsterdam, Statendam, Maasdam, Ryndam, Noordam and Westerdam, according to Henry R. Arias, president, and Albert A. Van L. Maas, deputy general manager of Holland-America.

Sanford W. Weiner has been named general manager of a special department of Arias Quality, handling these Holland-America ships. Arias was the organizer and president of Modern Film Corp., which supplied the film programs for many of the steamship lines.

Don Walls New Manager Of Valley City Theatres

VALLEY CITY, N. D.—Don Walls, who has been affiliated with motion picture theatres in Oklahoma City for the last eight years, is the new manager of the Omwich and Piller theatres. He and his family have taken up residence here.

Walls succeeded Charles Meister, who was transferred to the Hollywood Theatre, Sioux City, Iowa, after being in Valley City a year and a half. Meister was active in the Junior Chamber of Commerce, the Elks and Town and Country club.

Merry Christmas

Happy New Year!

DON LYONS

BOXOFFICE

Minneapolis

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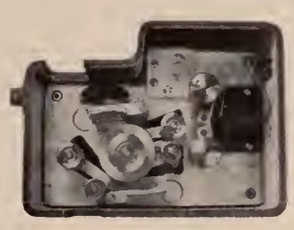
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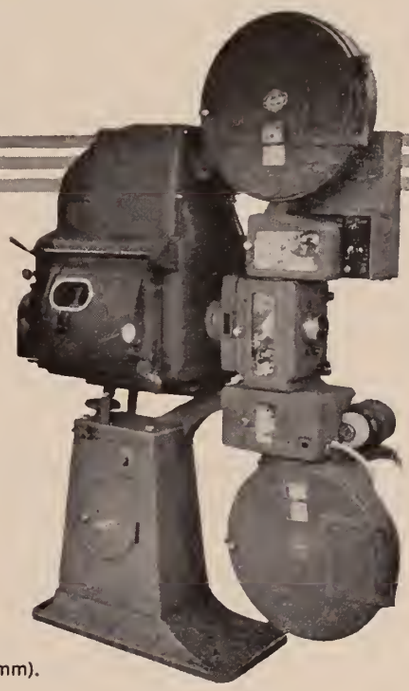
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Gene Van Norman, 87, Still at Theatre After 50 Years in the Show Business

(Continued from NC-1)

In the years that followed, Van moved about considerably. Joining the Saxe circuit, he managed the Modjeska for a short period. Next he was moved over to manage the Uptown, where he remained for 13 years under Harold Fitzgerald, who headed the then Fox-Wisconsin chain as general manager.

"I guess Fitz had a lot of confidence in me in those days," Van Norman said. "I suppose I had some of that old get-up-and-go-spirit which he liked and at all times tried to instill in all his theatre managers. When you worked under Fitz, you either worked or else! At any rate, during those years, he'd frequently tell me to go over to a given theatre and get the house going. When he was satisfied that things were in good shape and the grosses at the proper level, I'd find myself back at the Uptown again."

Van won more prizes and established more records in those days than he cares to enumerate. He won every war bond drive (sold $45,000 in one campaign), and in a contest involving 61 theatres, placed first in grosses!

Some years later, he managed the Varsity Theatre, where he was host to Lauritz Melchior and Ted Lewis and many other big names of the period. He said: "I'd been asked by Lewis where he could do a bit of gambling. Some one in the crowd suggested a couple of spots, and Ted immediately called a cab and lit out for the well known night clubs famous for this sort of indulgence. Well, anyway, Ted lost his shirt, yet was as happy as a lark. Never complained."

Van's last move was to take over the management of the Times Theatre for the L. F. Gran circuit, and he's been there for the past 12 years, although the house is now in the Marcus Theatres lineup, with Don Baier in charge of both the Times and Tosa theatres.

At 87, most exhibitors agree that Van is one of the oldest showmen still operating in the midwest. He was hailed by the late Will Hays for his bond drive successes; he received numerous citations for his activities in Red Cross campaigns; he was president of the Motion Picture Theatre Ass'n, and today he is a member of the Mayor's Motion Picture Commission, and is on numerous civic committees.

Van says he likes to think he was instrumental in bringing the MPTOA convention here one year. He says: "They sent me to Boston and I managed to convince them they should hold the convention in Milwaukee, which they did in 1926.

"There was always something doing in those days," he concluded. "It seemed as though some one or special groups were continually trying to get bills through at Madison which would hurt the motion picture theatres. Many's the time Fitz and I went down there, spread a little cheer, handed out a flock of passes to the legislators, and got a few things accomplished. Even at this late stage of the game, I've never regretted a moment I've been in show business."

Cooper Hosts Seniors At Christmas Parties

OMAHA—Hundreds of Omahans in the senior citizen division turned out for the second annual Golden Age Christmas party given by the Cooper Foundation Theatres at the State Theatre.

Because of the popularity of the event, there were three shows, on Thursday, Friday and Saturday mornings. Members of the Golden Age Movie Club were guests of the Cooper Foundation and all the women members received a rose. Refreshments of cookies and coffee were served.

Jack Klingel, city manager for Cooper, said the membership last year was 3,600. This year the membership has reached 5,000. While the Christmas party didn't bring out all the members, Klingel said that probably 50 per cent attended.

Golden Age members may attend either the State or Dundee theatres at half price. Any person 60 years of age or above may join. On their birthdays, cards are mailed to them allowing them to attend with one other person at the senior citizens' rate.

For the Golden Age Christmas party, cards were mailed to the senior citizens asking them to fill in the day they planned to attend.

"We get many letters and personal comments on how much the senior citizens appreciate this consideration," Klingel said. "And the roster continues to climb. It brings a lot of them to the movies, too."

Reduced Price to Shoppers

WILLIMANTIC, CONN.—Gilbert Gioia, resident manager for Stanley Warner at the Capitol Theatre, has a new shoppers' special plan, admitting all female patrons at reduced price, 50 cents, on Thursdays.

MINNEAPOLIS

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A Happy New Year

Health and Prosperity for 1962
Are My Best Wishes for
All Industry Members
and Friends

TOM BURKE

220 Pantages Bldg. Hennepin Ave. at 7th St.
Minneapolis, Minn.
Federal 8-3841

A Merry Christmas **A Happy New Year**

From

EDDIE RUBEN AND HIS WELWORTH THEATRES AND STAFF

We Wish You all
HEALTH AND PROSPERITY

Eddie Ruben — Harry Greene
Tom Ruben — Bess Crane
Dorothy Crane — Lois Favaro
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Best Wishes For 1962

The Best of Health and Prosperity

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Bookers: Lee Campbell, Gertrude Weber

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Best Wishes for the Holidays

From All of Us to All of You

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Season's Greetings

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Best Wishes for the Holiday Season and a Happy, Healthful New Year to All Our Friends in the Industry

TED MANN

And Associates

MINNEAPOLIS, MINN.

MILWAUKEE

WITI and WKOW were among a number of television stations that canceled a showing of "Bus Stop" because "portions were not suitable for family viewing." Roger LeGrand, general manager of WITI, said the program, usually seen here from 8 to 9 p.m., would be seen at the normal time the following week. LeGrand asserted that the ABC network previewed the show in a closed circuit the previous week, to let stations make their own decisions on its plot.

Judging from the overflow attendance at the screening of "Flower Drum Song," the picture which opens at the Towne Theatre here, should do a landoffice business. U-I Manager Pat Haloran greeted his guests at the door, and when it became necessary to seat them in the first two rows (or remain standing) he began to fear for late arrivals. It does a branch manager's heart good to have his screening room packed with exhibitors.

The Wauwatosa Committee on Movies, Audio and Television (COMBAT) met recently and approved action to seek showing of more pictures suitable for young people on Friday nights and Sunday afternoons. Reference, in particular, was to the Tosa, a neighborhood theatre managed by Don Baier, who explained to the group that while he was limited in his control over the booking, he would take the matter up with the management. Members of COMBAT said large numbers of junior and senior high school pupils attended the Friday night show. Baier says he's coming up with a few ideas which should offset some of the problems.

The one question Filmrow keeps asking is how Ben Marcus manages to keep tab on his far flung interests. He heads the chain of theatres bearing his name, in addition to interests in hotels, motels, bowling alleys, restaurants, real estate, investments and, well, you name it, he's no doubt involved. The latest announcement is that another unit will be added to his Big Boy restaurant chain (the 7th), which will be located on Fifth and the Avenue. And as though he isn't on enough committees civicwise, he's been appointed to head the committee on special gifts for the 1962 March of Dimes, according to William C. Goodnough, vice-president and general manager of WISN-TV. Also chosen were Grace Abramson, president of the Better Films Council, as chairman of the clubs and organizations committee, along with Gertrude Puelicher, radio and television commentator and writer, who will be in charge of special gifts and foundations.

Barbara Perry, secretary to Carroll Morten, Allied Artists manager, went to Mount Sinai hospital for surgery . . . Bill Exton, Roosevelt, Kenosha, and Jack McWilliams, Portage Theatre, Portage, were in, booking.

Worcester Park Seeks Rentals

WORCESTER—The Park Arts Theatre, which recently adopted an art film policy, is advertising its availability for rentals by groups and parties during afternoons.

Two 20th-Fox Pictures Set For Christmas Showings

NEW YORK — Two 20th Century-Fox CinemaScope pictures, "The Second Time Around" and "The Innocents," the latter a January release, will open in New York as Christmas attractions on Broadway.

"The Second Time Around," in CinemaScope and De Luxe Color, with Debbie Reynolds starred, will open at the Paramount Theatre December 22, following the current "The Comancheros."

"The Innocents," produced in England by Jack Clayton with Deborah Kerr starred, will open December 25 at the Criterion in Times Square and the east side 72nd Street Playhouse.

"The Innocents" will replace Otto Preminger's "Advise and Consent," which was originally scheduled as the Christmas attraction at the Criterion. The national release of "Advise and Consent," being distributed by Columbia Pictures, has been delayed until after the completion of the touring company of the stage play, which is booked until late May 1962.

$1,000 Damage From Fire In Sheboygan, Wis., Rex

SHEBOYGAN, WIS.—Fire in the basement of the Rex Theatre, originating in hot ashes, caused an estimated $1,000 damage, according to a report by fire chief Ray Dionne. The ashes ignited fiber-board trash barrels, which in turn set fire to three wooden doors and door frames of rooms next to the boiler room. Smoke then spread through the building.

Smoke damage was estimated at $500 and fire damage at $500.

MINNEAPOLIS

MINNEAPOLIS

Season's Greetings

Merry Christmas—Happy New Year

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Minneapolis, Minn.

Holiday Greetings

QUAD-STATES THEATRE SERVICE

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HOLIDAY GREETINGS

and

Best Wishes For The New Year

PAUL AYOTTE

NATIONAL SCREEN SERVICE

654 Second Ave. N. Minneapolis, Minn

Elmwood Theatre to Close To Install New Seats

NEWARK—Eastern Management Theatres' Elmwood Theatre will close temporarily December 18 to install new seats and make other decorative improvements, according to Robert F. Smerling, president. The theatre will reopen December 22 in time for Christmas.

During the closed period, the theatre's present seating capacity will be reduced from 1,350 to 850 with new Griggs Push-Back chairs, which will provide a distance of 38 inches between the rows of seats. A specially constructed smoking section will be installed on the main floor and redecorating of the lobby and auditorium will also be made.

Two Composer Assignments

HOLLYWOOD—Paramount hired Cyril Mockridge to compose the score for John Ford's "The Man Who Shot Liberty Valance," and George Duning to compose and conduct the music for the Amro production, "Who's Got the Action," which Jack Rose will produce.

LINCOLN

Cooper Foundation Lincoln city manager Dean Ziettlow will be back in town about December 20 in time for Christmas with his family. He's out in Greeley, Colo., relieving the manager of Cooper Foundation's theatre there . . . Family members have been house guests of Mrs. Avis Rutherford at her O street apartment. First were her brother and sister-in-law, Mr. and Mrs. W. L. DeClue of Williamsport, Pa., and then a cousin, Mrs. Jane Hayden of Sheridan, Wyo. Mrs. Rutherford is secretary to Bob Livingston, Nebraska Theatre Owners Ass'n president.

Pre-Christmas activities cut down on the Joyo Theatre attendance, but several of these very events are scheduled for morning dates at the Havelock house. One is a Santa Claus show for children of employes of the State Farm Mutual Insurance Co., held on the 16th. Another, for boys and girls in families of nearby Goodyear plant employes, will be on the 23rd. Manager Clarence Frasier says he has some good shows lined up during the holiday week, and after the first of the year, such as "Blue Hawaii," "The Devil at 4 O'Clock" and "Comancheros."

Lincoln patrons are more than contributing their share toward current audiences for "Seven Wonders of the World" now at Cooper's Cinerama in Omaha. Reservations for the performances, especially on weekends, are being received at Cooper Foundation headquarters in Lincoln from outstate Nebraska communities, too . . . "White Christmas," in song or on the screen is always good for a return engagement during the holidays. It played at the Nebraska Theatre for a week, starting December 6. "I Bombed Pearl Harbor" started on Pearl Harbor Day (7) at the Varsity. "Susan Slade" moved from the Varsity to start a second run at the State.

Embassy's "The Liberator," formerly titled "Capri," stars Rory Calhoun and Marina Berti.

MINNEAPOLIS

MINNEAPOLIS

Season's Greetings

S. E. HELLER
W. H. AIKEN
Grand Rapids, Minn.

A MERRY CHRISTMAS
AND A HAPPY NEW YEAR
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74 Glenwood Ave. Minneapolis, Minn.

Season's Greetings

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THE SEASON'S GREETINGS FROM
BUENA VISTA FILM
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(WALT DISNEY PRODUCTIONS)
A Merry Christmas—A Happy New Year
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Martin Braverman, Booker
Donna Hughes, Secretary
74 Glenwood Ave. Minnneapolis, Minn.

OUR WISHES FOR YOU
THE MERRIEST OF CHRISTMASES
THE HAPPIEST OF NEW YEARS
NORTHWEST SOUND SERVICE
73 GLENWOOD AVE. MINNEAPOLIS, MINN.
12 YEARS OF CONTINUOUS SERVICE
TO THE THEATRE TRADE

A Very Merry Christmas and a
Happy and Healthy New Year to
All Our Friends
MORRIE & ROSE STEINMAN
MORRIS W. STEINMAN & ASSOCIATES
1187 Lincoln Ave. St. Paul, Minn.

DES MOINES

Dick Glenn, manager of the Eastown Theatre, is enthusiastic about his "South of the Border" shows. Glenn has started showing Mexican-produced, Spanish-language films on Tuesday nights. Not only are Mexicans and other residents of Spanish descent coming to see the topnotch films, there is a definite interest being shown by local high school and college Spanish teachers.

Prof. Harold Hill, Meredith Willson's "Music Man," never envisioned anything like the trombone section that will blare away at Mason City's Music Man Marching Band Festival next June 19. Chamber of Commerce officials have received applications from 121 bands in 34 states to participate in the event, planned in conjunction with a press preview of Warner's "Music Man" film. Mason City, Willson's boyhood home and the River City setting for the musical, will play host to more than 8,000 musicians for the big and brassy summertime festival.

The Variety Club's 18th annual Christmas party was a tremendous success, both financially and entertainmentwise. The Jewish Community Center was filled to capacity for the event, thus enabling Variety folk to continue their many charitable endeavors. Much credit is due Lou Levy and all who worked many months to assure the party's success.

Cinema Arts, a new Des Moines film society, will present a series of eight movies, starting January 5, at the First Unitarian Church. Attendance will be by membership and the fee for all eight is $7.50. The first film will be "Letter From an Unknown Woman," starring Joan Fontaine and Louis Jourdan . . . The Empress at Malvern had to turn away patrons on a recent Saturday night when "The Absent-Minded Professor" was playing there. Even standing room was a sellout . . . The Marine Corps Reserve sponsored a special Saturday morning cartoon show at the Hiland in Des Moines. Admission was a toy for children at Woodward State Hospital.

Jerry Baumann has left MGM and now is at Independent Film Distributors. John Winn, formerly with Paramount, replaces Baumann as booker at MGM . . . Gene Sichelman, Columbia, was at the local exchange . . . Margaret McGaffey, MGM secretary, returned after three weeks in Arizona, where she visited her son . . . Vacationing Thelma Washburn, Universal booker, headed for California and sunny holidays . . . Helen Hansen, MGM cashier, spent a week's vacation at home . . . Sam Rich, Paramount booker, was down with a strep throat.

The WOMPIs had their Christmas party December 13 at the Vets Club in West Des Moines. Dinner at 7 was followed by a gift exchange and drawing for winners in the Chatty Cathy doll, tablecloth and cab due bill projects. These gals deserved a big night out! They've been busier than Santa's elves outfitting 20 dolls for the Salvation Army. The dolls will be distributed to the children of prisoners.

Ralph Olson, manager, and Frank Zanotti, salesman, attended Universal's regional sales meeting at Dallas . . . Cherokee's first of four free movies for small fry brought out 1,065 youngsters, probably a record there for such an event . . . The SE 14th Drive-In, local airer, is closed for the winter.

Milt Fienberg of National Screen Service was in from Chicago . . . Wally Stolfus, manager of the Majestic at Centerville, and family have moved into a new home . . . Cy Fangman of Boone, manager of the Rialto Theatre, marked his 33rd year with Central States! . . . Visitors included Emil Bozeik of Madrid, Joe Jacobson from Davenport and M. E. McClain from Fremont.

Barbara Anthony has returned to the Tri-States home office as Don Knight's secretary . . . Joe Jacobs, Columbia manager, was in Lincoln working with Irwin Dubinsky.

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SPECIAL TRAILER
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Clarence Frasier Marks 34th Year

LINCOLN—December 6 was a milestone date for Joyo Theatre owner Clarence Frasier of Havelock.

It was just 35 years to the day that Frasier entered the motion picture business in Havelock—right across the street from his present operation. That older, smaller theatre also was called the Joyo Theatre. Frasier liked it so much he took it with him when he bought the 1927-built bigger showhouse, then known as the Lyric, in 1937.

As Frasier caught snatches of the Dec. 7, 1961 Joyo offering, "Greyfriars Bobby," he recalled:

SILENT 'SADIE' FIRST FILM

"Subway Sadie," silent, of course, starring Jack Mulhall and Dorothy McPhail, was his first picture offering on Dec. 6, 1926, at the old Joyo.

A blind pianist, Charles Zadina, provided the musical accompaniment for the silent screen. He would have a boy sit alongside to clue him on the action, all the time playing.

Crowds were good, especially on Sundays when downtown Lincoln theatres were closed by since-amended ordinances.

Adult admission was 20; children, 10, compared to present 75 and 25-cent tickets.

The old Joyo, built in 1913, had nine-seat rows in its 25-foot-wide auditorium for a total of 220 seats when Frasier bought it in 1926.

The newer Joyo, about twice as wide with 375 seats, has gone through a costly series of remodeling projects from 1937 to the present, including projectors and sound in 1946; then air conditioning and new seats in 1950; CinemaScope in '54, and many odds and ends since, to quote Frasier.

AROUND 8,000 SHOWN

Between 7,000 and 8,000 screen features have appeared on the Joyo screens since 1926, necessitating three or four trips a month to Omaha for bookings.

Frasier has added a wife and two children as his family in these years. With no intention of taking it easy, he says he's beginning another 35-year run now.

DES MOINES

A Merry Christmas and Happy 1961
from all of us at
WARNER BROS.
Joe Young, Branch Manager
Joe Ancher — Kenny Claypool
Norman Holt — Bob Hirz

DES MOINES

UNITED ARTISTS
wishes you all a wonderful holiday season!
Eugene A. Jacobs
Dorothy Pobst

Police at Omaha Seize 'Immodest' Pictures

OMAHA—For the first time in years, a downtown movie theatre was raided and the film seized by the police vice squad. The squad seized a nudist feature in "natural blushing color" and the French "Fire Under Her Skin" at the Muse Theatre, which is located on the edge of the downtown area.

Police arrested Betty Gelfand, who was listed as the theatre owner, and she was released under a $100 bond.

It was the first time since the days of the old Town Theatre, which after its sale to the Cooper Foundation Theatres was rebuilt into the plush Cooper Theatre now showing Cinerama productions, that a downtown film house has been raided. Sgt. Louis Kostka and patrolman John Quist said both films were "immodest, immoral and not the sort of thing that should be shown in Omaha."

The policemen said complaints have been almost constant since the Muse replaced the Town as Omaha's "burlesque theatre" nearly four years ago. Before that, vice squad raids at the old Town were numerous.

"We checked several films that drew complaints during the past several months," Sergeant Kostka said, "but they all proved to be borderline cases." When the current film drew an unusual number of calls they decided to investigate again.

Two comedy films were substituted and the show went on.

ACE Extends Nominations

HOLLYWOOD—The American Cinema Editors board of directors has extended the deadline for nominations for its annual cinema editing awards to January 7 to allow all active members to nominate any of the motion pictures, television and documentary films shown in this area during this complete year. Final voting will be done during January with ACE awards dinner to be held the first week in February.

Illinois Exempts Film From Tax on Rentals

CHICAGO—The attorney general of Illinois has issued an opinion that Rule 14 (4 per cent tax on rentals) does not apply to film licensing. As a result, motion picture film is being removed from the category of products which are to be taxed. This tax would have increased each theatre's film expense by four per cent and would have eliminated many marginal theatres throughout the state of Illinois.

Drive Winners Announced

MINNEAPOLIS—Winners in the annual Stereophonic drive conducted by Independent Film Distributors were announced here by Abbott Swartz, manager. They are Jack Kelvie, Theatre Associates, and Delores Lundquist, Northwest Theatre Corp., Minneapolis; B. Bergland, Trail Theatre, Newton, N. D., and Lowell Kaplan, Berger Amusement Co., Minneapolis.

DES MOINES

MERRY CHRISTMAS HAPPY NEW YEAR

IOWA UNITED THEATRES

1123 High Street Des Moines, Iowa

DES MOINES

A Merry Christmas and Happy 1962 from

B & I BOOKING AGENCY

214 Plymouth Building, Des Moines

ATlantic 8-7949

Bert Thomas, Manager

The Des Moines Office

of

20TH CENTURY-FOX

Extends Season's Greetings

DAVE GOLD, Branch Manager

STAN SODERBERG, Salesman

MARIE SLATKOSKE, Head Booker

ADDA BEATTY, Assistant Booker

Everyone at

COLUMBIA PICTURES

Says

Happy Holidays!

Joe Jacobs, Branch Manager

Bill Lyons, Office Manager

Bill Dippert and Alan Miller, Bookers

Ed Cohen and Jim Ricketts, Salesmen

Holiday Greetings

PAT COONEY

BOXOFFICE Representative, Des Moines

Season's Greetings

From all at

UNIVERSAL-INTERNATIONAL

R. G. Olson, Branch Manager

Frank Zanotti, Salesman

Thelma Washburn, Booker

OMAHA

Hazel Dunn, owner of the Jewel Theatre at Valentine, Neb., spent a week visiting in Omaha and during that time contacted two retired members of the film industry, Harry Lefholtz and Clarence Blubaugh, both former branch managers. Harry was head of the Republic exchange many years and Clarence was with MGM and 20th-Fox. Mrs. Dunn gave them details of her trip to Hawaii with her sisters.

Harry Wood, auditor for 20th-Fox, reported he is the grandfather of two boys, born to his son-in-law and daughter, Mr. and Mrs. Clif Cross of Des Moines. They also have another son and daughter. Wood is in Omaha to help work out details of a new accounting system in the branch here.



Orville Dobbs has taken over the Rialto Theatre at Stromsburg, Neb. . . . H. P. Carleton is running the Globe Theatre at Griswold for the community . . . Tony Schrodel, exhibitor at the Rivoli at Falls City, Neb., is sporting a 1962 Chevrolet . . . Tony Goodman, salesman for 20th-Fox, is not only one of Omaha's better golfers but one of its hardiest linksters. Two weeks ago Sunday with a December chill and drizzle in the air, he took to the course and said he had a fine round. Last Sunday he had to admit he was stymied—two or three inches of snow covered the links.

The women of Variety Tent 16 held a dinner meeting at the Hilltop to talk over plans for the coming year. President Hazel White said she feels encouraged by the continued enthusiasm and support. The Tent 16 men are beginning to roll after a reorganization meeting. No date has been decided yet for the inaugural ball early in the year.

Carl Zaccone of Council Bluffs has purchased the suburban Minne Lusa Theatre in North Omaha and is remodeling it for a furniture and appliance store. For many years the theatre was owned and operated by the late Elmer Huhnke, originally a film salesman and later as an exhibitor and officer in the Iowa-Nebraska Allied for a number of terms. Huhnke closed the Minne Lusa four years ago, and Zaccone bought the property last August. He plans to open the store in January.

Conflicting reports continue as to the possibility of the reopening of the Lyric Theatre in Broken Bow. Howard Kennedy, who has the Bow Theatre there, formerly leased the building from the Odd Fellows lodge. It was reported that Tom Varney, a Broken Bow banker, purchased equipment from Art Goodwater of Madison to use in the Lyric.

Jack and Edith Renfro of Theatre Booking Service will have relatives Mr. and Mrs. Ralph Morgan of Chanute here as Christmas guests. The Renfros were Thanksgiving guests of the Morgans at Chanute. Morgan is a former member of the film industry.

Exhibitors on the Row included Nebraskans Howell Roberts, Wahoo; Don Campbell, Central City; Clarence Frasier, Havelock; Phil Lannon, West Point; Al and Otto Leise, Bloomfield and Hartington; Sid Metcalf, Nebraska City; Art Sunde, Papillion, and Iowans Frank Good, Red Oak; Charlie Vickers, Mapleton, and Arnold Johnson, Onawa.

S. I. Safenovitz Awarded $71,400 for Yale Theatre

HARTFORD—State referee A. S. Borden has made an award of $71,400 for the Yale Theatre, Norwich, acquired by the Norwich Redevelopment Agency in a condemnation proceeding.

For the theatre owner-operator, Samuel I. Safenovitz, the action means an award more than doubling the $35,000 offer extended by the municipal agency.

OMAHA OMAHA

Merry Christmas
OMAHA BOOKING OFFICE
WARNER BROTHERS
Bob Hirz Ken Claypool
Betty Roberts
525 Omaha Building & Loan Association Bldg.

Happy Holidays
and every good wish
for the New Year
From
THEATRE BOOKING SERVICE
JACK and EDITH RENFRO

Happy Holidays
IRVING BAKER
BOXOFFICE
Omaha

Best Wishes for 1962
TOP Advertising Company
Richard Barkes Charles Shanon
6004 Pine Street Omaha, Neb.

Season's Greetings

CHRISTMAS GREETINGS

from

LINN PITTS, OMAHA

PARAMOUNT PICTURES

451-6250 4215 Evans

Season's Greetings to All

CO-OP THEATRE SERVICES

ALYCE & BILL BARKER

GREETINGS FROM ALL

I.A.T.S.E. LOCAL MEMBERS IN NEBRASKA

CLYDE COOLEY

WISHING YOU THE BEST
AND A WONDERFUL 1962

MEYER L. STERN

American-International Pictures

1508 Davenport Street

Best Wishes for 1962

20th Century-Fox

FRANK LARSON, Jr., Branch Manager

Tony Goodman Bill Doebel

Helen Christianson

Holiday Greetings

From

NATIONAL SCREEN SERVICE

1508 Davenport Street

IZADORE SOKOLOF

We All Join in Sending Best Wishes for the Holiday Season and the Coming Year

FEPCO THEATRE ADVERTISERS

221-223 North 16th Street

Esther L. Green

Ron Rosseter Emery Toth

The Omaha Personnel of

Allied Artists Productions

Extend Hearty Christmas Greetings
To All Our Nebraska and Iowa Friends
Sol Francis, Manager
Bill Wink, Office Manager & Booker
H. O. (Pete) Peterson, Salesman
Helen Newman, Cashier
Lillian Danielson, Secretary

Wishing You the Joys of the Season
Happiness and Prosperity throughout the New Year

QUALITY THEATRE SUPPLY CO.

1515 DAVENPORT—OMAHA

Thanks for Your Cooperation This Past Year

Holiday Greetings

UNITED ARTISTS

E. A. "GENE" JACOBS JOHNNY DUGAN

OPAL WOODSON ERMA DELAND

SHIRLEY PITTS



Who Discovers the Discoverers?

"A professor can never better distinguish himself in his work than by encouraging a clever pupil, for the true discoverers are among them, as comets amongst the stars." CARL LINNAEUS

Somewhere in this mighty land of ours, a gifted youth is learning to see the light of tomorrow. Somewhere, in a college classroom or laboratory, a dedicated teacher is gently leading genius toward goals of lofty attainment. Somewhere the mind of a future discoverer—in science, engineering, government, or the arts—is being trained to transcend the commonplace.

Our nation has been richly rewarded by the quality of thought nurtured in our colleges and universities. The caliber of learning generated there has been responsible in no small part for our American way of life. To our college teachers, the selfless men and women who inspire our priceless human resources, we owe more than we will ever be able to repay.

Yet how are we actually treating these dedicated people? Today low salaries are not only driving gifted teachers into other fields, but are steadily reducing the number of qualified people who choose college teaching as a career. At the same time, classrooms are beginning to get overcrowded. In the face of this, college applications are expected to double by 1967.

This is a severe threat to our system of education, to our way of life, even to our very existence as a nation. Our colleges need help—and they need it now!

HIGHER EDUCATION
KEEP IT BRIGHT

If you want to know more about what the college crisis means to you, and what you can do to help, write for a free booklet to: HIGHER EDUCATION, Box 36, Times Square Station, New York 36, New York.

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BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Feel Like the Devil at 4 Is Dr Pepper Tiein Line

An unusual tiein has been effected by Columbia in behalf of "The Devil at 4 O'Clock" with Dr Pepper. The Dr Pepper selling slogan is "Drink at 10-2 and 4 o'clock," but Columbia has arranged for an adaptation of this regular advertisement to: "Feel Like the Devil at 4 O'Clock? Perk Up With Dr Pepper at 10-2 and 4 O'Clock. Beat That Devil at 4 O'Clock Feeling!"

The Dr Pepper campaign tiein was with excellent success in two major playdate situations, San Francisco and Houston. In San Francisco, more than 10,000 bottle-neck hangers carrying the slogan plus credits for the film at the St. Francis Theatre were distributed.

Ad Lines for Revivals Of '8' and 'The Boys Are'

Ad lines for E. M. Loew's playdate of "Butterfield 8" and "Where the Boys Are," read:

"You'll Never See a Bigger Show . . . and You Certainly Can't See a Better Show!

"Two Top Hits That Every Living Adult Should See!

"If You Have Already Seen Them You Know They're Worth Seeing Again!"

George E. Landers is the manager.

Discount Tickets at Stores

Kroger Food Stores of Dayton started testing a five-week discount theatre ticket promotion in a deal with RKO Theatres. A similar deal was arranged by Kroger with theatres of the Chakeres circuit in eight towns surrounding Dayton. The promotion provides for the presentation of tickets, good for admission at a special low price, with the purchase of specified amount or more at every Kroger store.

'Scopes for 'Watch Your Stern'

To publicize "Watch Your Stern" prior to its opening at the Suburban World Theatre, Minneapolis, Manager Jim Payne had a girl cruising a main downtown street handing out miniature telescopes.

Staff Pledged to Secrecy

E. M. Loew's Plymouth newspaper advertising in Worcester, Mass., on "Scream of Fear!" carried the teaser line, "Management and staff have been pledged to secrecy about the startling climax!"

Each of the Little League teams is admitted free sometime during the summer at the Curtis Theatre in Liberty, N.C.

Radio Station Jams Preview...It Gets More Publicity Than a Sneak



There's no quicker way to fill the house than to turn all the seats over to a radio station. A thousand tickets can be placed in the hands of patrons in short order when the announcers get broadcasting a special offer around the clock.

Usually such deals are 100 per cent promotional, but occasionally some revenue is realized. The radio station may give away coupons good for deep discounts on the regular price, or it has been known that a station will buy out the house for a day in execution of some special promotion of its own.

On this particular occasion, Farris Shanbour, manager-partner of the Plaza Theatre in Oklahoma City turned the house over to radio station WKY instead of setting up a sneak preview. WKY was happy to host a big Back to School theatre party, the biggest in the history of Oklahoma City, in fact. The film was "Come September."

The idea can be worked any time.

Starting at midmonth (August 15), WKY advertised the party, and invited the kids to write in for free tickets. Besides the film, free popcorn was to be available for WKY guests, and the station's deejays were to be there to take up the tickets, act as ushers and give away free records!

Within four days, WKY had exhausted its supply of tickets. The special cardboards were mailed to 900 in response to written-in requests, 900 being the capacity of the Plaza.

From then on the station announced: "Sorry . . . they're gone! Every single ticket is gone. You lucky WKY listeners who have tickets for the WKY Back to School Party . . . Be at the Plaza Tuesday evening, 8 p.m. You'll see the WKY deejays as they give away free records . . . and you'll see the movie 'Come September' . . . starring Rock Hudson, Gina Lollobrigida, Bobby Darin and Sandra Dee. Attend Oklahoma's Biggest Back to School Party . . . Enjoy free popcorn. See the WKY deejays. Have a swingin' good time before the school bell rings. If you're one of the lucky WKY listeners with Back to School tickets. Bring a friend. Come for fun and frolic. Free popcorn, free movie and a swinging good time at the WKY Back to School Party."

By 7 p.m. on the night of the party, the lineup in front of the Plaza was two and a half blocks long.

The deejays worked the line, tore tickets and were on the stage 30 minutes before the film began.

The regular run of the film opened the next day.

Shanbour reports the theatre and film received mention in over 200 radio spots.

Cutout 24-sheets were mounted on both sides of the marquee and flooded with 1,000-watt lights. A striking lobby display was up five weeks in advance, with trailer started four weeks prior.

Small Fry Frolics Click First Season at Top Run

Several reports of successful summer kiddy matinee series have reached Showmandiser in the last few weeks. The latest is from Al Allin, manager of the Odeon Theatre in Sarnia, Ont., a city of approximately 35,000 situated along the St. Clair river at the southern tip of Lake Huron. His theatre is the Odeon circuit's first run there.

The eight-week series, called the Small Fry Frolics, wound up August 23 with a big grand finale program. In summing up the summer program, Allin reports:

"Tremendous promotion; tremendous response; topflight entertainment."

He predicts it will be better next year. The average weekly attendance was 800 children, with an average weekly take at the candy bar of $75. There were, in Allin's words, "a lot of happy children, and a lot



A three-column ad gives the basic outline of the Small Fry Frolics, which ran up an average attendance of 800 children its first season at the first-run Odeon Theatre in Sarnia, Ont.

of happy sponsors. All in all, it couldn't have been much better for a first season!

The series was initiated in June when Allin outlined his idea to Joe Tarran, advertising salesman for radio station CHOK. This led to a second meeting in the station manager's office at which Karl Monk, station manager; Art O'Hagan, sales manager; G. Ludgate, Tarran and Allin were present.

Under the agreement completed and signed at that time, CHOK assumed joint sponsorship of the series with the Odeon Theatre, the radio station agreeing to pay to the theatre $900 for its share. Nine merchants were to be sold participation at so much each (exact amount not stated). All billing and invoices were to be handled by the station. The contract also specified that payment by CHOK to the Odeon Theatre would be made in relation to payments received from the participating merchants, to be determined monthly on and after July 31.

The package deal also called for the theatre to show a special screen trailer advertising the Small Fry Frolics one week in advance and at every performance, from July 5 to August 23, the trailer to mention the names and business of the participants. Other specifications:

Theatre to prepare a special display mentioning the names of the participating merchants for display prior to and during the eight weeks.

THE THEATRE'S PART

Theatre to provide a suitable film program of approximately 90 minutes each Wednesday morning, and bear all costs for trailers, theatre advertising display, staff and film.

CHOK and the participating merchants received a quantity of tickets each week good for free admission, the quantity to be determined on the basis of seating capacity and number of participating merchants.

Right from the start, Allin reports 100 per cent success—nine calls were made on nine merchants, each in a different type of business, and nine contracts were signed. There were a Dairy Queen, photo studio, hardware store, dry cleaners, shore store, A&W root beer drive-in, automotive store, furniture store and a discount house.

Everyone concerned got behind the Small Fry Frolics 100 per cent, Allin reports.

UNCLE HANK ON STAGE

CHOK aired 10 to 25 announcements prior to each week's show; the Odeon Theatre made 10 to 25 plugs on the screen trailer, and each store put up streamers.

The radio station also had Uncle Hank, its top personality, on the Odeon stage each week to emcee a 20-minute live show at which various contests were held and prizes awarded. The prizes were great in number so that everyone had a good chance of getting one or more. Prizes each week consisted of:

Free records—500 were given away in eight weeks.

Free A&W root beer tickets—4,000 given away during the period.

Free Dairy Queen 10-cent cones—1,000 given away.

Free Silverwood ice cream bars—500 total given away.

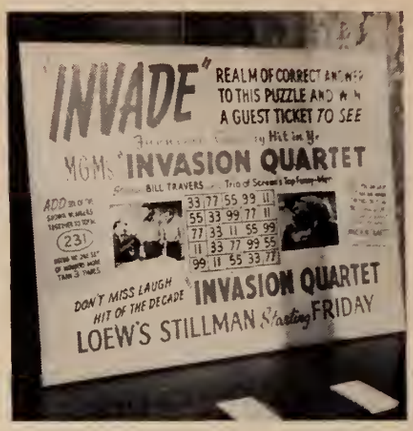
Free Pepsi-Cola—300 awarded in eight weeks.

Plus popcorn.

A grand total of 6,300 prizes thus was passed out during the Frolics.

Special tickets were printed for each show. They bore the heading, "OK Radio Odeon Theatre Small Fry Frolics," plus the date and names of the participating merchants.

Then Allin decided to make his final Wednesday show the best. He and station manager Karl Monk invited the merchant sponsors to a breakfast at the Colonial Hotel, then took them to the theatre to see the Small Fry Frolics in action. For the occasion the sponsors came through with special prizes, consisting of running shoes, a baby doll, a Kodak camera, an $11 album, a flashlight and batteries, T-shirts, a toy truck and gift certificates.



Puzzle Always Clicks

A puzzle game on a display board out front always proves to be a traffic-stopper for Arnold Gates, manager of Loew's Stillman Theatre at Cleveland. He varies the figures from time to time, but basically it remains the same. Pictured above, it is a promotion for "Invasion Quartet." And again it was a great success. Gates reports office managers in the area call and ask him for the solution so his staff can get back to work. And on the above puzzle, a call came from the local Internal Revenue office, in which instance Gates gave the taxpayers a "stay of harassment" by not revealing the solution immediately.

In case all the copy in this picture is not legible, it is, on one side of the numbers: "Add six of the shown numbers together to total 231, using no one set of numbers more than three times. On the other side is, "If you can solve it and be among the first 50 to do so, you will receive a guest ticket to see 'Invasion Quartet,' or some future Loew's Stillman attraction."

Awards Diamond Ring

For "Breakfast at Tiffany's" Ralph Tully, manager of the State in Portland, Me., tied up with Day's jewelry store for a contest in which a diamond ring was awarded.

Stresses Regular Prices

When "Exodus" opened a regular showing at the Plaza Theatre in Oklahoma City Faris Shanbour reworked the ads and other material to emphasize, "First Time in the World at Regular Prices." This appeared in ads, displays, and in radio and TV spots. "Throughout the first week, we had lines one block long for the first show," Shanbour reports.

Steak Dinners, Movie Tickets Free When Alarm Goes Off

150,000 Dinner Discounts Also Given Patrons in Circuit Cafe-Chain Promotion



Of major pramatianal impact was a tieup completed by Famaus Players Canadian Theatres in Taronto with the Steak 'n' Burger restaurant chain. The tieup invalved the distributian af some 150,000 special FPC discount tickets, plugging bath the eating places and the FPC theatres. At left is a windaw display, such as was used in all the Steak 'n' Burger restaurants; in center is a standee used in the doorway of each restaurant, and at right is a counter display with an alarm clack and restaurant manager handing out a dauble guest ticket, gaod at any FPC theatre in Toronto, to patran paying his check when alarm went aff. The copy in the windaw display at left fallaws: "Mr. Spud Burger Laves the Mavies . . . He knaws that gaod faod and gaod entertainment go together, so he is giving aut guest tickets to Famaus Players Theatres during the manth of September." The explanation of the offer is completed in the alarm clock display at right. Similarly, the theatres handed out steak dinner certificates.

When the alarm clock went off, patrons buying tickets at Famous Players Canadian Theatre boxoffices in Toronto throughout an entire month received free steak dinners.

During the same month, alarm clocks rang at cash registers of a prominent restaurant chain, and the lucky patrons paying their checks received double guest tickets to any FPC theatre in the city.

GIVE AWAY STEAK DINNERS

There are 14 FPC theatres in Toronto; during September the theatres gave away 300 free steak dinner coupons good at Steak n' Burger restaurants. In turn Steak n' Burger gave away 400 double passes good at any FPC theatre to restaurant patrons. The giveaways at the theatre boxoffices and at the check counters of the four prominent restaurants were made when alarm clocks at each place went off.

The co-op deal was expanded this year from a similar promotion worked out the previous fall by Tiff Cook and the exploitation department of Famous Players Canadian, and the Steak n' Burger restaurants, which had proved very satisfactory to both.

JOLLY CARTOON FEATURED

First, the Steak n' Burger people had 150,000 special discount tickets printed, good for a 50-cent reduction on a $1.99 steak dinner. These special tickets (see accompanying reproduction) measured 4x2½ inches, described the offer, detailed the dinner—even contained a picture of it—and gave the addresses of the Steak n' Burger restaurants, etc. Distributed at the boxoffice of 14 FPC theatres in Toronto, each had this line, "Compliments of Famous Players Theatres . . . Your Passport to Eating Pleasure."

To personalize the promotion, displays, ads, etc., featured "Mr. Spud-Burger," a jolly cartoon figure in a cowboy hat.

"Standees were made up for each FPC theatre lobby. Copy was: "Mr. Spud-Burger Loves the Movies . . . And We love Mr. Spud-Burger and those terrific meals they serve at the Steak n' Burger restaurant . . . May we suggest you visit one soon. In Toronto at (addresses of all the four restaurants)."

The restaurant chain supplied 300 steak dinner coupons for giving away to theatre patrons buying tickets, by means of the old alarm clock stunt. In addition the restaurant people gave out some 40 additional steak dinners to the FPC managers and doormen to stir up their personal interest in the promotion.



The restaurant chain had 150,000 special discount tickets printed (2x4½), both sides of which are reproduced above. These were passed aut at the FPC theatres in Toranta.

In each boxoffice a card, put up where every patron could see, read: "Mr. Spud-Burger Loves the Movies . . . And he says if the alarm clock goes off while you are buying a ticket at this boxoffice, he will give you an absolutely free steak dinner at any Steak n' Burger restaurant of your choice. So keep a sharp ear and enjoy the show."

On entering the theatre each patron was handed one of the 150,000 Steak n' Burger coupons as described above.

In the FPC daily directory ad covering the Toronto theatres copy explained the steak dinner tieup, concluding with ". . . Listen for the alarm clock to go off when you are buying a ticket and a free steak dinner is yours."

LOVES THE MOVIES!

At the restaurants, the Steak n' Burger people put up complete window displays highlighting Mr. Spud-Burger, and special signs at the cashier's counters, and had other displays near the door which announced the giveaway of theatre passes when the alarm clocks went off. The door displays also carried a list of the major coming attractions at the FPC houses (see, center, accompanying photo layout).

As in the 1960 tieup, special place mats were designed by Cook for use in the restaurants. Besides a menu, these carried Mr. Spud-Burger tiein copy and some general public relations copy for motion pictures as follows:

This Month's Possport to Pleosure! Mr. Spud-Burger Loves the Movies! . . . He says the name STEAK N' BURGER is your possport to eoting pleosure, and the nome Famous Ployers is your passport to movie pleosure. Why not combine them both ond in the future make it o night out with a visit

(Continued on next page)

Boxoffice Showmandiser

CITATION WINNERS FOR NOVEMBER 1961

A. E. Williams, *manager, Odeon Theatre, Ealing, Middlesex, England.* For the staff promotion he whipped up for "The Big Show" to counteract a community carnival.

•

John Pilcher, *Nu Vue Theatre, Tremonton, Utah.* Display for "The Naked Edge."

•

W. F. Shelton, *manager, Louisburg Theatre, Louisburg, N. C.* Selected for the thrice-weekly Community Service radio program which he has conducted for the last six years.

•

Floyd Gainous, *manager at Florence, N. C.*, for the Colonial and Carolina theatres and the Circle Drive-In. Boxoffice Showmandizer cites this Manager of the Year showman for his enterprise and proficiency. He was designated Manager of the Year by the Theatre Owners of North & South Carolina Ass'n.

•

Joseph Garvey, *manager, Granada Theatre, Buffalo, N. Y.* For his campaign on "Back Street."

•

A. Jenkins, *manager, Vogue Theatre, Vancouver, B. C.* For his standout campaign on "The Millionairess" and his excellent report to Showmandiser.

•

Tal Richardson, *Tacket Theatre owner, Coffeeville, Kas.* For his benefit show to raise funds to obtain a police dog for the local police force.

•

R. L. Baker, *manager, Center Theatre, Gastonia, N. C.* Discount card tiein with local bank.

•

John Reidt, *manager, Esquire Theatre, Sacramento, Calif.* Campaign on "Come September."

Big TV Support, Gorilla On Streets Help 'Konga'

Adrian, Mich., where Bill Jenkins operates the Sky Drive-In, is in an area where television reception is good from either the Detroit or Toledo stations, and he finds that TV promotional support from either of these two cities given to a motion picture always helps at the Sky.

For example, "Konga," which had Detroit television plugs back of it, was one of the better grossers at the Sky. Jenkins rented a gorilla suit for four days ($15) and had a man make the town in the costume. His itinerary included even a few stores where Jenkins obtained advance permission. However, the weather was pretty hot, and the man had to limit his time inside the outfit.



A few Indians and a couple of drums, plus a service organization's Youth Drum and Bugle Corps, raised quite a promotion in front of Loew's State Theatre in behalf of "A Thunder of Drums." There was plenty to see and hear! Sam Gilman is the manager.

Office Girls Make Sign! Not Sure of Boss' Okay

When John Dugan, the United Artists branch manager in Omaha, Neb., went out to make a local call recently he suggested that the staff make up an attractive sign for exhibitors to display in the office. The gals got their heads together, found an old display board topped by a flashing red light, and came up with this:

EXHIBITORS
In Case of Atomic Attack!
1. **Please pay all film rentals.**
2. **Open front door.**
3. **Run like H - - -.**
4. **Thank you.**

A Boxoffice representative, entering the office, did a double-take, took a deep breath after peering and reading, then asked how come the sign and who perpetrated it?

"We did and it probably won't be up long," answered one of the gals. "The boss hasn't seen it yet!"

Steak Dinners . .

(Continued from preceding page)

to your nearest STEAK N' BURGER, and then on to your closest FAMOUS PLAYERS THEATRE?

DID YOU KNOW?

A movie ticket can take you on a visit to distant countries, help you escape from everyday worries and boredom, arrange for you to see famous historical spectacles re-enacted before your eyes and let you share the thrills and emotions of people great and small. You can have all this and much more when you purchase a ticket!

One hundred and fifty thousand were printed for use during September at the Steak n' Burger restaurants.

FPC supplied the restaurant chain with 400 double guest tickets, and the chain used large newspaper ads (approximately 4 cols. 10 inches) to announce this. These appeared every weekend during the month.

The promotion was duplicated in London, Ont., where FPC has theatres and Steak n' Burger has a Brass Rail tavern.

"This was a big deal," Cook concludes, "and our only cost has been standees for the theatres, the small boxoffice cards, the underline in the directory ads and, of course, our donation of 400 passes which, when divided among 14 theatres, amounts to a very small sum of money.

"The promotion tied in very well because at the same time we had a general 'Big Parade of Hits,' promotion going on in all our Canadian theatres which combined good public relations with our coming parade of film product."

Manager Asks Patrons How to Please Them

In an attempt to determine the answers to questions which would enable him to better please his customers, Rufus Neas, manager of the Playhouse Theatre in Statesville, N.C., printed up questionnaires which were passed out at the boxoffice. A copy also was reproduced and published in the evening paper. Everyone who returned the completed form received a pass.

The forms were quite simple, with the following questions asked and three or four selective answer columns:

Which times would you like shows to run? (3 variations of times listed).

What short subjects do you enjoy most? (Here he listed cartoons, news, comedies).

What is your age group? (Groups listed 12-20; 20-30; 30-40; over 40).

How do you find out what is playing at the Playhouse? (newspaper, radio, theatre front, screen advertising).

Also, Neas provided a space for any suggestions the patron would like to make. As Neas says, the results were surprising (good return) and quite effective in giving him valuable information.

The completed forms could either be turned in at the boxoffice or returned by mail, in which case, the free pass was mailed to the person submitting the form.

At Columbia, S. C., Manager Roy Gibson of the Starlite Drive-In is trying to hypo business for the Wilby-Kincey theatres by helping with the promotion of a "twist" contest at the downtown Palmetto Theatre. The contests are being held for five weeks, at 9 p.m. on Fridays, with a local rock-and-roll band providing "twist" tunes for teenagers. The tiein is with a local radio station, and winners receive gifts, including a grand prize for the finalist.

An interpretive analysis of lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision Ⓡ Regalscope; Ⓣ Technirama. Symbol ⓪ denotes BOXOFFICE Blue Ribbon Award; Ⓒ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST
AND ALPHABETICAL INDEX

ǂ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary ǂ is rated 2 pluses, = as 2 minuses.

P.	G.	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2550	⓪	Ada	(108)	© Drama	MGM	8- 7-61	+	+	+	+	+	+	+	7+
2552		After Mein Kampf	(74)	Semidoc'y	Brenner	8-14-61	±	±	−	+				3+3−
2546	⓪	Alakazam the Great	(84)	Cartoon Feature	AIP	7-17-61	+	ǂ	+	ǂ	+	ǂ		9+
2516	⓪	All Hands on Deck (98) ©		Farce-Comedy	20th-Fox	4-17-61	±	±	±	+	±	+		6+4−
2574		Anatomist, The (73)	Dr.		Gordon-SR	10-30-61	±	−		±				2+3−
2562		Anatomy of a Psycho (75)	Dr.		SR	9-18-61	−							1−
2524		Angel Baby (97)	Drama		AA	5-15-61	ǂ		±	ǂ	+	±	+	8+2−
2548		Anna's Sin (86)	Drama	English-dubbed	Atlantis	7-24-61	±					±		2+2−
2549		Armored Command (99)	War Dr.		AA	8- 7-61	+			+		+	±	4+1−
2578		Atlantic Adventure (62)		Real-life Adv. Dr.	Schoenfeld	11-13-61	+							1+
2518	⓪	Atlantis, The Lost Continent	(91)	Science-Fiction	MGM	4-24-61	ǂ	+	±	+	ǂ	+	+	9+1−
2541	⓪	Atlas (84)	Spec. VitaScope		Filmgroup	7- 3-61	+							1+
		—B—												
2586	⓪	Babes in Toyland (100)	Mus.		BV	12-11-61	+	ǂ	±	ǂ	+			7+1−
2583	⓪	Bachelor Flat (91)	© Com.		20th-Fox	12- 4-61	+	±	+	ǂ	ǂ	+		8+1−
2576	⓪	Bachelor in Paradise	(109)	© Com.	MGM	11- 6-61	ǂ	+	+	ǂ	ǂ	+	+	10+
2570	⓪	Back Street (107)	Drama		U-I	10-16-61	ǂ	ǂ	+	ǂ	+	+	±	10+1−
2569		Badjao (100)	Action Dr.		Parallel	10-16-61	±		+	+	+			4+1−
2545		Battle at Bloody Beach, The	(80)	© War Drama	20th-Fox	7-17-61	+	±	±	+	+	±	±	7+4−
2517		Behind the Mask (85)	Dr.		Showcorp	4-24-61	+							1+
2517		Bernadette of Lourdes	(91)	Religious Drama	Janus	4-24-61	±			+				2+1−
2531		Beware of Children (80)	Com.		AIP	6- 5-61	+	+		+		±		4+1−
2526	⓪	Beyond All Limits (100)	Dr.		Omat	5-15-61	ǂ							2+
2556	⓪	Big Gamble, The (100)	© Ad.		20-Fox	8-28-61	+	±	+	+	+	+	+	7+1−
2528	⓪	Big Show, The (113)	© Dr.		20th-Fox	5-22-61	ǂ	+	±	+	ǂ	+	ǂ	10+1−
2520	⓪	Bimbo the Great (87)	Circus Dr.		WB	5- 1-61	+	±	±	+	−	±	−	5+5−
2566		Black Pit of Dr. M (71)	Ho.		UPRO	8- 2-61	±							1+1−
2516		Blast of Silence (77)	Drama		U-I	4-17-61	+	±	±	ǂ	+	±		7+3−
2560	⓪	Blood and Roses (74)	Ⓣ Dr.		Para	9-11-61	±	±	±	+	±	±	±	7+6−
2579		Bloodlust (68)	Horror		Crown	11-20-61	−							1−
2582	⓪	Blue Hawaii (101)	Ⓟ Com/Mus		Para	11-27-61	+		+		+	+		4+
2566		Boy Who Caught a Crook (72)	Ac.		UA	10- 2-61	+	−	±	±		−		3+4−
2543		Brainwashed (78)	Dr.		AA	7-10-61	±		ǂ	ǂ	+	+		7+1−
2568	⓪	Breakfast at Tiffany's (115)	C'y Para			10- 9-61	+	ǂ	ǂ	ǂ	ǂ	+	+	11+
2554		Bridge to the Sun (112)	Drama.		MGM	8-21-61	ǂ	+	ǂ	ǂ	+	ǂ	ǂ	11+
2534	⓪	By Love Possessed (116)	Drama.		UA	6-12-61	+	±	±	ǂ	+	+	+	8+2−
		—C—												
2578	⓪	Call Me Genius (105)	Com.		Cont'l	11-13-61	±	−				ǂ		3+2−
2583		Capture That Capsule! (75)	Action	Drama	Riviera-SR	12- 4-61	±		−		±			2+3−
2551		Cat Burglar, The (65)	Ac Dr.		UA	8-14-61	±					+		2+1−
2558		Claudelle Inglish (99)	Dr.		WB	9- 4-61	±	±	±	+	+	+	±	7+4−
2550		Cold Wind in August (80)	Dr.		Aidart	8- 7-61	+	±	+	+	±	±	+	7+3−
2575	⓪	Comancheros, The (107) ©		Outdoor Drama	20th-Fox	11- 6-61	ǂ	+	+	ǂ	+	ǂ	+	10+
2544	⓪	Come September (112)	© Com.		U-I	7-10-61	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2549		Creature From the Haunted Sea	(60)	Horror Spoof	Filmgroup	8- 7-61	+							1+
2521		Cry Freedom (90)	Dr.		Parallel	5- 8-61	±	+	+	+				4+1−
2521	⓪	Curse of the Werewolf, The	(91)	Horror Drama	U-I	5- 8-61	ǂ		ǂ	ǂ		+	+	8+
		—D—												
2528	⓪	David and Goliath (93)	©	Biblical Spectacle	AA	5-22-61	+	±	+	ǂ	+	±	±	8+3−
2559		Day the Sky Exploded, The	(80)	Science-Fiction	Excelsior	9-11-61	+							1+
2535	⓪	Deadly Companions, The (90)		Panav'n, Western	Pathe-America	6-12-61	ǂ		+	ǂ	+	+		7+
2547		Dentist in the Chair (84)	Com.		AJay	7-24-61	ǂ		+		ǂ	±		6+1−
2564	⓪	Devil at 4 O'Clock, The	(127)	Adv. Dr.	Col	9-25-61	ǂ	+	ǂ	ǂ	ǂ	+	ǂ	12+
2573		Devil's Hand, The (71)		Horror-Terror	Crown-SR	10-30-61	±							1+1−
2527	⓪	Dr. Blood's Coffin (92)	Ho.		UA	5-22-61	−	±	−	+		±	±	4+5−
		—E—												
2585		Errand Boy, The (92)	Comedy.		Para	12-11-61	+		ǂ		+			4+
2577		Everything's Ducky (80)	Comedy.		Col	11-13-61	−	±	±		±	+		4+4−
2490	⓪	Exodus (212)	Super-Panavision 70	Drama	UA	12-26-60	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2562		Explosive Generation, The	(90)	Dr.	UA	9-18-61	+	+		+	ǂ	±		6+1−
		—F—												
2520		Fabulous World of Jules Verne, The	(81)	Novelty Adv.	WB	5- 1-61	ǂ	+	+	+	+	ǂ	ǂ	10+
2542	⓪	Fanny (133)	Com. Dr.		20th-Fox	7- 3-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
2557		Fast Set, The (84)	Comedy	Audubon-SR		9- 4-61	±							1+1−
2577		Fear No More (80)	Suspense Dr.		Sutton	11-13-61	+							1+
2526	⓪	Ferry to Hong Kong (103)	©	Adventure Drama	20th-Fox	5-15-61	+	−	+		−	+		3+2−
2516	⓪	Fiercest Heart, The (91) ©		Outdoor Drama	20th-Fox	4- 3-61	+	±	±	+	±	+	+	7+3−
2531		Five Golden Hours (90)	Comedy		Col	6- 5-61	+	−	±	+	±	±	±	6+5−
2575	⓪	Flight of the Lost Balloon	(91)	Ⓢ Adventure	Woolner	11- 6-61	+		−	±				2+2−
2563		Flight That Disappeared, The	(72)	Science-F'n	UA	9-25-61	+	±	±	±	ǂ		±	7+4−
2538		Follow a Star (102)	Comedy		Zenith	6-19-61	±	−				+	±	3+3−
2580	⓪	Flower Drum Song (133)	Ⓟ	Musical	U-I	11-20-61	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
2577	⓪	Force of Impulse (84)	Dr.		Sutton	11-13-61	+							1+
2548	⓪	Francis of Assisi (105)	©	Religious Drama	20th-Fox	7-24-61	ǂ	±	+	ǂ	+	+	ǂ	10+1−
		—G—												
2523		Gambler Wore a Gun, The (67)	W'n.		UA	5-15-61	±	±		±		±		4+4−
2585		George Raft Story, The (105)	Biographical Drama		AA	12-11-61	+			ǂ	+			4+
2533	⓪	Gidget Goes Hawaiian (102)	C/M.		Col	6-12-61	+	−	+	+	ǂ	ǂ	+	8+1−
2579	⓪	Gina (92)	Adv. Dr.		Omat	11-20-61	ǂ							2+
2542	⓪	Girl in Room 13, The (79)			Astor	7- 3-61	+							1+
2563		Girls on the Run (64)	Mys.		Astor	9-25-61	±							1+1−
2544		Goodbye Again (120)	Dr.		UA	7-10-61	+	+	ǂ	ǂ	+	±	ǂ	10+1−
2481		Great Impostor, The (112)	Dr.		U-I	11-28-60	ǂ	ǂ	+	ǂ	ǂ	ǂ	+	12+
2560		Great War, The (118)	Drama		Lopert	9-11-61	+	±		ǂ	+		ǂ	7+1−
2540		Green Helmet, The (88)	Ac.		MGM	6-26-61	+	−	+	±	±	+	±	6+4−
2556	⓪⓪	Greyfriars Bobby (91)	Drama		BV	8-28-61	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	12+
2529		Gun Fight (62)	Western		UA	5-29-61	±	±		+	+	−		4+3−
2533	⓪	Guns of Navarone, The (155)	©	War Adventure	Col	6-12-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
		—H—												
2488		Hand in Hand (75)	Dr.		Col	12-19-60	+	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	13+
2572		Head, The (95)	Horror.		Trans-Lux	10-23-61	+	−	−	+	±	−		3+4−
2535		Hitler's Executioners (78)	Documentary		Vitalite	6-12-61	±		ǂ					3+1−
2539		Homicidal (87)	Mys.		Col	6-26-61	+	ǂ	+	+	ǂ	+	+	9+
2546	⓪	Honeymoon Machine (87)	©	Comedy	MGM	7-17-61	ǂ	+	+	ǂ	ǂ	ǂ	+	11+
2530	⓪	House of Fright (80)	C Ho.		AIP	5-29-61	+	±	±	+		±		5+3−
2565		Hustler, The (134)	© Drama.		20th-Fox	10- 2-61	+	+	+	ǂ	ǂ	ǂ	ǂ	11+
		—I—												
2556		Invasion Quartet (87)	Com-Dr.		MGM	8-28-61	±	±	+	+	+	+		6+2−
		—J—												
2574		Judgment at Nuremberg (189)	Dr.		UA	10-30-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ		12+
		—K—												
2536	⓪	King in Shadow (78)	Historical Dr.		Exclusive	6-12-61	+							1+
2571	⓪⓪	King of Kings (161)	Ⓣ	Religious Drama	MGM	10-23-61	ǂ	ǂ	ǂ	ǂ	ǂ	+	ǂ	13+
2540		King of the Roaring 20's	(106)	Cr. Drama	AA	6-26-61	+	+	±	ǂ	+	+	+	8+1−
2582		Kitchen, The (74)	Drama.		Kingsley	11-27-61	+					+	±	3+1−
		—L—												
2533	⓪	Ladies Man, The (106)	Com.		Para	6-12-61	ǂ	±	+	+	ǂ	+	±	9+2−
2561	⓪	Last Rebel, The (83)	Adv. Dr.		Sterling World	9-18-61	+							1+
2532	⓪	Last Sunset, The (112)	W'n.		U-I	6- 5-61	ǂ	±	±	ǂ	+	+	+	9+2−
2529		Last Time I Saw Archie, The	(98)	Comedy	UA	5-29-61	+	+	±	ǂ	+	+		7+1−
2563		Lisette (83)	Action		Medallion	9-25-61	−							1−
2549	⓪	Loss of Innocence (99)	Dr.		Col	8- 7-61	ǂ	+	+	ǂ	+	ǂ	+	10+
2534	⓪	Love in a Goldfish Bowl (87)	Comedy/Songs		MGM	6-12-61	+	±	±	+	−	±	+	6+4−
		—M—												
2524		Mad Dog Coll (88)	Ac Dr.		Col	5-15-61	+	+	±	+	+	±	±	7+3−
2552	⓪	Magic Boy (75)	Cartoon Feature.		MGM	8-14-61	ǂ	+	+	+	ǂ	ǂ		9+
2580	⓪	Majority of One, A (153)	Comedy-Drama		WB	11-20-61	ǂ	+	ǂ	ǂ	ǂ	ǂ		11+
2541		Man in the Moon (98)	Com.		Trans-Lux	7- 3-61	+	+	+	+		+	ǂ	7+
2562		Man-Trap (93)	Ac Dr.		Para	9-18-61	+	±	−	+	±	±	+	6+4−
2554	⓪	Marines, Let's Go (104)	©	Service comedy	20th-Fox	8-21-61	±	±	±	+	±		±	6+5−
2573		Mark, The (127)	© Drama		Cont'l	10-30-61	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
2546		Mary Had a Little (83)	Comedy		UA	7-17-61	±	±	−	+	−			3+4−
2576		Mask, The (83)	Depth-dimension	Horror Drama	WB	11- 6-61	+	−	−	+	ǂ	±	±	6+4−
2525	⓪	Master of the World (104)	Science-Fiction Drama		AIP	5-15-61	ǂ	ǂ	±	ǂ	ǂ	ǂ	+	12+1−

REVIEW DIGEST

AND ALPHABETICAL INDEX

In the summary ## is rated 2 pluses, = as 2 minuses. ## Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2532	Matter of Morals, A (90)		Drama	UA	6- 5-61	+	+	+	+	+	+	±	7+1−
2518	Mein Kampf (117)		Documentary	Col	4-24-61	+	##		+	+	##	##	9+
2523	◎Minotaur, The (92)		© Adv.	UA	5-15-61	+	±	±	+		−	±	5+4−
2537	◎Misty (92)		© Youth Classic	20th-Fox	6-19-61	##	+	+	##	##	##	##	12+
2535	◎Morgan the Pirate (93)		© Adv.	MGM	6-12-61	+	+	+	+	±	±	±	7+3−
2538	Most Dangerous Man Alive (82)		SF	Col	6-19-61	+	−	−		±	−	−	2+5=
2569	Mr. Sardonicus (90)		Ho.	Col	10-16-61	+	−	+	+		±	±	5+3−
	—N—												
2543	Naked Edge, The (102)		Susp. Dr.	UA	7-10-61	+	±	+	##	+	##	##	11+1−
2545	Naked Road, The (74)		Melo.	Zison Ent	7-17-61	−							1−
2519	◎Nature Girl and the Slaver												
	(70)		Adv.	UPRO	9- 1-61	±							1+1−
2553	Never Take Candy From a Stranger												
	(82)		Psychological Dr.	Omat	8-21-61	+							1+
2536	◎Nikki, Wild Dog of the North												
	(73)		Outdoor Drama	BV	6-12-61	+	+	+	+	##	##	+	9+
2574	Ninth Bullet, The (90)												
			Adventure Dr.	Audubon-SR	10-30-61	##							2+
	—O—												
2527	◎On the Double (92)												
			Panavision Comedy	Para	5-22-61	##	±	+	##	##	##	##	12+1−
2555	One Plus One (114)		Dr.	SR	8-28-61	±	±		+	+	±	±	6+4−
2583	One, Two, Three (115)	Ⓟ	Comedy	UA	12- 4-61	##	+	##	##	##			9+
2510	Operation Bottleneck (78)		Ac.	UA	3-13-61	+	±		±	+	−		4+3−
2554	Operation Camel (74)		Serv. Comedy	AIP	8-21-61	±							1+1−
2509	Operation Eichmann (92)		Drama	AA	3-13-61	##	+	−	##	±	+	+	8+2−
	—P—												
2523	◎◎Parent Trap, The (124)		Comedy	BV	5-15-61	##	##	+	##	##	##	##	13+
2566	Paris Blues (98)		Orama/Jazz	UA	10- 2-61	##	+	+		+	+	+	7+
2510	◎Parrish (137)		Orama	WB	3-13-61	##	##	±	+	##	+	##	11+1−
2520	◎Pharaoh's Woman, The (88)												
	©		Costume Drama	U-I	5- 1-61	±	±	±	+		−		4+4−
2585	◎Pirate of the Black Hawk, The												
	(75)	Ⓢ	Adventure	Filmgroup	12-11-61	+						−	1+1−
2559	◎Pirate and the Slave Girl, The												
	(87)		Adv.	Crest-SR	9-11-61	+							1+
2567	◎Pirates of Tortuga (97)	©	Adv	20-Fox	10- 9-61	+		±	+	±	±	±	6+4−
2552	◎Pit and the Pendulum, The (85)												
	©		Horror Drama	AIP	8-14-61	+	+	+	+	##	+	±	8+1−
2519	◎◎Pleasure of His Company, The												
	(114)		Comedy	Para	5- 1-61	##	+	+	##	##	##	+	11+
2578	◎Pocketful of Miracles (137)												
			Comedy-Drama	UA	11-13-61	##	±		##		+		6+1−
2515	Portrait of a Mobster (108)												
			Crime Drama	WB	4- 3-61	##	##	+	##	+	±	+	10+1−
2522	Portrait of a Sinner (96)		Dr.	AIP	5- 8-61	##		+					3+
2530	◎Primitive Paradise (66)												
			Documentary	Excelsior	5-29-61	##	+		##		##		7+
2570	Pure Hell of St. Trinian's,												
	The (94)		Farce	Cont'l	10-16-61	±	−				±	+	3+3−
2573	◎Purple Hills, The (60)												
	©		Western	20th-Fox	10-30-61	+		+		±	+		4+1−
2580	◎Purple Noon (115)		Murder Dr.	Times	11-20-61	+			##		±	+	5+1−
	—Q—												
2561	Queen of the Pirates (80)												
		Ⓢ	Sea Adv. (Eng-dubbed)	Col	9-18-61	+					±	±	3+2−
2516	Question 7 (110)		Dr.	DeRochemont	4- 3-61	##		±	##	+	##	##	10+1−
	—R—												
2516	Raisin in the Sun, A (128)		Dr.	Col	4- 3-61	##	##	##	##	##		##	12+
2551	Rebellion in Cuba (80)		Doc Dr.	IFD	8-14-61	±					+		2+1−
2564	Respectful Prostitute, The												
	(74)		Dr. (Eng-dubbed)	Times	9-25-61	±		±					2+2−
2522	◎Return to Peyton Place												
	(122)	©	Orama	20th-Fox	5- 8-61	##	+	+	##	##	−	+	9+1−
2529	◎Revolt of the Slaves (100)												.
	©		Action Spectacle	UA	5-29-61	+	±		+		±	±	5+3−
2526	Right Approach, The (92)												
	©		Drama/Music	20th-Fox	5-15-61	+	−	±	+	−	±	±	5+5−
2519	◎Ring of Fire (91)												
			Outdoor Action	MGM	5- 1-61	+	##	+	##	+	±	±	9+2−
2568	Risk, The (81)		Drama	Kingsley	10- 9-61	+			+		+	+	4+
2584	◎Roman Spring of Mrs. Stone,												
	The (103)		Drama	WB	12- 4-61	+	±	+	+	##			6+1−
2524	◎Romanoff and Juliet (112)		Com.	U-I	5-15-61	##	+	+	##	##	+	##	11+
2557	Rommel's Treasure (85)		Ac.	Medallion	9- 4-61	+							1+
2564	Ruffians, The (86)												
			Susp. Dr. (Eng-dubbed)	Ellis	9-25-61	+							1+
	—S—												
2558	Sand Castle, The (70)												
			True-Life Fantasy	DeRochemont	9- 4-61	##					##	+	5+
2515	Saturday Night and Sunday												
	Morning (90)		Orama	Cont'l	4-17-61	+	##			##	##	##	9+
2464	◎Savage Innocents, The (89)												
		Ⓣ	Adv. Dr.	Para	9-26-60	##	##	+	##	##	+	±	11+1−
2551	Scream of Fear (81)		Susp. Dr.	Col	8-14-61	+	+	+	+	+	##	+	8+
2569	Season of Passion (92)		Dr.	UA	10-16-61	+	±	##	##	±			7+2−
2567	Secret of Deep Harbor (70)		Dr.	UA	10- 9-61	±		−	±	±		−	3+5−
2575	◎Second Time Around, The (99)												
		©	Farce-Comedy	20th-Fox	11- 6-61	+	+	±	##	+	##		8+1−
2550	◎Secret of Monte Cristo, The												
	(80)	©	Adv. Or.	MGM	8- 7-61	+	+	±		±	±		5+3−
2522	◎Serengeti (84) Jungle												
			Documentary Adventure	AA	5- 8-61	##	##				##		6+
2561	Sergeant Was a Lady, The												
	(72)		Service Comedy	U-I	9-18-61	+	±		±	±	−		4+4−
2570	Seven Women From Hell (88)												
	©		Action Or.	20th-Fox	10-16-61	+	±	−	+	+	+		5+2−
2521	Shadow of the Cat, The												
	(79)		Horror Orama	U-I	5- 8-61	+		±	+		+	±	5+2−
2516	Shadows (87)		Orama	Lion Int'l	4-17-61	+	+	##	+	+	+	##	9+
2539	Silent Call, The (63)	C	Or.	20th-Fox	6-26-61	±	−	+	±	+	+	±	6+4−
2547	◎Sins of Mona Kent, The (75)												
			Drama	Astor	7-24-61	+							1+
2528	Snake Woman, The (68)		Horror	UA	5-22-61	±	±	−	±	±	−	±	5+7−
2530	◎Snow White and the Three												
	Stooges (107)	©	Fant'y	20th-Fox	5-29-61	##	±	−	##	+	+	+	8+2−
2560	◎Splendor in the Grass (124)		Or.	WB	9-11-61	##	##	##	##	##	##	##	14+
2525	◎Steel Claw, The (96)		Ac.	WB	5-15-61	±	+	−	+	±	±	±	6+5−
2536	Stop Me Before I Kill! (93)												
			Suspense Dr.	Col	6-12-61	+	+	+		±	+	+	6+1−
2584	◎Summer and Smoke (118)	Ⓟ	Dr.	Para	12- 4-61	##	##	##	##	##	##	##	14+
2558	◎Sun Lovers Holiday (65)	©											
			Novelty	Astor	9- 4-61	±							1+1−
2568	◎Susan Slade (116)		Orama	WB	10- 9-61	±	+	±	+	+	±		6+3−
	—T—												
2539	◎◎Tammy Tell Me True												
	(97)		Com. Dr.	U-I	6-26-61	+	±	+	##	+	##	±	9+2−
2515	Teacher and the Miracle, The												
	(88)		Religious Orama	President	4-17-61	+			±		±	+	4+2−
2555	Teenage Millionaire (84)												
			Musical (some color is used)	UA	8-28-61	+	±	±	±	+	−		5+4−
2543	◎Thief of Baghdad												
	(90)	©	Ad. Fantasy	MGM	7-10-61	+	+	±	+	±	+	+	7+2−
2534	Three Blondes in His Life												
	(73)		Mystery	Cinema Assoc	6-12-61	±		−		±			2+3−
2559	Three on a Spree (83)		Comedy	UA	9-11-61	+	±		+		−	±	4+3−
2557	◎Thunder of Orums, A (97)												
	©		Outdoor Drama	MGM	9- 4-61	+	+	±	+	+	##	##	9+1−
2542	Time Bomb (92)		Suspense Or.	AA	7- 3-61	+					±		2+1−
2572	Town Without Pity (105)		Dr.	UA	10-23-61	##	+	+	##	±	±	##	10+2−
2510	◎◎Trapp Family, The (106)												
			Comedy-Drama	20th-Fox	3-13-61	+	+	±	+	±	+	±	7+3−
2541	Trouble in the Sky (76)		Action-Dr.	U-I	7- 3-61	±					+		2+1−
2548	Truth, The (Le Verite) (127)												
			Or., Eng.-dubbed	Kingsley	7-24-61	##	+		##			##	7+
2586	Trunk, The (72)		Suspense Dr.	Col	12-11-61	+					+		2+
2544	20,000 Eyes (61)	©	Dr.	20th-Fox	7-10-61	+		±	+	+	±		5+2−
2525	◎Two Loves (100)	©	Orama	MGM	5-15-61	##	##	+	##	+	##	+	11+
2538	◎Two Rode Together (109)		Or.	Col	6-19-61	##	+	±	##	±	##	+	10+2−
2565	Two Women (105)		Dr. (Eng dubbed)										
			Also with titles	Embassy	10- 2-61	##	##	##	##		##	##	12+
	—U—												
2545	◎Upstairs and Downstairs												
	(100)		Comedy	20th-Fox	7-17-61	##	##	+			+	+	7+
2553	Unstoppable Man, The (68)												
			Suspense Drama	Sutton	8-21-61	+							1+
	—V—												
2581	Valley of the Dragons (79)		Adv.	Col	11-27-61	±	−	−	+	±	−		3+5−
2540	◎Voyage to the Bottom of the												
	Sea (105)	©	Ad.	20th-Fox	6-26-61	+	+	+	##	+	±	+	8+1−
	—W—												
2527	◎Warrior Empress, The (87)												
		©	Action-Adventure	Col	5-22-61	±	±	±	+	+	±	±	7+5
2586	Weekend With Lulu, A (91)		Comedy.	Col	12-11-61	##					+		3+
2567	◎West Side Story (115)												
			Panavision, Musical Dr.	UA	10- 9-61	##	##	##	##	##	##	##	14+
2532	When the Clock Strikes (72)												
			Mystery	UA	6- 5-61	±	−	±	+	±	−		4+5−
2584	Wild for Kicks (92)		Or.	Times	12- 4-61	±							1+1−
2537	◎Wild in the Country (114)												
	©		Orama/Songs	20th-Fox	6-19-61	+	±	±	+	±	±	+	7+4−
2565	Wild Youth (73)		Dr.	Cinema Assoc	10- 2-61	−							1−
2576	◎Wonders of Aladdin, The (93)												
	©		Comedy-Fantasy	MGM	11- 6-61	##	−	±	+	±	+		6+3−
2553	◎World by Night (103)												
			A survey of world night spots	WB	8-21-61	+	+	±	+	±	+		6+2−
	—XYZ—												
2579	◎X-15 (112)	Ⓟ	Or.	UA	11-20-61	+	±	±	+	##	##		8+2−
2547	You Have to Run Fast (73)												
			Suspense Orama	UA	7-24-61	±	±		±	±	−		4+5−
2555	◎Young Doctors, The (102)		Dr.	UA	8-28-61	##	##	##	##	##	##	±	13+1−
2518	Young Love (80)		Drama.	Exclusive	4-24-61	+							1+
2517	Young Savages, The (103)		Dr.	UA	4-24-61	##	##	+	##	##	+	+	11+

Feature productions by campony in arder of release. Running time is in parentheses. © is for CinemoScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. Letters and combinatians thereaf indicate story type—(Complete key on next page.) For review dotes and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	COLUMBIA	Type	Rel. No.	M-G-M	Type	Rel. No.	PARAMOUNT	Type	Rel. No.	
MARCH	Dondi (80)	C	6102	The Hand (61)	Ho	601	◎Cry for Happy (110) ©	CD	529	◎Cimarron (147) ©	D	108				MARCH
	David Janssen, Patti Page, David Korey			Derek Bond, Ronald Lee Hunt			G. Ford, Miiko Taka, D. O'Connor			Glenn Ford, Maria Schell						
	Operation Eichmann (92)	D	6103	◎Konga (90) ©	Ho	603	Underworld, U.S.A. (99)	Cr	525	The Secret Partner (91)	D	115				
	Werner Klemperer, Ruta Lee, Donald Buka, John Bonner			Michael Gough, Jess Conrad, Margo Johns			Cliff Robertson, Dolores Dorn			Stewart Granger, Haya Hararect						
							◎Pepe (157) ©	C/M	520							
							Cantinflas, D. Dailey, Shirley Jones									
APRIL	Time Bomb (92)	D	6104	Beware of Children (80)	C	606	A Raisin in the Sun (128)	D	533				◎All in a Night's Work (94)	C	6010	APRIL
	Curt Jurgens, Mylene Demongeot			Leslie Phillips, Geraldine McEwan, Julia Lockwood			Sidney Poitier, Clandia McNeil						Shirley MacLaine, Dean Martin, Cliff Robertson			
							The Terror of the Tongs (80)	Ac	530							
							Geoffrey Toone, Christoper Lee									
MAY	Angel Baby (97)	D	6105				Mad Dog Coll (88)	Cr	534	◎Atlantis, the Lost Continent (90)	Ad	113	◎One-Eyed Jacks (141)	OD	6014	MAY
	Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens						K. Doubleday, B. Hayward			Joyce Taylor, Anthony Hall			Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer			
	◎David and Goliath (93) ©	Bib D	6106				Five Golden Hours (90)	D	539	◎Two Loves (100) ©	D	117				
	Orson Welles, Ivo Payer, Pierre Cressoy						Ernie Kovacs, Cyd Charisse			Shirley MacLaine, Laurence Harvey, Jack Hawkins						
							Stop Me Before I Kill (93) ©	D	535							
							Claude Dauphine, Diane Cilento									
							Mein Kampf (117)	Doc	538							
							◎Warrior Empress (87) ©	Ad	524							
							Kerwin Mathews, Tina Louise									
JUNE	King of the Roaring 20's (106)	Cr	6107	◎Master of the World (104)	SF	607	Homicidal (87)	Ho	540	◎Ring of Fire (91)	Ac	119	◎Love in a Goldfish Bowl (88) ©	C/M	6018	JUNE
	David Janssen, Diane Foster, Jack Carson, Diana Dors, Mickey Rooney			Vincent Price, Charles Bronson, Henry Hull, Mary Webster			Glenn Corbett, Patricia Breslin			David Janssen, Joyce Taylor, Frank Gorshin			Tommy Sands, Fabian, Jan Sterling			
	Brainwashed (78)	D	6108	◎House of Fright (80)	Ho	604	Most Dangerous Man Alive (82)	Ac	541	The Green Helmet (88)	Ac	116				
	Curt Jurgens, Claire Bloom			Paul Massie, Dawn Addams			Ron Randell, Debra Paget, Elaine Stewart			Bill Travers, Ed Begley, Nancy Walters						
				Operation Camel (70)	C	605										
				Nora Hayden, Louise Renard												
JULY	Armored Command (99)	Ac	6109	◎Alakazam the Great (84) An		608	JULY-AUGUST			◎Morgan the Pirate (93) ©	Ad	120	JUNE-JULY-AUGUST			JULY
	Howard Keel, Tina Louise			Cartoon feature, with voices of Frankie Avalon and others			◎Gidget Goes Hawaiian (102) ©	D	603	Steve Reeves, Valerie Lagrange			◎◎The Pleasure of His Company (114)	CD	6017	
							James Darren, Deborah Walley, Michael Callan, Vicki Trickett			◎The Honeymoon Machine (87) ©	C	122	Fred Astaire, Debbie Reynolds			
							◎The Guns of Navarone (155) ©	D	603	Steve McQueen, Paula Prentiss, Brigid Bazlen, Jim Hutton			◎The Ladies Man (96)	C	6017	
							Gregory Peck, David Niven			◎Magic Boy (75)	An	107	Jerry Lewis, Helen Traubel			
							◎Two Rode Together (109)	OD	602	Feature-length cartoon			◎On the Double (92) Ⓟ	C	6016	
							James Stewart, Richard Widmark, Shirley Jones, Linda Cristal			◎The Secret of Monte Cristo (80) ©	Ad	121	Danny Kaye, Dana Wynter			
										Rory Calhoun, Patricia Bredin						
AUGUST				◎The Pit and the Pendulum (85) Panavision	Ho	609				◎Ada (108) ©	D	124				AUGUST
				Vincent Price, John Kerr, Barbara Steele, Luana Anders						Susan Hayward, Dean Martin, Ralph Meeker						
										◎Thief of Baghdad (90) ©	Ad	123				
										Steve Reeves, Georgia Moll						
SEPTEMBER							Scream of Fear (81)	D	605	◎A Thunder of Drums (97) ©	OD	201	◎Blood and Roses (74) Ⓣ	D	6101	SEPTEMBER
							Susan Strasberg, Ronald Lewis			Richard Boone, George Hamilton, Luana Patten			Mel Ferrer, Annette Vadim, Elsa Martinelli			
							The Trunk (72)	D	606				Man-Trap (93)	D	6102	
							Phil Carey, Julia Arnall						Jeffrey Hunter, Stella Stevens, David Janssen			
OCTOBER	Twenty Plus Two (102)	My	6110				◎The Devil at 4 O'Clock (127)	D	607	Bridge to the Sun (112)	D	202	◎Breakfast at Tiffany's (115)	CD	6103	OCTOBER
	David Janssen, Jeanne Crain, Dina Merrill. Agnes Moorehead						Spencer Tracy, Frank Sinatra			Carroll Baker, James Shigeta			Audrey Hepburn, George Peppard			
							◎Loss of Innocence (99)	D	608	Invasion Quartet (87)	CD	203				
							K. More, D. Darrieux, S. York			Bill Travers, Spike Milligan						
							A Weekend With Lulu (91)	C	609							
							Leslie Phillips, Rob't Monkhouse									
NOVEMBER				◎Guns of the Black Witch (81) ©	Ad	610	Mr. Sardonicus (90)	Ho	611	◎Colossus of Rhodes (128) Ⓢ	Ad	204	◎Blue Hawaii (101) Ⓣ	C/M	6105	NOVEMBER
				Don Megowan, Silvana Pampanini			Oscar Homolka, Guy Rolfe			Rory Calhoun, Lea Massari			Elvis Presley, Joan Blackman, Angela Lansbury			
							Valley of the Dragons (79)	Ad	612	◎Bachelor in Paradise (109) ©	C	205				
							Sean McClory			Bob Hope, Lana Turner, Janis Paige, Jim Hutton, Paula Prentiss						
							Everything's Ducky (81)	C	610							
							Mickey Rooney, Buddy Hackett									
							Queen of the Pirates (80) Ⓢ	Ad	604							
							Gianna Maria Canale, M. Serato									
DECEMBER	The George Raft Story (105)	D	6111	◎Journey to the Seventh Planet (80)	SF	613	Cash on Demand (84)	Ac	615	◎The Wonders of Aladdin (93) ©	Ad	206	The Errand Boy (92)	C	6105	DECEMBER
	Ray Danton, Jayne Mansfield, Julie London, Barrie Chase			John Agar, Greta Thyssen			Peter Cushing, Andre Morell			Donald O'Connor, Vittorio de Sica, Noelle Adam			Jerry Lewis, Brian Donlevy			
							◎Mysterious Island (101) Ad		613							
							(Super-Dynamation), anamorphic Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill									
							Sail a Crooked Ship (88)	C	614							
							Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs (pre-release)									

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Dramo; (An) Animated-Action; (C) Comedy; (CD) Comedy-Dramo; (Cr) Crime Dramo; (DM) Dromo with Music; (Doc) Documentary; (D) Dramo; (F) Fantosy; (FC) Force-Comedy; (Ho) Horror Drama; (Hi) Historicol Dramo; (M) Musicol; (My) Mystery; (OD) Outdoor Dromo; (SF) Science-Fiction; (W) Western.

MARCH

20TH-FOX

Sanctuary (90) © .....D..115
L. Remick, Y. Montand, B. Dillman

Days of Thrills & Laughter (93) Compilation .....C..114

The Trapp Family (106) D..117
Ruth Leuwerik, Hans Holt

Sniper's Ridge (61).....Ac..116
Jack Ging, Stanley Clements

UNITED ARTISTS

The Alamo (162) Todd-AO .....Hi..6028
John Wayne, Laurence Harvey, Richard Widmark, Richard Boone

The Hoodlum Priest (101) D..6107
Don Murray, Cindi Wood, Larry Gates

Frontier Uprising (68)..W..6103
Jim Davis, Nancy Hadley

UNIVERSAL-INT'L

Wings of Chance (76)..OD..6111
James Brown, Frances Rafferty

WARNER BROS.

The White Warrior (86) Ad..010
Steve Reeves, Georgia Moll
Dyaliscope

APRIL

20TH-FOX

All Hands on Deck (98) © .....M..112
Pat Boone, Barbara Eden, Buddy Hackett

Ferry to Hong Kong (103) © .....Ad..110
Orson Welles, Curt Jurgens, Sylvia Syms

The Fiercest Heart (91) © .....OD..120
Stuart Whitman, Juliet Prowse

UNITED ARTISTS

The Minotaur (92) ©..Ad..6115
Bob Mathias, Rosanna Schiaffino

UNIVERSAL-INT'L

Tomboy and the Champ (92) .....OD..6110
Candy Moore, Ben Johnson, Rex Allen

The Secret Ways (112) ..D..6109
Richard Widmark, Sonja Ziemann

WARNER BROS.

The Sins of Rachel Cade (123) .....D..003
Angie Dickinson, Peter Finch, Roger Moore

Portrait of a Mobster (108) .....Ac..011
Vic Morrow, Ray Danton

MAY

20TH-FOX

Return to Peyton Place (122) © .....D..126
Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld

The Right Approach (92) © .....D/M..127
Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby

The Big Show (113) © Ad..123
Esther Williams, Cliff Robertson, David Nelson

UNITED ARTISTS

A Matter of Morals (90)..D..6108
Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback

The Young Savages (103)..D..6114
Burt Lancaster, Shelley Winters, Dina Merrill

The Gambler Wore a Gun (67) .....W..6109
Jim Davis, Merry Anders

Gun Fight (62) .....W..6113
James Brown, Joan Staley

UNIVERSAL-INT'L

Posse From Hell (89)..W..6112
Audie Murphy, John Saxon, Zohra Lampert

The Pharaoh's Woman (88) © .....Ad..6113
Linda Cristal, John Drew Barrymore

Ole Rex (40) Featurette..6114
Rex (dog star), Billy Hughes, William Foster

WARNER BROS.

The Steel Claw (96) ....Ac..012
George Montgomery, Charito Luna

JUNE

20TH-FOX

Battle at Bloody Beach (80) © .....Ac..128
A. Murphy, G. Crosby, D. Michaels

Wild in the Country (114) © .....D/M..129
E. Presley, H. Lange, T. Weld

Snow White and the Three Stooges (107) © .....C..130
Carol Heiss, Stooges

UNITED ARTISTS

Snake Woman (68) ....Ho..6112
John McCarthy, Susan Travers

Dr. Blood's Coffin (92) Ho..6111
Kieron Moore, Hazel Court

Revolt of the Slaves (100) © .....Ad..6117
Rhonda Fleming, Lang Jeffries

UNIVERSAL-INT'L

Romanoff and Juliet (112) .....C..6106
P. Ustinov, S. Dee, J. Gavin

Curse of the Werewolf (91) .....Ho..6115
Clifford Evans, Yvonne Romain

The Shadow of the Cat (79) .....Ho..6116
Barbara Shelley, Andre Morell

The Last Sunset (112) OD..6117
Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten

WARNER BROS.

The Fabulous World of Jules Verne (81) ....Ad..013
Ernest Revere, Louis Locke

Bimbo the Great (87)..Ad..014
Charles Holm, Mary Ann Shields

JULY

20TH-FOX

Misty (92) © .....OD..131
David Ladd, Arthur O'Connell

Voyage to the Bottom of the Sea (105) © ....Ad..133
Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon

The Silent Call (63) .....D..119
Roger Mobley, David McLean, Gail Russell

UNITED ARTISTS

By Love Possessed (116) Panavision .....D..6119
Lana Turner, Efrem Zimbalist jr.

The Last Time I Saw Archie (98) .....C..6118
Robert Mitchum, Jack Webb

When the Clock Strikes (72) .....My..6116
James Brown, Merry Anders

The Naked Edge (102) My..6120
Gary Cooper, Deborah Kerr

UNIVERSAL-INT'L

Trouble in the Sky (76)..Ac..6118
Michael Craig, Elizabeth Seal

Tammy Tell Me True (97) .....CD..6119
Sandra Dee, John Gavin

WARNER BROS.

Parrish (137) .....D..015
Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens

Fanny (133) .....D/M..016
Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz

AUGUST

20TH-FOX

Marines, Let's Go (104) © C..137
David Hedison, Tom Tryon, Linda Hutchins

The Big Gamble (100) © D..134
Stephen Boyd, Juliette Greco, David Wayne

UNITED ARTISTS

Goodbye Again (120) ...D..6125
Ingrid Bergman, Yves Montand, Anthony Perkins

The Cat Burglar (65) ..Ac..6121
Gregg Palmer, June Kenney

Teenage Millionaire (84) (partly in color)....C/M..6126
Jimmy Clanton, Zasu Pitts, Rocky Grazlano

UNIVERSAL-INT'L

Blast of Silence (77) ..D..6120
Allen Baron, Molly McCarthy

WARNER BROS.

SEPTEMBER

20TH-FOX

Francis of Assisi (105) © D..132
Bradford Dillman, Dolores Hart, Stuart Whitman

September Storm (90)..Ad..139
Joanne Dru, Mark Stevens
(35mm release)

20,00 Eyes (61) ©....Cr..124
G. Nelson, M. Anders, J. Brown

Upstairs and Downstairs (100) .....C..125
Michael Craig, M. Demongeot

UNITED ARTISTS

You Have to Run Fast (71) .....Ac..6122
Craig Hill, Elaine Edwards

Three on a Spree (83)...C..6123
Jack Watling, Carole Lesley

The Young Doctors (102) D..6128
Fredric March, Ben Gazzara, Ina Balin, Dick Clark

Exodus (212) Panav'n 70 .....D..6129
P. Newman, E. M. Saint, S. Mineo

UNIVERSAL-INT'L

Come September (112) © .....C..6121
Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin

WARNER BROS.

World by Night (103) .....Doc..151
A tour of world-famed nigbt spots

Claudelle Inglish (99) ....D..155
Diane McBain, Arthur Kennedy, Will Hutchins, Constance Ford

OCTOBER

20TH-FOX

The Hustler (134) © ....D..136
P. Newman, P. Laurie, J. Gleason

Seven Women From Hell (88) © .....Ac..140
Patricia Owens, Denise Darcel, Cesar Romero, John Kerr

Pirates of Tortuga (97) © .....Ad..135
Ken Scott, Leticia Roman

UNITED ARTISTS

The Flight That Disappeared (72) .....SF..6129

Boy Who Caught a Crook (72) .....D..6127
Craig Hill, Paula Raymond

Town Without Pity (105)..D..6135
Kirk Douglas, Christine Kaufman

Secret of Deep Harbor (70) .....Ac..6130

Explosive Generation (90) D..6134

Season of Passion (92) ..D..6133
A. Baxter, E. Borgnine, J. Mills

UNIVERSAL-INT'L

Back Street (107) ....D..6201
Susan Hayward, John Gavin

WARNER BROS.

Splendor in the Grass (124) .....D..154
Natalie Wood, Warren Beatty, Pat Hingle, Audrey Christie

NOVEMBER

20TH-FOX

The Comancheros (107) © .....OD..141
John Wayne, Stuart Whitman

The Purple Hills (60) © Ac..142
Gene Nelson, Joanna Barnes, Kent Taylor

UNITED ARTISTS

Paris Blues (98) .....D..6131
Paul Newman, Joanne Woodward

X-15 (112) Ⓟ .....D..6137
Charles Bronson, Brad Dexter

Dead to the World (89) Ac..6202
Rudy Talton, Jana Pearce

Gun Street (67) .....W..6136
James Brown, Jean Willes

UNIVERSAL-INT'L

The Sergeant Was a Lady (72) .....C..6202
Martin West, Venetia Stevenson, Bill Williams

WARNER BROS.

Susan Slade (116) .....D..157
Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan

The Mask (83) .....D..156
Depth-Dimension
Paul Stevens, Claudette Nevins

DECEMBER

20TH-FOX

The Two Little Bears (81) © .....F/M..143
Brenda Lee, Eddie Albert, Jane Wyatt, Jimmy Boyd

The Second Time Around (99) © .....C..144
Debbie Reynolds, Steve Forrest, Andy Griffith, Thelma Ritter, Juliet Prowse, Ken Scott

UNITED ARTISTS

Pocketful of Miracles (137) .....CD..6204
G. Ford, B. Davis, H. Lange

Judgment at Nuremberg (189) .....D..6206
S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland
(pre-release)

One, Two, Three (115) Ⓟ C..
James Cagney, Horst Buchholz, Arlene Francis, Pamela Tiffin

UNIVERSAL-INT'L

Flower Drum Song (133) © .....M..6203
Nancy Kwan, James Shigeta, Miyoshi Umeki
(pre-release)

WARNER BROS.

The Roman Spring of Mrs. Stone (103) .....D..159
Vivien Leigh, Warren Beatty

COMING

ALLIED ARTISTS

The Big Wave .....Ad..
Sessue Hayakawa

Billy Budd .....D..
Peter Ustinov, Robert Ryan

El Cid Ⓣ .....D..
Charlton Heston, Sophia Loren

Day of the Triffids © ....SF..
Howard Keel, Nicole Maurey

Hitler .....BiD..
Richard Basehart, Maria Emo

AMERICAN-INT'L

Burn, Witch, Burn .....Ho..
Janet Blair, Peter Cushing

Lost Battalion (83).....Ac..611
Leopold Salcedo, Diane Jergens

COLUMBIA

Barabbas Ⓣ .....D..
Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine

Walk on the Wild Side .....D..
Laurence Harvey, Capucine, Anne Baxter, Jane Fonda

13 West Street .....D..
Alan Ladd, Rod Stelger

The Notorious Landlady .....C..
Jack Lemmon, Kim Novak, Fred Astaire

Advise and Consent .....D..
Charles Laughton, Henry Fonda, Walter Pidgeon, Gene Tierney

Best of Enemies .....CD..
David Niven, Alberto Sordi, Michael Wilding

MGM

Four Horsemen of the Apocalypse © .....D..
Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb

Mutiny on the Bounty (Ultra Panavision-70) ....Ad..
Marlon Brando, Trevor Howard, Hugh Griffith, Tarita

A Light in the Piazza © ....D..
Rossano Brazzi, Olivia de Havilland, George Hamilton, Yvette Mimieux

King of Kings Ⓣ ....Bib D..
Jeffrey Hunter, Siobhan McKenna

Jumbo .....M..
Doris Day, Stephen Boyd, Jimmy Durante

PARAMOUNT

Escape From Zahrain .....D..
Yul Brynner, Madlyn Rhue

Summer and Smoke (118) Ⓣ .....D..6107
Laurence Harvey, Geraldine Page

Hatari! .....Ad..
John Wayne, Red Buttons

Hell Is for Heroes .....D..
Steve McQueen, Bobby Darin Fess Parker, Bob Newhart

My Geisha .....C..
Shirley MacLaine, Yves Montand, Rob't Cummings, Edw. G. Robinson

20TH-FOX

Madison Avenue © .....D..
Dana Andrews, Eleanor Parker

It Happened in Athens © ..Ad..
Jayne Mansfield, Nico Minardos

Tender Is the Night ©....D..
Jennifer Jones, Jason Robards jr. Joan Fontaine, Jill St. John

The Innocents © .....D..138
Deborah Kerr, Michael Redgrave

UNITED ARTISTS

Something Wild .....D..
Carroll Baker, Ralph Meeker

The Magic Sword .....
Basil Rathbone, Estelle Winwood

Birdman of Alcatraz .....D..
Burt Lancaster, Karl Malden

The Children's Hour .....D..
Audrey Hepburn, Shirley MacLaine, James Garner

Sergeants 3 (Panavision)..OD..
Frank Sinatra, Dean Martin

Phaedra .....D..
Melina Mercouri, Tony Perkins

UNIVERSAL-INT'L

Cape Fear .....D..
Gregory Peck, Polly Bergen

The Outsider .....D..
Tony Curtis, Jas. Franciscus

Lover Come Back .....C..
Rock Hudson, Doris Day, Tony Randall, Edie Adams

The Spiral Road (Panav'n)..D..
Rock Hudson, Burl Ives, Gena Rowlands

Freud .....BiD..
Montgomery Clift, Susannah York, Susan Kohner

Six Black Horses .....Ac..
Audie Murphy, Joan O'Brien

WARNER BROS.

Merrill's Marauders .....Ac..
Jeff Chandler, Ty Hardin

The Music Man Ⓣ .....M..
Robert Preston, Shirley Jones

A Majority of One .....C..
Rosalind Russell, Alec Guinness

Lad, a Dog .....D..
Peter Breck, Peggy McCay

FEATURE CHART

MISCELLANEOUS

BUENA VISTA
- ©The Absent-Minded Professor (97) .....C..May 61
  Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk
- ©©The Parent Trap (123) .....C..Jul 61
  Maureen O'Hara, Brian Keith,
- ©Nikki, Wild Dog of the North (73) .....Ad..Jul 61
  Jean Coutu, Nikki (dog star)
- ©©Greyfriars Bobby (91) D..Oct 61
  Donald Crisp, Kay Walsh
- ©Babes in Toyland (100) © .....M..Dec 61
  Ray Bolger, Tommy Sands, Annette, Ed Wynn

CONTINENTAL
- Saturday Night and Sunday Morning (90) .....D..Apr 61
  Albert Finney, Shirley Ann Field
- The Long and the Short and the Tall (102) .....D..Sep 61
  Laurence Harvey, Richard Todd
- The Pure Hell of St. Trinian's (94) .....C..Sep 61
  Joyce Grenfell, Cecil Parker, George Cole
- The Mark (127) © ....D..Oct 61
  Rod Stelger, Maria Schell, Stuart Whitman
- ©Call Me Genius (105) C..Oct 61
  Tony Hancock, George Sanders
- Never Let Go (..) ....D..Nov 61
  Peter Sellers, Richard Todd, Elizabeth Sellars

CREST FILMS
- Code of Silence (75)..Cr..Feb 61
  Terry Becker, Elisa Loti
- ©Pirate and the Slave Girl (87) © .....Ad..Aug 61
  Lex Barker, Chelo Alonso

FILMGROUP
- ©Atlas (84) VitaScope Spec. May 61
  Michael Forest, Frank Wolf, Barboura Morris
- Creature From the Haunted Sea (60) HoC..Sep 61
  Antony Carbone, Betsy Jones-Moreland
- The Devil's Partner (75) Ac Sep 61
  Ed Nelson, Jean Allison, Edgar Buchanan
- ©The Pirate of the Black Hawk (75) Ⓢ .....Ad..Dec 61
  Mijanou Bardot, Gerard Landry

GOVERNOR
- Carry On, Nurse (89) .....C..
  Kenneth Connor, Shirley Eaton
- Carry On, Constable (86) C..Feb 61
  Ken Connor, Leslie Phillips

KINGSLEY-UNION
- The League of Gentlemen (113) .....CD..Feb 61
  Jack Hawkins, Nigel Patrick
- Risk, The (81) ...D. ..Oct 61
  Tony Britton, Peter Cushing

K. GORDON MURRAY
- ©Santa Claus (94) ...F..Nov 60
  Narrated by Ken Smith
- ©Little Angel (90) ..CD..Jan 61
  Maria Gracia, J. M. de Hoyos

LOUIS DE ROCHEMONT
- Question 7 (110) .....D..Apr 61
  Michael Gwynn, Margarete Jahnen
- The Sand Castle (70) ..F..Sep 61
  Barry and Laurie Cardwell

OMAT
- ©Beyond All Limits (100) .....D..May 61
  Jack Palance, Maria Felix
- Never Take Candy From a Stranger (82) .....D..Oct 61
  Jean Carter, Felix Aylmer
- ©Gina (92) .....Ad..Nov 61
  Simone Signoret, Georges Marchal

PATHE-AMERICA
- ©The Deadly Companions (90) Panavision ....W..Jul 61
  Maureen O'Hara, Brian Keith, Steve Cochran, Chill Wills

RCIP
- The Devil's Commandment (71) © .....Ho..Jan 61
  Gianna Maria Canale, Carlo D'Angelo, Charles Fawcett
- Mark of the Devil (73) D..Jan 61
  Maria Felix, Crox Alvarado

SHOWCORPORATION
- Home Is the Hero (83) D..Feb 61
  Arthur Kennedy, Walter Macken
- Two-Way Stretch (87) C..Apr 61
  Peter Sellers, Wilfrid Hyde White
- Double Bunk (92) ....S..Nov 61
  Ian Carmichael, Janette Scott, Sidney James
- ©Midsummer Night's Dream (74) .....F..Dec 61
  (Puppets; voices of Old Vic Players)

UNITED PRODUCERS (UPRO)
- Black Pit of Dr. M. (72) .....Ho..Mar 61
  Ralph Bertrand, Gaston Santos
- Siege of Sidney Street (93) .....Ad..Mar 61
  Peter Wyngarde, Donald Sinden
- ©Nature Girl and the Slaver (70) .....Ad..May 61
  Marian Michael, Adrian Hoven
- Jet Storm (91) .....D..Sep 61
  Richard Attenborough, Stanley Baker, Diane Cilento, Mai Zetterling

VALIANT-VITALITE
- It Takes a Thief (94)..D..Feb 61
  Jayne Mansfield, Anthony Quayle
- Hitler's Executioners (78) .....Doc..Jun 61

WOOLNER BROS.
- ©Flight of the Lost Balloon (91) Ⓢ .....Ad..Oct 61
  Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE
- Breathless (89) 3- 6-61
  Jean-Paul Belmondo, Jean Seberg
- Beau Serge (87) 9-25-61
  (UMPO)..Gerard Blain, Jean-Claude Brialy
- Frantic (90) 8-28-61
  (Times)..Jeanne Moreau, M. Ronet
- Crime of M. Lange, The (78) 11-13-61
  (Brandon)..(Jean Renoir classic)
- ©Leda (101) 11- 6-61
  (Times)..Madeleine Robinson, Jean-Paul Belmondo, Antonella Lualdi
- Love Game, The (85) 2-13-61
  (F-A-W)..Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury
- Modigliani of Montparnasse (110) 3- 6-61
  (Cont'l)..Gerard Phillipe, Lilli Palmer, Anouk Aimee, L. Padovani
- Rules of the Game (104) 4-17-61
  (Janus)..Jean Renoir, Pauline Llubost

GERMANY
- Roses for the Prosecutor (91) 11-13-61
  (American-Metropolitan).. W. Giller, Ingrid Von Bergen
- The Girl of the Moors (87) 9- 4-61
  (Casino)..Claus Holm, Maria Emo

GREECE
- Antigone (93) 9-25-61
  (Norma)..Irene Papas
- Moussitsa (75) 6- 5-61
  (Greek Pictures)..A. Vouyouklaki
- 288 Stournara St. (90) .. 2-27-61
  (Atlantic)..Orestis Makris, Sophia Vembo

ITALY
- Big Deal on Madonna St., The (91) 1-30-61
  (UMPO)..V. Gassman, Toto
- Girl With a Suitcase (108) 10-16-61
  (Ellis)..Claudia Cardinale
- La Dolce Vita (175).... 4-24-61
  (Astor)..Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Alain Cuny
- L'Avventura (145) 6- 5-61
  (Janus)..Monica Vitti, Gabriele Ferzetti, Lea Massari
- Rocco and His Brothers (175) 7-17-61
  (Astor) Alain Delon, Annie Girardot
- Two Women (105) 6-19-61
  (Embassy)..Sophia Loren, Jean-Paul Belmondo
- Wild Love (86) 5- 1-61
  (Ellis)..Franko Interlenghi

JAPAN
- ©Rikisha Man, The (105) 5- 8-61
  (Cory) Toshiro Mifune
- Road to Eternity (181) .. 2-27-61
  (Beverly)..Tatsuya Nakadai
- Rice (118) 9-18-61
  (SR)..Yuko Moshizuki

POLAND
- Ashes and Diamonds (105) 9- 4-61
  (Janus) Z. Cybulski, E. Krzyzewska
- Kanal (96) 11- 6-61
  (Kingsley)..T. Izewska, T. Janczar

SWEDEN
- Secrets of Women (114).. 9-18-61
  (Janus)..Eva Dahlbeck, Gunnar Bjornstrand, Maj-Britt Nilsson
- Unmarried Mothers (79) .. 3-13-61
  (President)..E. Etiberg, B. Logart
- Virgin Spring, The (88)..12-12-60
  (Janus)..Max von Sydow, Birgitta Petterson

U.S.S.R.
- Ballad of a Soldier (89).. 1-31 61
  (Kingsley)..Vladimir Ivashov, Shanna Prokhorenko (also Eng-dubbed)
- Fate of a Man (100) .. 8-28-61
  (UA)..Sergei Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

COLUMBIA

ASSORTED & COMEDY FAVORITES (Reissues)

Prod. No.		Rel. Date
5426	He Flew the Shrew (16½)	May 61
5436	Man or Mouse (18)	Jun 61
6421	Hot Heir (16½)	Sep 61
6431	Caught on the Bounce (15½)	Oct 61
6432	Pleasure Treasure (16)	Nov 61
6433	Dance, Dunce, Dance (18½)	Dec 61
6422	Parlor, Bedroom and Wrath (16)	Nov 61
6423	Flung by a Fling (16)	Dec 61

CANDID MICROPHONE (Reissues)

5555	No. 5, Ser. 2 (11)	Mar 61
5556	No. 6, Ser. 2 (10½)	Jul 61
6551	No. 1, Series 3 (11)	Sep 61
6552	No. 2, Series 3 (10)	Nov 61

COLOR SPECIALS

5502	Rooftops of New York (10)	May 61

COLOR FAVORITES (Technicolor Reissues)

5611	The Rise of Duton Lang (6½)	Mar 61
5612	Coo-Coo Bird Dog (6)	Apr 61
5613	The Jaywalker (6½)	May 61
5614	Topsy Turkey (6½)	Jun 61
5615	Punchy de Leon (6½)	Jul 61
6601	Red Riding Hood Rides Again (7)	Sep 61
6602	The Music Fluke (7)	Sep 61
6603	Imagination (6½)	Oct 61
6604	The Miner's Daughter (6½)	Nov 61
6605	Grape-Nutty (6)	Nov 61
6606	The Popcorn Story (6½)	Dec 61

FILM NOVELTIES (Reissues)

5835	Community Sings No. 1, Ser. 13 (10)	Mar 61
5854	Yukon Canada (10)	Apr 61

LOOPY de LOOP (Color Cartoons)

5706	This Is My Ducky Day (6½)	May 61
5707	Fee Fie Foes (6½)	Jun 61
5708	Zoo Is Company (6½)	Jul-61
6701	Catch Meow (6½)	Sep 61
6702	Kooky Loopy (7)	Oct 61
6703	Loopy's Hare-Do (7)	Dec 61

MR. MAGOO REISSUES (Technicolor)

5756	Magoo's Canine Mutiny (Both © and standard)	Apr 61
5757	Capt. Outrageous (7)	May 61
5758	Magoo Goes West (6)	Jul 61
6751	Safety Spin (7)	Sep 61
6752	Calling Dr. Magoo (6½) (© and standard)	Oct. 61
6753	Magoo's Masterpiece (7)	Nov 61
6754	Magoo Beats the Heat (6) (Both © and standard)	Dec 61

SPECIAL COLOR FEATURETTES

5442	Splendors of Paris (19)	May 61
5443	Wonderful Greece (19)	Jun-61
6441	Images of Luangua (18)	Oct 61
6442	Wonderful Israel (19)	Dec 61

SERIALS (15 Chapter-Reissues)

4160	King of the Congo	Jun 60
5120	Son of Geronimo	Nov 60
5140	The Great Adventures of Captain Kidd	Mar 61
5160	Cody of the Pony Express	Aug 61

STOOGE COMEDIES (Reissues)

5405	Knutsy Knights (17½)	Feb 61
5406	Shot in the Frontier (16)	Apr 61
5407	Scotched in Scotland (15½)	May 61
5408	Fling in the Ring (16)	Jul 61
6401	Quiz Whiz (15½)	Sep 61
6402	Fifi Blows Her Top (16½)	Oct 61
6403	Pies and Guys (16½)	Nov 61

THRILLS OF MUSIC (Reissues)

5953	Skitch Henderson & His Orchestra (10)	Feb 61
5954	Boyd Raeburn & His Orchestra (11)	May 61

WORLD OF SPORTS

5802	Hip Shooters (9½)	Feb 61
5803	Water-Sports Champs (10)	Apr 61
5804	Dogs Afield (10½)	Jun 61
6801	Aqua Ski-Birds (9½)	Oct 61

M-G-M

GOLD MEDAL REPRINTS (Technicolor Reissues) All 1.75-1 Ratio

Tom and Jerrys

W261	Pet Peeve (7)	Sep 60
W262	Mice Follies (7)	Sep 60
W263	Touche Pussy Cat (7)	Sep 60
W265	Southbound Duckling (7)	Sep 60
W266	Neopolitan Mouse (7)	Sep 60
W267	Pup on a Picnic (7)	Sep 60
W269	Downhearted Duckling (7)	Sep 60
W272	Mouse for Sale (7)	Sep 60
W273	Cat Fishin' (8)	Sep 60
W274	Part Time Pal (8)	Sep 60
W275	Cat Concerto (7)	Sep 60
W276	Dr. Jekyl and Mr. Mouse (7)	Sep 60

(1961-62)

W361	Switchin' Kitten (9)	Sep 61
W362	Down and Outing (7)	Oct 61
W363	Greek to Me-ow (..)	Dec 61

PARAMOUNT

COLOR SPECIALS (2 Reels)

B20-1	Carnival In Quebec (16)	Sep 60
B20-2	Boats a-Poppin' (18) (Anamorphic)	Sep 60
B20-3	Lifeline to Hong Kong (17) Anamorphic	Apr 61
B21-1	Spring in Scandinavia (15)	Nov 61
B21-2	Fireaway, Story of a Trotter (..)	Nov 61

MODERN MADCAPS (Technicolor)

M20-4	Phantom Moustacher (6)	Jan 61
M20-5	Kid From Mars (6)	Mar 61
M20-6	Mighty Termite (6)	Jun 61
M21-1	Plot Sickens (..)	Oct 61
M21-2	Crumley Cogwheel (..)	Oct 61
M21-3	Popcorn & Politics (..)	Nov 61

NOVELTOON (Technicolor)

P20-3	The Lion's Busy (6)	Mar 61
P20-4	Goodie the Gremlin (6)	Apr 61
P20-5	Alvin's Solo Flight (7)	Apr 61
P20-6	Hound About That (6)	Jun 61
P21-1	Munro (9)	Sep 61
P21-2	Turtle Scoup (..)	Sep 61
P21-3	Kozmo Goes to School (..)	Nov 61

POPEYE CHAMPIONS

E21-1	Fireman's Brawl (..)	Sep 61
E21-2	Toreadorable (..)	Sep 61
E21-3	Popeye, the Ace of Space (..)	Sep 61
E21-4	Shaving Muggs (..)	Sep 61
E21-4	Taxi Turvey (..)	Sep 61
E21-6	Floor Flusher (..)	Sep 61

SPORTS ILLUSTRATED (Anamorphic—Color—1 Reel)

D20-4	Ten Pin Tour (9)	Apr 61
D20-5	Speedway (10)	May 61

CARTOON SPECIAL

A-21	Abner the Baseball 2 Reel (12½)	Sep 61

TRAVELRAMA (Anamorphic-Color-1 Reel)

T20-1	Porpoise Posse (10)	Mar 61

20th CENTURY-FOX

MOVIETONE CINEMASCOPES (Color)

7101	Australian Water Sports (9)	Jan 61
7102	Assignment Mexico (10)	Feb 61
7105	Algonquin Holiday (9)	Mar 61
7103	Adventure in Rhythm (9)	Apr 61
7104	Assignment Egypt (9)	May 61
7106	Assignment Singapore & Malaya (10)	Jun 61
7107	Hills of Assisi (10)	Jul 61
7108	Assignment Pakistan (9)	Aug 61
7109	Ski New Horizons (10)	Sep 61
7110	Assignment India (9)	Oct 61
7111	Assignment South Africa (10)	Nov 61
7112	Sound of Arizona (10)	Dec 61

TERRYTOON 2-D's All Ratios—Color

5121	The Mysterious Package (6)	Jan 61
5122	Cat Alarm (6)	Feb 61
5123	Drum Roll (7)	Mar 61
5124	Railroaded to Fame (7)	May 61
5125	The First Fast Mail (6)	May 61
5126	Sappy New Year (7)	Dec 61

TERRYTOON CINEMASCOPES

5107	Unsung Hero (6)	Jul 61
5108	Banana Binge (6)	Jul 61
5109	Meat, Drink and Be Merry (6)	Aug 61
5110	Really Big Act (6)	Sep 61
5111	Clown Jewels (6)	Oct 61
5112	Tree Spree (6)	Nov 61

TERRYTOONS (Color-CinemaScope)

5101	Night Life in Tokyo (6)	Feb 61
5102	So-Sorry, Pussycat (6)	Mar 61
5103	Son of Hashimoto (7)	Apr 61
5104	Strange Companion (6)	Apr 61
5105	Honorable Cat Story (6)	Jun 61
5106	Crossing the Delaware (6)	Jun 61

UNIVERSAL-INT'L

COLOR PARADE

4171	Valley of the Mekong (9)	Nov 60
4172	The Lion City (9)	Dec 60
4173	Treasure of Istanbul (9)	Jan 61
4174	Down Jamaica Way (9)	Feb 61
5175	Sidetracked (9) ©	Mar 61
4176	Puerto Rican Playland (8)	Apr 61

WALTER LANTZ CARTUNES (Technicolor..Can be projected in the Aanmorphic process, 2.35-1) (All run between 6 and 7 miln.)

4111	Southern Fried Hospitality (Woody Woodpecker)	Nov 60
4112	Fowled Up Falcon (Woody Woodpecker)	Dec 60
4113	Poop Deck Pirate (Woody Woodpecker)	Jan 61
4114	Rough and Tumble-Weed	Jan 61
4115	Eggnapper	Feb 61
4116	The Bird Who Came to Dinner (W. Woodpecker)	Mar 61
4117	Gabby's Diner (Woody Woodpecker)	Mar 61
4118	Papoose on the Loose	Apr 61
4119	Clash and Carry	Apr 61

WALTER LANTZ REISSUES (Color Cartunes..Can be projected in the Anamorphic process, 2.35-1)

4131	Helter Shelter (6)	Nov 60
4132	Witch Crafty (6)	Dec 60
4133	Private Eye Pooch (6)	Jan 61
4134	Bedtime Bedlam (6)	Feb 61
4135	Squareshootin' Square (6)	Mar 61
4136	Bronco Busters (6)	Apr 61

SPECIAL

4104	Football Highlights of 1960 (10)	Dec 60

2-REEL COLOR SPECIALS

4101	Pacific Paradise (14)	Nov 60

WARNER BROS.

BLUE RIBBON HIT PARADE (Technicolor Reissues—7 min.)

8305	Little Beau Pepe	Dec 60
8306	Tweet Tweet Tweety	Dec 60
8307	Bunny Hugged	Jan 61
8308	Wearing of the Grin	Feb 61
8309	Beep Deep	Mar 61
8310	Rabbit Fire	Apr 61
8311	Feed the Kitty	Apr 61
8312	The Lion's Busy	May 61
8313	Thumb Fun	Jun 61
8314	Corn Plastered	Jul 61
8315	Kiddin' the Kitty	Aug 61
8316	Ballot Box Bunny	Apg 61
9301	A Hound for Trouble	Sep 61
9302	Strife With Father	Sep 61
9303	The Grey Hounded Hare	Oct 61
9304	Leghorn Swaggled	Nov 61

BUGS BUNNY SPECIALS (Technicolor—7 min.)

8722	Lighter Than Hare	Dec 60
8723	The Abominable Snow Rabbit	May 61
8724	Compressed Hare	Jul 61
9721	Prince Violent	Sep 61

MERRIE MELODIES LOONEY TOONS (Technicolor—7 min.)

8704	Doggone People	Nov 60
8705	High Note	Dec 60
8706	Cannery Woe	Jan 61
8707	Zip 'n Snort	Jan 61
8708	Hoppy Daze	Feb 61
8709	Mouse on 57th St.	Feb 61
8710	Strangled Eggs	Mar 61
8711	Birds of a Father	Apr 61
8712	D'Fightin' Ones	Apr 61
8713	Lickety-Splat	Jun 61
8714	A Scent of the Matterhorn	Jun 61
8715	Rebel Without Claws	Jul 61
8716	The Pied Piper of Guadalupe	Aug 61
9701	Daffy's Inn Trouble	Sep 61
9702	What's My Lion?	Oct 61
9703	Beep Prepared	Nov 61

WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Two-Reel)

8002	The Man From New Orleans (20)	Mar 61
8003	Winter Wonders (18)	Jul 61
9001	Where the Trade Winds Play (17)	Oct 61

(One Reel)

8502	Alpine Champions (10)	Feb 61
8403	Kings of the Rockies (10)	Apr 61
8404	Grandad of Races (10)	May 61
8505	Snow Frolics (9)	Jun 61
8506	Hawaiian Sports (9)	Aug 61
9501	This Sporting World (10)	Nov 61

THE EXHIBITOR HAS HIS SAY ABOUT PICTURES

ALLIED ARTISTS

Dondi (AA)—David Janssen, Patti Page, David Kory. Makes good kiddy matinee, but poor business any place else. Played Sun., Mon. Weather: Cool.—Ki Killinger, Orr Theatre, Orrville, Ohio. Pop. 6,464.

AMERICAN-INTERNATIONAL

Journey to the Lost City (AIP)—Debra Paget, Paul Christian, Luciana Paluzzi. Played this with "Secret of Monte Cristo" from MGM. Both excellent action fare. Ridiculous, but action fans don't mind a bit and they make up 50 per cent of our patronage. Played Thurs., Fri., Sat.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

COLUMBIA

Two Rode Together (Col)—James Stewart, Richard Widmark, Linda Cristal. This started aut pretty weak

'Pepe' Started Slow But Built Up Fast

On our "Pepe" date here we ran into a football game and donce on the first night (Saturday), so the ottendance looked pitiful. The two following nights, though, they came—and did they love that show! We saw faces for the first time in eight years. The kids kept the popcorn machine popping overtime. Thonks, Columbia!

CARL ANDERKA

Rainbow Theotre, Castroville, Tex.

the first night, but attendance improved Sunday—and Monday was the best in many a moon. So with Columbia's nice deal we made a little money. Weather: Warm.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Wackiest Ship in the Army, The (Col)—Jack Lemmon, Ricky Nelson, Chips Rafferty. Color, CinemaScope and a good cast, with comedy thrown in, makes for a very entertaining picture for the entire family. Play it, you'll like it. Just a comment on Columbia's advertising program: personally, I think it is terrific. Trailers and all of the paper are done very well. The trailer for "Wackiest" is very good also.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn. Pop. 380.

METRO-GOLDWYN-MAYER

Gone With the Wind (MGM, reissue)—Clark Gable, Vivien Leigh, Leslie Howard. "How many times shall Caesar bleed in sport . . . " says Shakespeare—and we say, "How many times shall Scarlett dig her radishes; shall Melanie have labor pains; shall Rhett Butler not give a damn? GWTW is the greatest picture ever made or that ever will be made in our opinion. On looking at this again we were impressed by how much we crammed into 222 minutes and how fast this picture moved. Too bad current pictures cannot be real "movies" that move and tell a story quickly. And, oh yes, it did business. Meanwhile we're looking forward to the next reissue six years from now and hope we can stay in business long enough to play it during several more reissues. Bravo! Played Thurs. through Sun.—Gray Barker, Alpine Theatre, Salem W. Va. Pop. 2,600.

Gorgo (MGM)—Bill Travers, Vincent Winter. This was okay, but not as good as expected. Did fair business. Played Wed., Thurs., Fri.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Green Helmet, The (MGM)—Bill Travers, Ed Begley, Nancy Walters. Leo, as usual, is swell to deal with. Played Fri., Sat. to a little above average business. Customers liked it, only it should have been in color.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 270.

Honeymoon Machine, The (MGM)—Steve McQueen, Brigid Bazlen, Jim Hutton, Paula Prentiss. We expected some real laughs from this one, but it never seemed to get going. It fell way short of "Where the Boys Are." MGM has good color, but in too many films today there is just too much talk and not enough action and those corny ingredients that make them really click.—Al Zarzana, Ray Boriski; Galena Theatre, Galena Park, Tex. Pop. 10,000.

PARAMOUNT

Pleasure of His Company, The (Para)—Fred Astaire, Debbie Reynolds, Lilli Palmer. I was afraid of this one, but it did okay and received several good comments. Charlie Ruggles very good in this. Lilli Palmer, too. Played Sun., Mon., Tues.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

20th CENTURY-FOX

Ferry to Hong Kong (20th-Fox)—Orson Welles, Curt Jurgens, Sylvia Syms. Two real good actors but couldn't get any business. Played one day to a loss. Played Wed. only. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

Fleming Stor (20th-Fox)—Elvis Presley, Barbara Eden, Dolores Del Rio. Boxoffice-wise this fell short of "G. I. Blues." Played three days to ordinary business. Played Thurs., Fri. Sat. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

Long Rope, The (20th-Fox)—Hugh Marlowe, Alan Hale, Robert Wilke. I hope they decided to put the producer at the end of it! Played Sun., Mon., Tues. Weather: Cool.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Pop. 13,000.

Misty (20th-Fox)—David Ladd, Arthur O'Connell, Pam Smith. Another fine program from Fox. Ideally suited for family trade. Played Mon. through Wed. Weather: Okay.—L. Brewerton, Capitol Theatre, Raymond, Alta. Pop. 3,000.

Return to Peyton Ploce (20th-Fox)—Carol Lynley, Jeff Chandler, Eleanor Parker, Mary Astor. Homecoming football game, plus stiff competition from Fox's own "There's No Business Like Show Business" on the idiot box, completely wrecked our show business Saturday night. Sunday and Monday a few lonely women came and all had only favorable comments. I thought it was excellent. Weather: Nice.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Wild in the Country (20th-Fox)—Elvis Presley, Hope Lange, Tuesday Weld. A most disappointing picture. Very weak. I agree with EHHS completely. The acting is poor, the direction is only fair and it's Presley's worst to date. He'd better stick to musicals. Good biz, though. Played Sun., Mon. Weather: Fine.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

UNITED ARTISTS

Alamo, The (UA)—John Wayne, Richard Widmark, Laurence Harvey. One of the boxoffice attractions of the year. The name Alamo plus John Wayne will give plenty of draw. A lot of fighting and action. Good production and photography. Good sound. Played Fri. through Mon. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

Apartment, The (UA)—Jack Lemmon, Shirley MacLaine, Fred MacMurray. A very good adult drama with some excellent acting by a fine cast. Jack Lemmon was never better. Played to above average crowds both nights. Played Tues., Wed. Weather: Fair.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

By Love Possessed (UA)—Lana Turner, Efrem Zimbalist jr., Jason Robards jr. Sex, sex, sex. When is it ever going to stop? Sure, it's a good picture that did well, but people are getting tired of it all. Let's have more glamor and comedy for a change. Played Tues., Wed. Weather: Fine.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

UNIVERSAL-INTERNATIONAL

S.O.S. Pacific (U-I)—Pier Angeli, Eddie Constantine, Eva Bartok. Good suspense, but no business. It's old, leave alone now if you haven't played it.

What Happened to 40%

U-I's "The Last Sunset," which we played on a Sun., Mon., Tues. change, was very good, but (to me) not worth 50 per cent. Seems as if Universal wants 50 per cent for all the good pictures. Whatever happened to 40 per cent?

S. T. JACKSON

Jackson Theotre, Flomoton, Ala.

Pier Angeli wasted. Played Thurs., Fri., Sat. Weather: Cold.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Wistful Widow of Wagon Gop, The (U-I, reissue)—Marjorie Main, Abbott and Costello. This was good on a double feature program. Brought a lot of laughs. Poor paper for advertising made it look fishy, but the print was as good as new. Played Wed. to Sat. Weather: Cool.—Ki Killinger, Orr Theatre, Orrville, Ohio. Pop. 6,464.

WARNER BROS.

Fanny (WB)—Leslie Caron, Horst Buchholz, Charles Boyer, Maurice Chevalier. Fine motion picture. Charles Boyer and Maurice Chevalier get my votes for the best performance by a male actor in a supporting role—a tie. Played Sun., Mon., Tues. Weather: Fair.—Charles Smith, Ritz (neighborhood) Theatre, Oklahoma City, Okla.

Sundowners, The (WB)—Deborah Kerr, Robert Mitchum, Peter Ustinov. Good show to slow business. Personally endorsed this attraction. Played Thurs., Fri., Sat. Weather: Okay.—L. Brewerton, Capitol Theatre, Raymond, Alta. Pop. 3,000.

MISCELLANEOUS

Untamed West (Masterpiece, reissue)—Fred MacMurray, Charlton Heston, Donna Reed. This was a very good reissue in color (it's Paramount's 1955 "The Far Horizons," the story of the Lewis and Clark expedition). This is worth a playdate, if you use reissues. Has an excellent cast. Played Thurs., Fri., Sat.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

FOREIGN LANGUAGE FEATURE REVIEWS

The Devil's Eye

A Ratio: 1.85-1 Comedy-Drama

Janus Films **90 Minutes** **Rel. Nov. '61**

The devotees of Ingmar Bergman's Swedish-language films, and this takes in a sizable group of patrons of U.S. art spots, will be amused and entertained by his latest effort for Svensk Filmindustri even if the picture is below the high standard of his previous efforts such as "The Virgin Spring" and "Wild Strawberries." Bergman, who wrote as well as directed, based his story on an old Irish proverb: "A maiden's chastity is a sty in the eye of the devil." He starts off with a scene in Hell where the Devil is pained because a pastor's lovely daughter is engaged to be married but is still a virgin. Satan orders Don Juan, after 300 years in inferno, to return to earth to seduce the young woman. The girl's disillusioned mother proves more susceptible than the innocent daughter but, in the end, Don Juan fails in his mission and the girl has a happy wedding night with her new husband. Much of the action is merely a would-be-clever conceit with Bergman's witty dialog and humorous situations strongly absent from the English subtitles. Except for Gunnar Bjornstrand, who merely "relates" the story, Bergman's regular players are also missing. Jarl Kulle is handsome enough, if scarcely a Don Juan type, and Bibi Andersson is attractively virtuous as the girl. The best performance is that of Gertrude Fridh as the mother who nearly succumbs to the attentions of Don Juan's bold servant. This must rely entirely on Bergman's current vogue with class patrons.

Jarl Kulle, Bibi Andersson, Nils Poppe, Gertrude Fridh, Stig Jarrel, Axel Duberg.

A Summer to Remember

F Ratio: 1.85-1 Drama

Kingsley Int'l **80 Minutes** **Rel. Dec. '61**

A completely enchanting human interest tale which explores the heart and mind of a small boy in rural Russia, this Mosfilm Studios production, which is part of the cultural exchange program between the U.S. and the Soviet Union, is probably the finest from that country, in every way the equal of last year's memorable "Ballad of a Soldier." Although primarily art house fare, because of this subtitled version, it rates more general showings to children and parents everywhere. Directed by Georgy Danelia and Igor Talankin, the picture won awards at the Stratford and Karlovy Vary Film Festivals in 1960. But it is the amazing, gravely charming portrayal by six-year-old Borya Barkhatov that will be acclaimed as a classic and be discussed by patrons—with a resultant buildup for the picture. Giving splendid support to the youngster are Sergei Bondarchuk (star of "Fate of a Man" and "Othello") and his wife, Irana Skobtseva, Russia's outstanding acting couple, who plays the new stepfather and mother, respectively, of the little boy. When Borya's widowed mother marries again, the child is puzzled by her interest in his new stepfather but the latter soon wins the boy's affection. The child is worried by a new baby's arrival and he is afraid he will be left behind when the stepfather is transferred to another collective farm. But the ending is happy, if tearful. The largely-outdoors photography is exceptional. Presented by J. Jay Frankel. This is truly a film masterpiece.

Borya Barkhatov, Sergei Bondarchuk, Irana Skobtseva, Vasili Merkuryev.

Symbol ◎ denotes color; © CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; ® Regolscope; Ⓣ Techniroma. For story synopsis on each picture, see reverse side.

The Children's Hour

A | Ratio: 1.85-1 | Drama

United Artists ( ) | 109 Minutes | Rel. ———

Extraordinary drama, fraught with powerful emotional impact, is brought to the screen by William Wyler in his new version of Lillian Hellman's absorbing Broadway play. It's not recommended for all audiences, but in metropolitan situations where, despite the highly controversial theme, appreciation may be assumed for superlative theatre and superb performances, it should be an outstanding exhibition success. Unlike Wyler's earlier directorial effort (produced by Samuel Goldwyn under the title "These Three"), which steered clear of the more sensational aspects of the original source, "The Children's Hour" deals candidly and realistically with the effect on the lives of two women slanderously accused of an "unnatural" relationship. Gathered to perform in the film are a distinguished and marquee-mighty cast of players headed by Audrey Hepburn, Shirley MacLaine and James Garner, with exceptionally strong support by Fay Bainter and Miriam Hopkins. The top femme stars herein challenge their past notable performances and undoubtedly will receive Academy Award recognition for their efforts. Garner proves himself a capable dramatic actor, as does newcomer Karen Balkin who registers strongly as the malicious child.

Audrey Hepburn, Shirley MacLaine, James Garner, Miriam Hopkins, Fay Bainter, Karen Balkin.

El Cid

F | Ratio: 2.55-1 | Historical Spectacle Ⓣ ◎

Allied Artists ( ) | 184 Minutes | Rel. ———

Samuel Bronston's latest foreign-made spectacle is one of stunning proportions, as regards pictorial splendor, magnificently staged battle sequences, including a tremendously realistic mortal combat between two swordsmen which has rarely been equaled for sound, fury and breath-taking suspense. Starring two top names, Charlton Heston and Sophia Loren, the picture gives Allied Artists its first block-buster, both for reserved-seat engagements and subsequent regular runs. In contrast to Bronston's "King of Kings," also entirely filmed in Europe, "El Cid" is the story of a leader of strength and force, in contrast to the gentle Jesus of the Biblical film. While the picture is primarily a spectacle, the story by Fredric M. Frank and Philip Yordan gives ample early footage to the romance between the Castilian leader and the beautiful and fiery daughter of a feudal lord. These love scenes will appeal to the women just as the terrific battle action will thrill the males and, of course, the youngsters. Director Anthony Mann excels in the filming of the several unforgettable combat scenes, photographed against fabulous backdrops of medieval castles. Heston follows up his Academy Award-winning "Ben-Hur" with an equally strong El Cid. In 70mm Super Technirama and Technicolor.

Charlton Heston, Sophia Loren, Raf Vallone, Genevieve Page, Herbert Lom, John Fraser, Gary Raymond.

Double Bunk

F | Ratio: 1.85-1 | Farce-Comedy

Showcorporation | 92 Minutes | Rel. Nov. '61

Adhering to the broad, noisy slapstick pattern of recent British comedies which have become increasingly popular with American moviegoers, this George H. Brown production has an intriguing title, several British familiars, including Ian Carmichael of "I'm All Right, Jack" and "Private's Progress" fame; the shapely, blonde dim-wit Liz Frazer and the ever-present Irene Handl to attract devotees of English fare. Written and directed by C. M. Pennington-Richards, the film has an amusing idea—that of newlyweds forced to find living quarters on a run-down houseboat on the Thames—but many of the laughs stem from rotting gangplanks, rusty machinery and a faulty compass which misdirects the boat through a fog across the channel into France. Much of this horseplay does get laughs even if it's obvious and repetitious. As usual in British films, the players come to the rescue with hilarious characterizations. Among them are Sidney James, as a meddling bachelor who ships aboard the honeymoon craft; Noel Purcell, as a bearded old skipper with a weakness for the bottle, and Reginald Beckwith and Irene Handl, as prior tenants of the houseboat. Dennis Price portrays a scheming playboy. Best of all is Janette Scott, who is charming and natural as the bewildered bride.

Ian Carmichael, Janette Scott, Sidney James, Liz Frazer, Dennis Price, Noel Purcell, Irene Handl, Naunton Wayne.

The Innocents

F | Ratio: 2.55-1 | Horror Drama ©

20th-Fox (138) | 100 Minutes | Rel. Jan. '62

Like "Sons and Lovers," which was produced in England by 20th Century-Fox and was acclaimed by U.S. critics, this fascinating tale of the supernatural will primarily attract class audiences and later build toward greater general patronage through favorable word-of-mouth. While Deborah Kerr is a good marquee name, the picture will need heavy selling to draw the masses. For this is not a conventional horror story but a superbly produced, splendidly acted film version of Henry James' classic novel, "The Turn of the Screw," which was also the basis for a Broadway play, a TV drama (starring Ingrid Bergman) and a recent opera. Using a suspenseful screenplay by William Archibald and Truman Capote, the expert directorial hand of Jack "Room at the Top" Clayton has turned out an eerie spine-chiller replete with gloomy photography, unusual camera effects, weirdly atmospheric music and stunning, terror-stricken closeups—every possible trick to sustain the sinister mood. Incidentally, whether or not the ghosts were figments of the heroine's imagination is left for the spectator to decide. Miss Kerr gives a performance of Academy Award caliber, Megs Jenkins is just right as a motherly housekeeper and Martin Stephens and Pamela Franklin as orphaned children.

Deborah Kerr, Michael Redgrave, Megs Jenkins, Martin Stephens, Pamela Franklin, Peter Wyngarde.

Mysterious Island

F | Ratio: 2.35-1 | Adventure-Science-Fiction Anamorphic ◎

Columbia (613) | 101 Minutes | Rel. Dec. '61

The recent rash of screenplays based on the works of author Jules Verne have proved successful with movie patrons, and this latest in adventure-science-fiction yarns typical of the famed writer's style should reap equal critical and financial rewards. There is appeal herein for both adult and youthful audiences, for what age cannot enjoy an hour and 40 minutes of pure escape entertainment via an elaborate unfolding—in brilliant Eastman Color—of a fanciful tale, replete with action, romance and spectacular visual effects. In the latter category there are super-gigantic beasts, an erupting volcano and exciting underwater sequences that leave the viewer awestruck. To further lure prospective customers there are such recognizable cast names as Gary Merrill, Michael Callan and Herbert Lom, who with newcomers Michael Craig and Joan Greenwood, give uniformly spirited performances. Screenplay is expectedly melodramatic, but acceptable inasmuch as the film's major appeal is in the expert special effects created by Ray Harryhausen and photography in Superdynamation by Wilkie Cooper. Charles H. Schneer produced and Cy Endfield directed. Musical score by Bernard Herrmann is an added plus.

Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill, Herbert Lom, Beth Rogan, Percy Herbert.

Gun Street

F | Ratio: 1.85-1 | Western

United Artists (6136) | 67 Minutes | Rel. Dec. '61

Swift-paced and absorbing, this hour-plus-seven-minutes-long western adventure is sufficient fare for supporting category, or, given sufficiently aggressive merchandising on an extensive level for the top slot in double-feature programming. James Brown, a personable enough young man, has been considerably displayed on the home screen and is well-known as an adventure role delineator to the big-screen action aficionados. The Sam C. Freedle script is conventional to the extent of the rampaging killer (newly escaped from prison and viciously bent on vengeance against those who had sent him away) is dispatched to his demise just when the pursuers have about run out of excuses. Jean Willes doesn't have too much, emotively speaking, to handle, since the primary action is chase-and-effects. Med Flory is the snarling, sneering killer while John Clarke has some engaging moments as sheriff Brown's trusty deputy. Robert E. Kent produced and Edward L. Cahn directed for Harvard Film Corp., Barney Wolff contributing some noteworthy special effects. Cahn and Kent have a deft touch in the program feature field, trimming their product of excess dramatic continuity and the audiences to whom they seem to basically appeal won't find much to quibble about in this film.

James Brown, Jean Willes, John Clarke, Med Flory, John Pickard, Peggy Stewart, Sandra Stone.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

THE STORY: **"The Innocents" (20th-Fox)**

Deborah Kerr is engaged by Michael Redgrave as governess for his wards, Martin Stephens and Pamela Franklin, who lives in an isolated country mansion. Deborah is happy in her new post, despite disturbing tales about the evil influence on the children by a valet long since dead. Although the children are well-mannered, Deborah finds them secretive and seemingly possessed by the ghosts of the valet and the dead former governess who loved the man. Several times, Deborah thinks she sees the two ghosts, once from a tower, another time across a lake. When Deborah tries to exorcise the ghosts, Pamela goes into shock and later she is sent away in the company of the kindly housekeeper. But when Deborah accuses Martin of trying to frighten her with his stories of the dead valet, he screams and, as he calls the man's name, they both see his shadow. The boy falls into Deborah's arms and she soon realizes she is holding his lifeless body.

EXPLOITIPS:

In addition to Deborah Kerr and Michael Redgrave, who is currently starring on the Broadway stage, play up the original Henry James novel, "The Turn of the Screw," from which this was adapted.

CATCHLINES:

Be Forewarned—This Picture Must Be Seen From the Beginning to Achieve Its Full Shock Value . . . A New Masterpiece From Jack Clayton, Who Directed "Room at the Top."

THE STORY: **"The Children's Hour" (UA)**

Audrey Hepburn and Shirley MacLaine are the headmistresses of an exclusive school for young girls until Karen Balkin, in a fit of rage at well-deserved punishment meted out to her by Miss Hepburn, concocts a slanderous lie about the two women in accusing them of an "unnatural" relationship. Karen's well-meaning but misinformed Grandmother (Fay Bainter) further spreads the vicious rumor, with the result that the school is destroyed, along with the reputations of Audrey and Shirley who are unable to prove in court that they are innocent. Although the lie is ultimately exposed, it is too late to repair its devastating effects. Audrey loses her fiance (James Garner) and Shirley loses her life when she commits suicide in tortured recognition of her true feelings toward her friend.

EXPLOITIPS:

Emphasis should be placed on the ADULTS ONLY theme and drawing power of Oscar winner Audrey Hepburn, Oscar nominee Shirley MacLaine, and Garner in his first dramatic role. Otherwise, rely on bookstores to display playwright Lillian Hellman's original work, along with stills from picture.

CATCHLINES:

A Slanderous Rumor Ruins the Lives of Two Innocent Women . . . Audrey Hepburn and Shirley MacLaine Star in the Most Controversial Drama of All Time!

THE STORY: **"Mysterious Island" (Col)**

A group of Union soldiers escapes a Confederate prison in a balloon and is carried by the winds far out over the Pacific Ocean. A raging storm forces them to abandon the balloon and swim to shore, where they discover themselves to be on a tropical island. Here they proceed to find food, build shelters and seek a means of escape from the apparently deserted island, while plagued with weird experiences that include encounters with a giant land crab, enormous rooster, and huge bees. A pirate ship enters the lagoon and is mysteriously exploded and sunk. At this point, a stranger appears and informs the group he will help them survive a volcano which is due to erupt in a few days. With his help the pirate ship is refloated in time for the stranded band to escape the island and the erupting volcano.

EXPLOITIPS:

Request bookstores' cooperation in displaying works of Jules Verne along with stills from the picture. Costume theatre personnel in pirate garb. Make facsimiles of the balloon used in the film using wicker baskets and small balloons, to decorate lobby or theatre entrance.

CATCHLINES:

A Delightful Fantasy Adventure . . . Giant Monsters, Pirate Ships and Captain Nemo Invade a Mysterious Island.

THE STORY: **"El Cid" (AA)**

In the year 1050, the kingdoms of Castile, Leon and Aragon remained as a bastion of Christianity while the blood-thirsty Moors to the south loomed as a terrible threat. Into this dangerous arena rode El Cid, translated as "The Lord," so called by a Moor he had saved from death, to serve the King of Castile. In El Cid's efforts to bring understanding between the Christians and the Moors, his wisdom and far-seeing justice capture the hearts of his countrymen and the enemy alike. Before he died, to become a legend in the hearts of his people, El Cid led the Spanish forces to a final victory against the Moorish marauders.

EXPLOITIPS:

Base the selling campaign on Charlton Heston, who played the title role in "Ben-Hur," for which he won an Academy Award, and Sophia Loren, currently riding the crest of the wave after her acclaimed performance in "Two Women." Stress the pageantry and terrific battle scenes to attract action fans and the youngsters.

CATCHLINES:

El Cid—The Man Who Became the Leader of the Spaniards in the 11th Century . . . Charlton Heston, Winner of the Academy Award for "Ben-Hur," and Sophia Loren, Acclaimed for her Performance in "Two Women," as the Lovers Whose Devotion Was Part of Spain's History.

THE STORY: **"Gun Street" (UA)**

An escaped convict Med Flory returns to a small western town and wages a one-man reign of terror. Marked for death ty the deranged killer are John Pickard, a doctor, his wife, Peggy Stewart, to whom the killer was formerly married, and Herb Armstrong, on whose information the man was originally imprisoned. After several fruitless attempts to capture the outlaw, sheriff James Brown and deputy John Clarke head a posse to track him down in the desert. After a two-day ordeal in the arid wasteland, the killer is found dead of wounds inflicted by a prison guard who tried to prevent his escape. Brown resigns his job and heads west with Jean Willes.

EXPLOITIPS:

Spill loose (and empty) cartridges into a cowboy hat set in a lobby glass case or in the window of a cooperating merchant's store and offer prizes for patrons guessing the quantity. Have your sign shop prepare a long "mock-up" of a typical western street, such as the one in the ads, for lobby display purposes. Drive-ins can set up barrels or counters at entrance, with intriguing legend, "Park your gun here before driving down 'Gun Street!' "

CATCHLINES:

All the Terror of a "Killer Hunt!" . . . All the Fury of the Old West . . . All the Cold-Steel Courage of One-Man Law!

THE STORY: **"Double Bunk " (Showcorp)**

Ian Carmichael and Janette Scott, newlyweds who are forced to live in separate rooms in a boarding house, peruse the ads until they find a houseboat for rent. Although the boat is somewhat run-down, the couple moves in and then learns that Dennis Price, their avaricious landlord, wants money for his moorings. Janette fixes up the houseboat with plants and curtains while Sidney James, Ian's bachelor pal, invites himself and his girl friend, Liz Frazer, aboard for a cruise. With a rusty motor and a faulty compass, the houseboat goes down the Thames and then heads into the channel to France. Price, who is also in France, refuses to lend Carmichael fuel to get back to England so Liz does a striptease while Carmichael and James steal the needed petrol. The two boats race back to England and, when the houseboat wins a victory, the honeymooners decide to forego the high seas for dry land.

EXPLOITIPS:

To attract devotees of Brtish comedies, play up Ian Carmichael, Liz Frazer, Sidney James and Irene Handl, all of whom were prominent in "I'm All Right, Jack," one of 1961's biggest hits. Dennis Price, familiar from a score of British films, and shapely Liz Frazer, are other selling angles.

CATCHLINES:

It's a Low Cruise on the High Seas With a Boat-Load of Hilarity . . . The Honeymooners Learn That a Houseboat Is Not a Home.

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Working manager wanted for small town indoor in Kentucky. State experience, references and salary required. Boxoffice 9389.

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City Manager conventional and drive-ins now employed large midwest city, looking to better management opportunity. Boxoffice 9393.

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Wanted: Pair of Westrex, Simplex or Century penthouse 4-track magnetic soundheads, also 3 Altec Lansing stage speakers. Wayzata Theatre, Wayzata, Minn.

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Wanted: To lease or buy indoor theatres, metropolitan areas, population at least 75,000. Contact William Berger, Metropolitan Hotel, Cincinnati, Ohio.

Wanted: To lease drive-in or indoor theatre in Michigan or Ohio. Boxoffice 9391.

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West Coast theatres for sale. Write for list. Theatre Exchange Company, 260 Kearny Street, San Francisco 8, California.

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Are the top hit producers
Are the leading directors
Made the most hit pictures
Turned out the best shorts
Stars in what '60-'61 films
Distributes foreign films

What --

Is in store for 1962-63
Are the year's hit films
Was their boxoffice rating
Is the biggest grosser
Films scored above average
Films scored below average
Are their release dates
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Feb. 22—Washington's Birthday
March 7—Ash Wednesday
March 17—St. Patrick's Day
April 15—Palm Sunday
April 19-20—Passover
April 20—Good Friday
April 22—Easter
May 13—Mothers Day
May 30—Memorial Day
June 14—Flag Day
June 17—Fathers Day
July 4—Independence Day
Sept. 3—Labor Day
Sept. 29-30—Rosh Hoshonah
Oct. 8—Yom Kippur
Oct. 12—Columbus Day
Oct. 31—Holloween
Nov. 6—Election Day
Nov. 11—Veterans Day
Nov. 22—Thonksgiving
Dec. 25—Christmas

1962

BOOKING CALENDAR

JANUARY

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Omaha: Irving Baker, 911 N. 51st St.
Philadelphia: Al Zurawski, The Bulletin.
Pittsburgh: R. F. Klingensmith, 516 Jeanette, Wilkinsburg, CHurchill 1-2809.
Portland, Ore.: Arnold Marks, Journal.
Providence: Guy Langley, 388 Sayles St.
St. Louis: Joe & Joan Pollack, 7335 Shaftsbury, University City, PA 5-7181.
Salt Lake City: H. Pearson, Deseret News.
San Francisco: Dolores Barusch, 25 Taylor St., ORdway 3-4813; Advertising: Jerry Nowell, 417 Market St., YUkon 2-9537.

In Canada

Montreal: Room 314, 625 Belmont St., Jules Larochelle.
St. John: 43 Waterloo, Sam Babb.
Toronto: 2675 Bayview Ave., Willowdale, Ont. W. Gladish.
Vancouver: 411 Lyric Theatre Bldg. 751 Granville St., Jack Droy.
Winnipeg: 93 Albert St., Barney Brookler.

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DECEMBER 25, 1961
Vol. 80 No. 10

Season's Greetings

☆

BEST

WISHES

FOR A MOST

JOYOUS YULETIDE

. . . AND MAY 1962

REWARD YOU WITH ALL

THAT YOUR AMBITION DEMANDS

THE

BOXOFFICE STAFF

Charge of 'Railroading' Made

A Tougher Classification Law Sought in Chicago

CHICAGO—Amid charges of "railroading," a stiffer motion picture censorship ordinance which would bar children under 17 from certain films, was presented to the city council this week by the council's finance committee. The ordinance was drafted by Corporation Counsel John C. Melaniphy and its appearance in the council hopper came as a complete surprise to many of the aldermen.

FILED OUT OF ROUTINE

Ordinarily, a measure of this type is submitted to the full council and then assigned to a committee. In this instance, Melaniphy sent the ordinance direct to the finance committee—a procedure which led Aldermen Leon M. Dupres and Jack L. Sperling to criticize the manner in which it was introduced. Dupres said it had "all the earmarks of an attempt to railroad it through the council."

He demanded a hearing, at which members of the city's censorship board will be present, to determine why such a radical change in the censorship setup was being rushed through, and without giving interested parties an opportunity to be heard.

The proposed ordinance provides that persons under 17 years of age may not see a movie "if the picture, considered as a whole, has the dominant effect of substantially increasing sexual desires . . . is indecent, or is contrary to contemporary community standards in the description or representation of nudity or sex, or is otherwise unsuitable for children."

If a picture is so classified, the board will have authority to limit its exhibition to persons 17 or older. An appeals procedure is set up. There would be five members of a Motion Picture Appeals Board, to be appointed by the mayor, who must be "experienced or educated" in one or more of the following fields: art, drama, literature, philosophy, sociology, psychology, history, science, music or "other related fields." Members would be paid $50 for each day they meet.

APPEALS BOARD CREATED

If a permit is denied, an exhibitor must submit the picture to the appeals board, which will review it and listen to any testimony the exhibitor may want to present. In instances where the appeal is denied, the exhibitor will get a written notice stating the grounds on which the denial was made and listing the parts of the film which are considered in violation of the ordinance.

Chicago has been without a classification ordinance since March 24, 1959, when the district federal court ruled that provisions barring persons under 21 years of age from certain motion pictures was unconstitutional.

However, early this year local censorship proponents gained strength when the U. S. Supreme Court upheld the city's ordinance requiring prior censorship of motion pictures.

Cooper Invests $1 Million In Downtown Okla. City

Oklahoma City—The Cooper Foundation, already operating three of the top first-run theatres in the city, this week made a million-dollar investment in downtown property which included the Warner, Midwest and Sooner theatres and the 10-story Midwest Building.

The Cooper Foundation, which operates theatres in Colorado, Nebraska and Oklahoma, is expanding its holdings in the motion picture field. This year, the Foundation opened the million-dollar Cooper Cinerama Theatre in Denver, placed a similar theatre under way in Minneapolis and has plans for new theatres in Omaha and Colorado Springs.

The purchase by the Cooper Foundation was made as "a long-time investment and illustrates our faith in downtown Oklahoma City," according to Kenneth E. Anderson, president. The Warner, Midwest and Sooner theatres are still under long-term lease to Stanley Warner Corp. and this circuit will continue to operate them. The Warner was built at the turn of the century and first served as an opera house, then as the Orpheum Theatre and more recently as a first-run house.

Dec. Green Sheet Lists 5 Films in Family Class

NEW YORK—Five pictures were labeled for family patronage and five for adults only in the December Green Sheet, published by the Film Estimate Board of National Organizations. Four films were placed in the Adults-Mature Young People category (A-MY) and five in Adults-Mature Young People-Young People bracket (A-MY-Y). One picture, United Artists' "Teenage Millionaire," was given a Y rating, or strictly for young people.

In the family class were 20th Century-Fox's "Second Time Around" and "Two Little Bears," United Artists' "The Boy Who Caught a Crook," Warner Bros.' "Lad, a Dog," Columbia's "Twinkle and Shine."

In the A-MY-Y bracket were Paramount's "Blue Hawaii," MGM's "King of Kings" and "Wonders of Aladdin," 20th Century-Fox's "The Comancheros" and "Pirates of Tortuga."

Listed for A-MY were MGM's "Bachelor in Paradise," "United Artists' "Judgment at Nuremberg" and "West Side Story" and Warner Bros.' "The Mask."

The Green Sheet placed the following in the A or adult list: 20th-Fox's "Seven Women From Hell," Warner Bros.' "Splendor in the Grass" and "Susan Slade," and United Artists' "Paris Blues" and "Town Without Pity."

A Film Rating Service Is Created in El Paso

EL PASO—A film rating service will be established in El Paso shortly after the first of the year, in which local exhibitors and the Women's Chamber of Commerce will cooperate. The decision to provide information on pictures came after several meetings between theatremen and the women's organization. The women emphasized that their efforts to obtain a classification system did not constitute a movement to introduce "censorship" in the community.

The ratings to be published in the daily newspapers each week will rate pictures as to their suitability for adults, mature young people, young people and children. The Chamber committee at first wanted ratings to be determined solely on information given in the Consumers Union publication, but finally agreed that opinions expressed in Parents' Magazine, BOXOFFICE and the Texas Board of Review also would be used in establishing the ratings.

One matter on which theatremen declined to take immediate action was an effort on the part of one of the women to have exhibitors abide by a "code of ethics" presented at the first meeting between the two groups. Exhibitors said they were not ready to subscribe to the code without further study. A major hitch to such an agreement is a provision which calls for theatremen to agree to a clause, "We will not show objectionable scenes in trailers (previews) of coming attractions on a family bill of fare."

Exhibitors named to the classification committee are Jack J. Vereen, city manager, Lone Star Theatres; Bill Chambers, resident manager, Interstate's Plaza Theatre, and Ralph Calderon, owner of the Colon, Valley and Walley theatres. Others who participated in the meetings are William Burke, manager, Fiesta Drive-In; Jim T. Carty, manager, Del Norte Drive-In Theatre.

Film Seized in Abilene; Four Persons Charged

ABILENE, TEX.—The exhibition of "Not Tonight, Henry" at the Crescent Drive-In Theatre resulted in the film being seized and charges made against four persons. The Abilene board of review, which had banned the film, ruled the "nudie" film obscene.

Those who were named in the complaints for violation of Abilene's film censorship ordinance were Mrs. Katherine Jacob, owner of the Crescent Drive-In Theatre; Duane Gates, manager; S. L. Starr, projectionist, and Nina Braddock, ticket seller. Under the strong Abilene censorship law, every employe of a theatre who has handled a ticket transaction is liable to arrest when a charge of obscenity is made.

MGM-Tarzan Deal Set

LOS ANGELES—A distribution deal has been concluded between MGM and producer Cy Weintraub on two Tarzan films which Weintraub will make under his Banner Productions outfit. "Tarzan Goes to India," starring Jock Mahoney, will be the first, with the second photoplay as yet untitled.

New $6,000,000 Loan To Cinerama, Inc.

MONTCLAIR, N.J. — Prudential Insurance Co. has granted an additional $6,000,000 loan to Cinerama, Inc., and, at the same time, eased the terms of its former loan. This was announced at this week's annual stockholders meeting of the company by Nicolas Reisini, president and board chairman. He also disclosed that Cinerama had acquired Cinemiracle, the process developed by National Theatres & Television.

According to the terms of the original loan agreement, Prudential was to receive 15 per cent of the consolidated pretax profit from all sources, with the exception of that of Cinerama Camera Corp. between 1959 and 1974. From 1974 in perpetuity, Prudential was to have received 20 per cent of the net film rentals from pictures produced with the loaned funds and five per cent of profits from the theatres owned by Cinerama.

Under the new agreement, the 15 per cent from the pretax profit has been eliminated, as well as the 20 per cent of net film rentals and five per cent of the theatres' profits. In its place, Prudential will receive 15 per cent of the net profit of the two Cinerama pictures in production, "How the West Was Won" and "The Wonderful World of the Brothers Grimm." Payments will be made in perpetuity after recouping the total cost of the negatives.

The Cinemiracle assets were acquired in the form of the 45 prints of "Windjammer" and its negative, in addition to 23 sets of Cinemiracle equipment. From the proceeds of the picture, Cinerama will receive $1,250,000 within two and a half years from a new subsidiary, Cinemiracle International Picture.

Cinerama pictures now are being exhibited in 51 theatres, of which 28 are in the United States and 23 abroad.

NT&T Gets $1,250,000 Plus In Cinemiracle Sale

HOLLYWOOD — An agreement for the sale of the motion picture "Windjammer" and certain Cinemiracle equipment and assets by National Theatres & Television and two of its subsidiaries to Cinemiracle International Pictures, Inc., was disclosed by NT&T president Eugene V. Klein. The sale price was $1,250,000, plus additional revenues which may be realized from certain future Cinemiracle pictures.

Klein also disclosed that Cinerama, Inc. and NT&T are holding further discussions relative to future expanding exhibition of the widescreen process in NT&T's theatres.

O'Brien in New MGM Post; Executive Vice-President

NEW YORK—Robert H. O'Brien has been elected to the newly created post of executive vice-president of Metro-Goldwyn-Mayer.

Joseph R. Vogel, MGM president, said the new post was the natural result of the continued growth and expanding interests of the company in the entire field of entertainment throughout the world.

O'Brien has been vice-president and treasurer since August 1957 and is a member of the board and executive committee.

Columbia Sees Another Good-Profit Quarter

Gross Receipts Clause Is Clarified by U-I

NEW YORK—The change in Clause 2 of Universal Pictures' license agreement was designed to prevent any "juggling" of a theatre's basic admission price so that the film rentals will be fairly computed on gross receipts. This was indicated in a letter from H. H. Martin, vice-president and general sales manager, to John Stembler, president of Theatre Owners of America.

In substance, the new clause means that if a theatre's basic admission price is 75 cents, the exhibitor cannot claim that 65 cents is the admission price and ten cents is for other commodities. The percentage terms to Universal must be based on 75 cents.

A new printing of the clause reads as follows:

"As used in this agreement, the terms 'flat rental picture' shall mean and refer to a motion picture for which the license fee is a fixed sum; and the term 'percentage picture' shall mean and refer to a motion picture for which the license fee is computed and determined in whole or in part from the exhibition of motion picture or upon a guarantee against a percentage of the gross receipts.

"It is agreed that 'gross receipts,' for the purpose of computing Universal's rental on a percentage picture licensed hereunder, shall consist of all moneys directly or indirectly received from patrons, regardless of when or where paid, for the privilege of entry to the theatre premises on each exhibition date of such picture (exclusive only of admission taxes collected from patrons as required by law) and unless otherwise expressly authorized either in the schedule hereof or in writing by Universal for such percentage picture, shall include all moneys collected from patrons for heaters, air-conditioners, playground and parking facilities, and any other service, convenience or commodities (where payment in whole or in part for any commodity is a part of or serves to disguise the full charge for admission) inside or outside the theatre premises, and no credits, rebates or allowances may be deducted therefore from the gross receipts."

Moss Hart Dies at 57.

PALM SPRINGS, CALIF.—Moss Hart, 57, author and producer of many successful Broadway plays which were made into movies, died Wednesday (20) at his winter home here. His wife, Kitty Carlisle, an actress and singing star, recently left a television panel show in New York to join her husband here. Hart's plays included "The Great Waltz," "Merrily We Roll Along," "As Thousands Cheer," "Jubilee," "Once in a Lifetime" and "Face the Music," "You Can't Take It With You," "The Man Who Came to Dinner," "Lady in the Dark" and "Winged Victory." His screenplays included "Gentlemen's Agreement," "Hans Christian Andersen" and "A Star Is Born."

NEW YORK—Columbia Pictures second quarter earnings will be favorable and may approach the profit of the first quarter, Leo Jaffe, first vice-president, told stockholders at their annual meeting here Wednesday (21). The first quarter which ended September 30, showed a profit of $1,242,000, equivalent to 80 cents per share. Jaffe said he was optimistic over the prospects for the future, based on the quality of product in distribution and on the way.

Jaffe told stockholders that "Guns of Navarone" was proving to be the second biggest grossing picture in Columbia's history, topped only by "Bridge on the River Kwai."

Jaffe also said that "Twist Around the Clock" was stacking up as a big money maker despite its short budget and shooting schedule. In order to cash in on the new dance craze, he pointed out, producer Sam Katzman rushed the picture through in six days, starting November 21 and completing it on November 27. It was playing in theatres by mid-December.

All nine members of the board of directors were re-elected by the shareholders, who also ratified the granting of stock option to Samuel Briskin, Sol Schwartz, M. J. Frankovich and Jaffe.

There were some criticisms by stockholders over the declaring of stock dividends, but A. Schneider, president, said that it had become necessary to conserve cash to be used for investments which later could be of benefit to all.

Schneider said he wanted to clear the air in regard to "unfortunate conclusions" concerning the filing by Columbia of a registration statement with the SEC. He said the conclusions were drawn from some tradepress reports. The registration statement embraced 222,568 shares of common stock and was filed so that the company might fully comply with SEC requirements. Schneider said that despite the fact this was a routine registration, some tradepapers reported that all of the stock was being sold by all of the officers listed in the registration. This was not the case, he said. The sole purpose was to comply with SEC requirements and enable any holder to dispose of any portion of his holdings for any reason.

NTS in Package Deal To Equip N.Y. House

NEW YORK—National Theatre Supply Co. will equip the new Spring Valley Theatre in Spring Valley, N. Y. from marquee to screen, the first theatre in this area to come under NTS's package deal to finance and equip theatre properties.

Arrangements for the Spring Valley project were made by Harry Pear, representing National Theatre Supply, and Howard and Ronnie Lesser and George Brown, owners of the new theatre.

The package deal includes Simplex XL projection and sound, chairs, carpeting, lighting fixtures, draperies, poster frames, lounge furniture and all other furnishings, according to Arthur Baldwin, NTS vice-president.

A REPORT FROM WEST BERLIN:

Germans Are Grim at Preview Of 'Judgment at Nuremberg'

By AL STEEN

BERLIN — The curtains of Kongress Halle slowly closed Thursday night (14) on the world premiere of Stanley Kramer's "Judgment at Nuremberg" and, despite the outward calmness of the 100 United States, Canadian and Latin American press representatives, there was some apprehension as to what the German reaction might be to a picture which was, in a sense, an indictment of the Nazi regime. And most of the 1,200 guests present were eye-witnesses to the events of the Hitler days. At the conclusion of the picture, there was a ripple of applause but it was difficult to ascertain who was applauding. This writer was told that it was started by newspapermen and picked up by others of the press.

REACTIONS ARE VARIED

In any event, the Germans, whether they agreed with the picture's message or not, were extremely courteous and many of them displayed no sentiment one way or the other. I talked to one German attorney, who spoke excellent English, who said the film was "unfair." I talked to others who said it was "too fair." The boxoffice potentials of a picture which can draw such mixed reactions among the people of the locale of the film should be unlimited. "Judgment at Nuremberg" may appeal primarily to the "thinking" audience but even those who were not born when World War II was in progress or too young to remember or absorb the events should find it intriguing and educational.

The premiere took place less than 700 yards from the "wall," the Russian-created dividing line between West and East Berlin. A large group of Soviet correspondents attended the premiere and even they found little to condemn, although there was some resentment to the first half of the film but more acceptance to the last half.

Prior to the start of the picture and from the stage, Willy Brandt, mayor of West Berlin, addressed the glittering audience in German. He said that in one sense the world premiere of the picture was an important political event and that it probably would be difficult for some Germans to watch it, "but we will not shut our eyes. If this film serves justice, we will welcome it. Anything that helps the cause of right helps Berlin." He said he hoped worldwide discussion would be caused by both the film and Berlin and that it would contribute to the strengthening of right and justice, adding "all of us need this so urgently."

ORIGIN OF PRESENT STATUS

Continuing, Brandt said: "We cannot deny that the current situation in Germany had its origin in the destruction of law in the Nationalist Socialist era. The split of this city also is the consequence of this injustice.

"The film presents starkly and mercilessly the results and dangers which every person, every group of persons, every nation burdens itself with when, to obtain apparent advantages, it strays from the path of right and offends the principles of justice."

As to the picture itself, Brandt said many Germans would not agree completely with all points made by the film, but, speaking for himself, "I shall continue to encourage the presentation of spiritual and artistic experiments of this kind in Berlin."

The picture was presented in English, but by means of an electronic hookup, earphones attached to each seat permitted a guest to hear the synchronized dialogue in German, French, Spanish and Italian. A similar arrangement was utilized in the various interviews with the stars at the Berlin Hilton Hotel.

The United Artists contingent from the United States and its staffs in Berlin and Paris did a masterful job in keeping the events on a timetable schedule. As the saying goes, there was never a dull moment. All in all, 308 journalists were on hand, including approximately 100 from the Americas. Many of us went into East Berlin where we could contrast life and conditions with those of West Berlin. The other side was depressing. West Berlin is gay. East Berlin appeared to be the opposite.

Among those of the cast present were Judy Garland, Spencer Tracy, Richard Widmark, Maximilian Schell and Montgomery Clift. Also producer Kramer and Abby Mann, the author, and Max Youngstein, vice-president of United Artists; Margaret Twyman, representing the Motion Picture Ass'n, and Barbara Kraus, representing the United Nations; William Randolph Hearst jr., columnists Bill Considine, Bill Slocum, Leonard Lyons, Chicago's Irv Kupcinet, Harold Heffernan and Hy Gardner; television's Mike Wallace; Harry Mandel, president of RKO Theatres, and Senator Keating of New York.

Members of the United Artists staff who "kept things moving" were Al Horwits, Gabe Sumner, Al Fisher and "Addy" Addison.

Jack Kalmenson Is Dead; WB Pittsburgh Manager

PITTSBURGH — Jack Kalmenson, 62, manager of the Warner Bros. exchange here, and a brother of Ben Kalmenson, executive vice-president of Warner Bros. Pictures, died at his home here Thursday night (14). He was a Warner salesman in West Virginia at one time, and had been with Warners many years.

Survivors include his wife Eva and three brothers, Abraham, Karl and Ben, all of whom were here recently in their first complete reunion in a decade. Jack was the youngest of the four brothers.

Commendation to Disney

WASHINGTON — The Episcopal Committee for Motion Pictures, Radio and Television has directed that a special commendation be extended to Walt Disney and his associates for the outstanding contribution which their films have made to family entertainment during the past year.

Review >> << Flashes

TWIST AROUND THE CLOCK (Col)—The astute and timely showmanship of producer Sam Katzman, evidenced a few years back when he capitalized on the rock 'n roll rage to turn out the highly successful "Rock Around the Clock," again leaps to the fore with this made-over-night exploitation offering built around the current Twist craze. It's right up to the minute in every detail. There's little doubt the feature will attract enough ticket buyers to assure its successful run in most situations, particularly those catering to youthful moviegoers. Oscar Rudolph directed this Four Leaf Clover Production. Chubby Checker, Dio, Vicki Spencer, the Marcels, Clay Cole.

This review will appear in full in a forthcoming issue of BOXOFFICE.

'Question 7' Voted Year's Best by Review Board

NEW YORK—The Committee on Exceptional Films of the National Board of Review has selected "Question 7," a religious film produced by Louis de Rochemont, as the best picture of 1961.

The other nine pictures on the committee's "ten best" list are "The Hustler," 20th-Fox; "West Side Story," UA; "The Innocents," 20th-Fox; "The Hoodlum Priest," UA; "Summer and Smoke," Paramount; "The Young Doctors," UA; "Judgment at Nuremberg," UA, and "One, Two, Three," UA.

"The Bridge" was chosen as the best foreign film of the year, followed by "La Dolce Vita," "Two Women," "Saturday Night and Sunday Morning" and "A Summer to Remember."

Jack Clayton was named the best director of the year for "The Innocents," Geraldine Page was voted best actress for "Summer and Smoke" and Albert Finney the best actor for "Saturday Night and Sunday Morning." Best supporting player citations went to Ruby Dee for "A Raisin in the Sun" and Jackie Gleason for "The Hustler."

Variety of Twist Material Available From NSS

NEW YORK—A variety of special advertising material for the exploitation of pictures featuring the Twist, new dance fad, has been prepared by National Screen Service.

Joseph Bellfort, general sales manager, said that a seven-foot cutout standee had been made and shipped to all NSS offices. In full color via silk screen process, the standee is mounted on an easel and provides space for sniping the title. One free snipe is provided for the picture specified by the exhibitor. Additional snipes are available at 50 cents each.

Among other Twist items are a 10 by 20 foot valance, a smaller valance, a 30-foot string of 12x18-inch triangular pennants and an usher's badge.

EVERYBODY LOVES ♥♥♥ "NO LOVE FOR JOHNNIE"!

"'NO LOVE FOR JOHNNIE' IS MUCH THE SAME SORT OF BRITISH FILM AS 'ROOM AT THE TOP'. Much the same sort of ambition as spurred the hero, much the same sort of 'woman trouble', much the same sort of irony—are dominant in this film. Peter Finch and Mary Peach are fascinating as lovers. There's a lot in this picture to absorb and entertain." *—Bosley Crowther, N. Y. Times*

"★★★★—(Highest Rating), HASN'T A DULL MOMENT IN IT. Peter Finch is brilliant. His wife walks out on him and his career as a chaser begins. It is a brilliant expose!"

—Kate Cameron, N.Y. Daily News

"ONE OF THE YEAR'S FINEST BRITISH FILMS... completely absorbing. It is honest, realistic and adult. A good show and a distinguished one...superbly written and acted."—*Jesse Zunser, Cue Magazine*

"NOT TO BE MISSED. One of the very few completely absorbing movies to appear this year. Peter Finch gives a truly remarkable performance."

—Hollis Alpert, Saturday Review



JOSEPH E. LEVINE PRESENTS A RANK ORGANIZATION PRODUCTION

"GO AND SEE IT. It is full of good things from beginning to end." ***—Brendan Gill, New Yorker***

"FASCINATING. Peter Finch is excellent as the man of calculated charm. Johnnie learns that you cannot have love without giving."

—Alton Cook, World Telegram & Sun

"EXCELLENT. ONE OF THE BEST OF THE YEAR'S BRITISH ENTRIES. A candid study of a politician on the make." —*Rose Pelswick, Journal American*

"A STRONG EXCITING MOVIE." *—Newsweek Magazine*

starring PETER FINCH
Best Actor Award Berlin Film Festival

NO LOVE FOR JOHNNIE

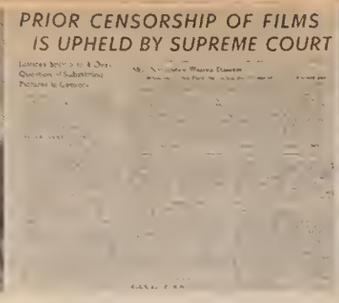
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Censorship



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HEADLINES OF 1961

A Review of the Year's Important Events in the Motion Picture Industry

JANUARY: Forty independent distributors announce plans to release 75 to 100 features during 1961 . . . Paramount president Barney Balaban honored on 25th anniversary as head of the company . . . Jack Kirsch, recently resigned as Allied States Ass'n president, dies in Chicago . . . Motion Pictures Ass'n of America, in policy shift, names four independent producers to directorate . . . Sam Katz, co-founder of Balaban-Katz, dies . . . Martin Theatres circuit buys 45 theatres from Crescent Amusement Co., Nashville . . . Marshall Fine, Cleveland, elected new Allied States president . . . Abram F. Myers retires as Allied general counsel and board chairman . . . Inflight Motion Pictures, Inc., previews film programs for TWA super-jet flights . . . U.S. Supreme Court upholds Chicago's prior censorship of films in 5-4 decision.

FEBRUARY: Theatre Owners of America studies plan to classify films and voluntary refusal to play pictures without Production Code Seal . . . "Sit-ins" open desegregation drive on theatres, starting in South and spreading throughout U.S. . . . Emanuel Frisch named new chairman of American Congress of Exhibitors . . . Mid-Central Allied withdraws from National group . . . Pathe-America completes first picture, "The Deadly Companions," under TOA and Motion Picture Investors aegis.

MARCH: Times Film Corp. files petition for rehearing in U.S. Supreme Court of prior censorship decision, with aid from newspapers and broadcasters . . . 20th-Fox announces plans to produce 24 blockbusters annually in addition to other releases . . . FCC gives okay on Hartford, Conn., pay TV test . . . Joint Committee Against Pay TV to appeal Hartford pay TV test approval . . . Eugene V. Klein elected new president of National Theatres & Television . . . Texas COMPO uncovers widespread violations of 16mm rental policies.

APRIL: TOA let-patron-know action halts film classification bills in Connecticut and New York . . . AIP sets goal of one blockbuster per month . . . Connecticut exhibitors file suit in U.S. Court of Appeals challenging FCC ruling on Hartford pay TV test . . . Circular Cooper Theatre, first built for Cinerama at $1,000,000 cost, opens in Denver . . . Sol Lesser wins Jean Hersholt Humanitarian Award . . . Film classification opposed by Allied president Marshall Fine . . . Allied urges playing only pictures with Code Seal . . . Directors of Rocky Mountain Allied vote to withdraw from Allied States . . . Ballantyne Co., Omaha, is sold to ABC Vending Corp. . . . "The Apartment," Elizabeth Taylor, Burt Lancaster win top Academy Awards.

MAY: Variety Club Heart Award goes to London Tent for $330,000 Heart of Variety projects . . . Investment research shows "phenomenal rise" in motion picture stocks . . . Edward Emanuel re-elected Variety International chief barker . . . Atlanta, Ga., censorship law ruled unconstitutional . . . Northern California Theatre Owners Ass'n hits at blind bidding on films before they are available for screening . . . Actor Gary Cooper, 60, dies.

JUNE: U.S. Supreme Court upholds Sunday closing laws in Massachusetts, Maryland and Pennsylvania . . . Theatres file brief with Arkansas Public Service Commission opposing Little Rock pay TV . . . Texas COMPO survey notes rise in wholesome family films, drop in adult pictures . . . MPAA committee starts work on COMPO Showmanship Crusade plan . . . ACE plans to produce and finance series of short subjects to boost film industry . . . United Film Co., Kansas City and Motion Picture Advertising Service Co., New Orleans, merge.

JULY: Detroit exhibitors assail release of 16mm versions of current films . . . Illinois censorship bill dies in committee . . . Adolph Zukor celebrates 50th year in production . . . Inflight Motion Pictures launches showings on TWA coast-to-coast super-jets . . . Screen Producers Guild, American Congress of Exhibitors sponsor guild-exhibitor meetings in Hollywood to consider industry problems . . . Quebec lifts long-time ban on theatre attendance by children under 16 . . . Carolina theatre owners drop action against state blue laws . . . Philip Smith, 62, president, Smith Management Co. and General Drive-In Corp., dies in Boston . . . Pennsylvania Supreme Court rules state censorship law unconstitutional . . . Valentine Davies, Motion Picture Academy president, dies.

AUGUST: Arkansas Public Service Commission okays pay TV in Little Rock, clearing way for Telemeter installations . . . IATSE board votes to join COMPO . . . Warner Bros. kiddy show policy generates trade controversy . . . ACE ready to enter feature production as new A.C.E. Films, Inc., chartered in Delaware . . . Allied States broadens membership base to permit direct affiliation of independent theatres . . . NT&T announces plans to build 20 new drive-ins and nine theatres in next three years . . . TOA sends out first issue of Film Content Informational Service . . . Claude Ezell, 79, Texas exhibitor and industry leader, dies.

SEPTEMBER: COMPO film merchandising plan launched in Cincinnati area . . . AB-PT starts unified national campaign to build up attendance . . . Max E. Youngstein resigns as UA vice-president and director, effective January 1 . . . Gail Russell, 36, dies . . . Actor Charles Coburn, 84, dies . . . Allied protests to general sales managers on "unrealistic" terms and limited runs, and warns "substantial" revenue is being lost through 16mm dates of fairly current pictures . . . Itinerama, balloon Cinerama theatre, debuts in Paris . . . BOXOFFICE survey shows $24,149,000 spent in first six months of year for 40 new indoor theatres and 25 drive-ins . . . Sol A. Schwartz named vice-president in charge of Columbia west coast operations . . . National Film Service takes over distribution of National Screen trailers . . . Upper New York state exhibitors form new Allied affiliate.

OCTOBER: Conference of Canadian film censors fails to organize international censorship body . . . Women of the Motion Picture Industry, in convention at Charlotte, plan expansion of organization in 1962 . . . Robert B. Wilby, 73, retired partner in Wilby-Kincey Theatres, dies in Atlanta . . . Marion Davies, 64, dies in Hollywood . . . TOA-NAC convention opens with 1,000 in attendance, highlighting merchandising of films and concessions . . . WB drops controversial kiddy policy . . . MPAA liberalizes Code on homosexual themes . . . North Central Allied votes to reactivate . . . Columbus censorship ordinance defeated . . . A.C.E. Films organized to further film-production plan . . . John Stembler, Atlanta, named new TOA president . . . Cinerama, Inc., plans 15 new Cinerama theatres to cost $20,000,000 . . . 20th-Fox rejoins MPAA . . . Joseph Schenck, 83, industry pioneer, dies.

NOVEMBER: TOA sells stock holdings in major film companies to invest in A.C.E. Films . . . Des Moines city council asks exhibitors to submit self-censorship-plan . . . COMPO invites discussions as preliminary step to talent guild affiliation with organization . . . Edward R. Murrow asks film industry to take steps to improve U.S. image abroad . . . Congress hears arguments on runaway production . . . U.S. Supreme Court turns down Pennsylvania censorship appeal . . . Ivan Spear, 67, BOXOFFICE western editor and manager, dies . . . A. Montague saluted as Pioneer of the Year.

DECEMBER: ACE sees an end to "unrealistic" high-rental contracts . . . Catholic bishops call for national policy on classification . . . Allied convention critical of delays in availability of big pictures for subsequent and small-town runs . . . Allied picks UA's Arthur Krim Industry Man of the Year, Charlton Heston Actor of the Year, Natalie Wood Actress of the Year, Walt Disney Producer of the Year, Alfred Hitchcock Director of the Year and Harry Hendel Showman of the Year.

Hollywood Report

MGM-TV to Release 30 Post-'48 Films in '62

NEW YORK—Thirty of MGM's top post-1948 features will be made available by Metro-Goldwyn-Mayer Television on a license basis, starting January 1, according to Richard Harper, director of syndicated sales for MGM-TV.

The group, called the 30/62 Group, has already reached the $2,000,000 mark in advance of general release, having been licensed to WOR-TV, New York; WGN-TV, Chicago; the six-station Triangle Stations group, WFIL-TV, Philadelphia; WNHC-TV, New Haven, and other stations in Altoona, Pa., Lebanon, Pa., Fresno, Calif., and Binghamton, N.Y.

Early in 1961, MGM-TV released the first group of 30 MGM post-'48 features, under the title of "The Best of the Fifties," which have been licensed in 43 markets for a total gross of $2,500,000, Harper said.

Fourteen of the 30/62 Group are in color, including "Mogambo," "Don't Go Near the Water," "The Last Time I Saw Paris," "Scaramouche," "All the Brothers Were Valiant," "Summer Stock," "Crisis," while other titles include "Above and Beyond," "Bhowani Junction," "Across the Wide Missouri," "Conspirator," "Invitation," "Cause for Alarm," "Her Twelve Men," "Moonfleet," "Right Cross" and "Madame Bovary."

NT's Thunderbird Drive-In Opens in Glendale, Ariz.

GLENDALE, ARIZ. — The Thunderbird Drive-In Theatre here just outside Phoenix, opened December 21 with a gala premiere of Jerry Lewis' new Paramount comedy, "The Errand Boy."

The de luxe $600,000 ozoner marks the first drive-in that National Theatres has actually constructed from the ground up and is the first of a number of new theatre construction projects to be launched by NT under its new expansion program.

The 1,050-car drive-in has a screen 114x55 feet and the latest in sound and projection equipment. It is paved throughout the entire driving and parking area, and has an ultra-modern snack bar and concession area with all-electric installation and air-conditioned by refrigeration.

On hand for the opening were Eugene V. Klein, NT&T president; vice-president Irving H. Levin; vice-president of theatre operations Robert W. Selig; Pacific Coast division manager William H. Thedford; district manager Ernest Sturm, and J. Walter Bantau, construction head.

Bill Upham, of NT&T's Balboa Theatre, San Diego, has been named manager of the Thunderbird Drive-In.

Universal to Distribute Rank's 'Desert Patrol'

NEW YORK — Universal-International has acquired the U.S. distribution rights to "Desert Patrol," a Rank Organization film produced by Robert S. Baker and Monty Berman, released in England as "Sea of Sand," according to Henry H. "Hi" Martin, vice-president and general sales manager.

A March release is planned for "Desert Patrol," which stars Richard Attenborough, John Gregson and Michael Craig.

Saber Productions Planning Slate of Low-Budgeters

A slate of low-budget films will be prepared by Saber Productions, independent company formed by Robert Barron and Paul Stevenson with headquarters on the Goldwyn lot.

Initial venture will be "The Louder They Cry," an original screenplay by Max Anthony, scheduled to roll in February on a $100,000 budget. Robert Ives and Chris Crosby have been set for top roles in the film, with the male star yet to be cast.

"Moment of Crisis," a story by Robert Hilliard treating with the last hours in the life of Nathan Hale, is also on Saber's production agenda.

Also on the Goldwyn lot to produce two low-budget pictures is the recently formed Delta-Diamond Productions company, topped by Lee Bradley as president and Dick Christian as coproducer.

January has been slated as the starting date for the outfit's films, "The Gray Horde" and "Legacy," both to be produced by Don Laiffer.

According to Bradley, new talent will be used in both productions, with Johnny Pop already set for "Horde." Distribution arrangements will be announced in the near future.

Philip Langner, Columbia Sign Producing Deal

A multiple-picture arrangement has been entered into by Columbia Pictures and Philip Langner, president of Theatre Guild Productions, whereby Langner will serve as producer on Theatre Guild properties made by Columbia.

Langner, who recently acted as associate producer on "Judgment at Nuremberg" with Stanley Kramer, will serve in the same capacity on the film version of "A Child Is Waiting" to star Burt Lancaster and Judy Garland, with John Cassavetes directing.

'The Sea Is Boiling Hot,' TV Play, Goes to MGM

Simon Wincelberg's play, "Kataki," originally presented on television's Playhouse 90 under the title of "The Sea Is Boiling Hot," has been optioned for filming by Metro-Goldwyn-Mayer, with Jack Cummings set to produce.

The war drama is blueprinted as a starring vehicle for Jim Hutton, with Toshiro Mifune as costar and Akira Kurosawa to direct.

The story deals with an American flier and a Japanese soldier isolated on a desert island during World War II, and their need for companionship despite military training as enemies.

Richmond Will Produce 'Elephant Bill' in Ceylon

Recently returned from Ceylon where he set arrangements for use of location sites, producer Ted Richmond disclosed he will start filming "Elephant Bill," a book by Capt. Bill Williams, there in August from a screenplay by James Webb.

The picture is budgeted in excess of $400,000 and will be lensed entirely in Ceylon, according to Richmond, who has two remaining commitments for MGM and three for United Artists although no release has been set for "Elephant Bill."

'Of Human Bondage' Remake On Seven Arts Schedule

A remake of "Of Human Bondage," Somerset Maugham novel which was brought to the screen in 1934 by RKO starring Bette Davis and Leslie Howard, is planned by Ray Stark, production head of Seven Arts, and James Woolf, British producer.

Laurence Harvey has been set to topline the projected feature, which is slated to go before the cameras next year in England, as part of a multiple contract the actor has with Woolf. Peter Glenville, who recently directed Harvey in "Summer and Smoke," is being sought to helm "Bondage."

"The Laughing Cavalier" has been set as Warren Beatty's first assignment on a two-picture pact the actor has inked with Seven Arts. Robert J. Holt will pen the screenplay of Baroness Orczy's novel, which has been slated for production.

Joint Film for Paramount To Star Paul Newman

Arrangements have been finalized between Salem Productions and Dover Productions for a joint venture film starring Paul Newman for Paramount release. The picture, as yet untitled, will have a modern Texas setting and will be produced-directed by Martin Ritt. Coproducers Irving Ravitch and Harriett Frank jr. have written the screenplay.

Newman's starring role will be that of a reckless, hard-hitting hero of the four-star state. Rehearsals will be started by the two production companies on the Paramount lot in April, with actual filming slated for May on location and in the studio.

Robert Rossen to Produce Two Films for Columbia

A deal has been concluded by Columbia Pictures with Rossen Enterprises whereby Robert Rossen will produce and direct two important properties for the film company. One of the productions will be "Lilith," based on the novel by J. R. Salamanca. It tells the story of a young man, who after being discharged from the Army, becomes a male nurse in a mental institution, where he falls in love with a beautiful inmate. The other project is "Coco Beach," inspired by a David Brinkley telecast about the town which suddenly developed around Cape Canaveral, the missile base.

Rossen recently produced, directed and co-authored the current boxoffice success, "The Hustler."



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Ada (MGM)	125	175	105	130	150	125	185	85	150	150	125	300	100	100	100	125	90	125	140	80	**133**
Alakazam the Great (AIP)			85				150			140	65		150	140			200	135	130		**133**
Armored Command (AA)	100	100	125		80	90		110		100	65		200	130			110	100	80		**107**
Bachelor in Paradise (MGM)	125	220	130	225	250	190	150	95	225	225		150	150	280	110	160	175		140	175	**176**
Back Street (U-I)	160	300		225	100	110	125	190	150	250	190	210	140	120		160	125	125	125	85	**161**
Battle at Bloody Beach, The (20th-Fox)		150	110		80			80		100	95				80			135	125		**106**
Big Gamble, The (20th-Fox)	95	120	105	175	80	50		85	100				110	90	100		70	125	90		**100**
Blast of Silence (U-I)				135	80			100	125								70				**102**
Blood and Roses (Para)	100	140	100		90	90	80	100		135	70	150	125	100	90	130	75	100	95		**104**
Blue Hawaii (Para)	180	300	200		110	130	290	130	250	350	350	300	300	100				145	200	210	**226**
Breathless (F-A-W)	120	225				100	90	120				100	150	90	120	200					**132**
Bridge, The (AA)				175	100		150		110				150		90	200					**139**
Cheaters, The (Cont'l)	95	150		165							70					150					**126**
Claudelle Inglish (WB)	125	100	105	170	80	75	80	115		140	110	100	100	100	95		105	110	80	90	**104**
Comancheros, The (20th-Fox)	140	220	130	195	95	165	200	175	150	340	100	250	150	200		170	180	175	130	200	**177**
Dentist in the Chair (Ajay-SR)				110	110								200	100						75	**119**
Devil at 4 O'Clock, The (Col)	130	250	250	200	225	210	160	150	150	180	205	100	150	200	120	175	140		200	200	**180**
Everything's Ducky (Col)					95		90				65	100						125			**95**
Explosive Generation, The (YA)			80		115	100	150	100	90	120	65		90	90			160				**105**
Five Golden Hours (Col)	120		75	155			100	120			65		65	90	95				100	100	**99**
Flight That Disappeared, The (UA)							100	100	100	100	65				100			100			**95**
French Mistress, A (F-A-W)	130			110		90	100		110				150	90	100	150					**114**
Gambler Wore a Gun, The (UA)							100		100		100				90			100			**98**
Girl With a Suitcase (Ellis)	125	130	100	130		90		80							115	200					**121**
Great War, The (Lopert)						90	100	115	100		65	100				170					**106**
Green Helmet, The (MGM)						90		75	110	100	100	50	100		90		90				**89**
Greyfriars Bobby (BV)	120	200	130	150	100	110	275	125	135	235	70	100	175	110			160	120	90	95	**139**
Hand, The (AIP)								100		100	100				100		100				**100**
House of Fright (AIP)		100						100				150		130		50		100	130		**109**
Hustler, The (20th-Fox)	170	275	130	185	130	200	100	275	175	180	125	150	150	120	110	195	120	150	130	100	**159**
I Bombed Pearl Harbor (Parade)		100						110		135	75									125	**109**
Invasion Quartet (MGM)				135		95		100	100							125			100		**109**
Loss of Innocence (Col)				170	70		90					75	100	150	95	175			75	70	**107**
Love and the Frenchwoman (Kingsley)	125	150		175	110	75		125			185	110		90	115	190					**132**
Magdalena (SR)	115	200		125			180				100		150		115				100		**136**
Man-Trap (Para)						100	80	110	100	100	70	150			90		70	100	95		**97**
Mr. Sardonicus (Col)		225	125		100	65	70	105	110	135	90	90		120				150	100	100	**113**
Question 7 (de Rochemont)	150				90			105	100	215	155		200	150	105	175	140	115		100	**138**
Town Without Pity (UA)	130	175	100	175	110	110	140	110	125		140	100	100	90	100	175	100	135			**124**
Valley of the Dragons (Col)							70			100	90							100		100	**92**
Watch Your Stern (Magna)					110	85	160				150			125	100						**122**
X-15 (UA)	85		85	120	85	90	105	105	90	110	65	100	75	100			100	100	90	75	**93**

TOP HITS — OF — THE WEEK

Individual runs, not an average. Listings are confined to opening week figures on new releases only.

1. I Bombed Pearl Harbor (Parade)
   - Kansas City.....135
   - Seattle 125
2. Colossus of Rhodes (MGM)
   - San Francisco.....130
3. Call Me Genius (Cont'l)
   - Baltimore 125
4. Invasion Quartet (MGM)
   - New York.....125
5. Risk, The (Kingsley)
   - Baltimore 125

Exploitation Dualer Is Big in Milwaukee

MILWAUKEE—The neighborhood Tower Theatre took the week's honor spot with "White Christmas" in its third week. Next in line stood the Princess which had a most successful week with a revival, "Tempest in the Flesh," and a documentary, "A Ritual of Love." Elsewhere, business was below par for the week.

(Average Is 100)

Downer—**Love and the Frenchwoman** (Kingsley) 125
Poloce—**Search far Paradise** (Cineromo), 9th wk. 100
Princess—**Tempest in the Flesh** (Pocemoker), revival; **The Ritual af Lave** (Pocemoker) 200
Riverside—**Seven Women From Hell** (20th-Fox); **Man-Trap** (20th-Fox) 100
Strond—Closed; to open with **King af Kings.**
Times—**The Cheaters** (Cont'l) 65
Tower—**White Christmas** (Poro), reissue, 3rd wk. 225
Towne—**Blue Hawaii** (Poro), 3rd wk. 150
Worner—**Mr. Sardanicus** (Col); **Valley of the Dragans** (Col) 70
Wisconsin—**I Bombed Pearl Harbar** (Porode); **Then There Were Three** (Porode) 75

Only 2 Mill City Houses Report a 'Normal' Week

MINNEAPOLIS — A combination of pre-holiday activities and inclement weather combined to make a rather dismal week for theatre operators here. In fact, a Minneapolis Star columnist, Don Morrison, said that there even was a revival of the old joke about ushers quitting because they were afraid to be alone in the dark. But exhibitors expect things to pick up this week with the arrival of four "blockbuster" films in town.

Acodemy—**King of Kings** (MGM), 6th wk. 80
Avolon—**Shangri-La** (Brenner); **Nature Haliday** (Brenner), 2nd wk. 100
Century—**Sauth Seas Adventure** (Cineromo), 6th wk., reissue 70
Gopher—**Blue Hawaii** (Poro), 4th wk. 100
Lyric—**Everything's Ducky** (Col) 70
Monn—**Susan Slade** (WB), 4th wk. 80
Orpheum—**Hippadrame** (Cont'l); **Faur Desperate Men** (Cont'l) 75
St. Louis Pork—**Seasan af Passian** (UA) 80
Stote—**The Comancheras** (20th-Fox), 4th wk. .. 65
Uptown—**Guns af the Black Witch** (AIP); **Last Batallian** (AIP) 80
World—**Breakfast at Tiffany's** (Poro), 8th wk. 90

Only Cinerama Reaches Par Mark in Omaha

OMAHA—The lusty blast of winter and pre-Christmas activities hit the downtown movie front last week and receipts generally showed the results. The best report came from the Cooper, where "Seven Wonders of the World" hit 135 in the Cinerama production's third week. All others failed to reach average figures, although a couple of holdovers still did commendable business.

Admirol—**The Ladies Man** (Paro); **The Rat Race** (Poro), return runs 95
Cooper—**Seven Wanders af the Warld** (Cineromo), 3rd wk. 135
Dundee—**The King and I** (20th-Fox), reissue, 3rd wk. 95
Omaho—**The Mask** (WB); **The Deadly Companions** (Pothe-Americo) 85
Orpheum—**White Christmas** (Poro), reissue 80
Stote—**Bachelar in Paradise** (MGM), 4th wk. 90

Theatre in Harvey, N.D. Razed in $250,000 Fire

HARVEY, N. D.—The State Theatre and nearby locker plant were destroyed in separate fires December 15. Damage to the two buildings was estimated at $250,000. Everything in the theatre burned except the projection equipment, which was saved. The house had been operated by Don Gilbert for several years. H. P. Borah, who owned the theatre building, said he has no plans to rebuild it. Harvey is in central North Dakota about 60 miles southeast of Minot.



BUNCH OF CUT-UPS—W. Monroe Glenn, enthusiastic operator of the Fulton Theatre at Fulton, Mo., cashed in brilliantly on the fact that a medical association meeting was held in town at the same time UA's "The Young Doctors" was playing Glenn's theatre. This picture of him and his staff rated eye-catching space in the local paper. In the background are the concessionaires, Jerry Palmer and Danny Starkey. In the front row, from left, are Donald Fletcher, manager; Kinda Thomas, cashier; Ronnie Harris, doorman, and the boss himself wearing a big badge which reads: QUACK.

Workers Resist Cutback In Duluth Theatre Hours

DULUTH—A cutback of personnel at the Norshor Theatre and a shortening of the theatre's hours has brought about a strike by the projectionists and stagehands union here. Members of the union have been picketing the theatre, which is operated by Minnesota Amusement Co. In a full-page ad in the newspapers here signed by Charles Winchell, Maco president, it was pointed out that the "Norshor is going to operate from 2 to 12 p.m. continuous.

"The majority of employes have been offered employment in conformity with shorter hours without any reduction in the rate of pay for time actually worked," the letter read. "Obviously, the company cannot pay for time not needed and not worked. We have offered two of our union motion picture machine operators $4.34½ an hour for a 35 hour week per man with all overtime at time and a half," the ad continued.

The theatre previously was operating with three projectionists, and Minnesota Amusement Co. reportedly was negotiating with the union for some time before the new hours were made public.

Recording Academy Sets Up Liaison Committee

HOLLYWOOD—The National Academy of Recording Arts and Sciences has set up a national liaison committee to work with industry organizations and associations for a twofold purpose. The committee will seek to increase, within the industry, growth of the academy's recognition as an awards organization, and also will investigate means by which the academy can be of service to industry groups. Academy president Paul Weston has appointed Joe Casida chairman of the committee, plus Sonny Burke, Dave Kapp and James McCormack.

UA's "Point Blank" is being directed by Hubert Cornfield.

Ruth Gelfand Sues City Over Film Raid

OMAHA—The city was named in a suit by the owner of the Muse Theatre charging that members of the police vice detail seized two films "without lawful authority." The suit, brought by Mrs. Ruth Gelfand, alleges that the seizure of the films and the threat of prosecution against her are violations of her constitutional rights.

Her suit referred to the action December 7 when members of the vice squad confiscated "Some Like It Hot" and "Fire Under Her Skin."

Mrs. Gelfand requested the court to issue an injunction stopping the city from prosecuting her and interfering with the operation of the theatre. District Judge Donald Brodkey signed a restraining order against the city and scheduled a hearing later in the month. Mrs. Gelfand contended the seized films "are neither indecent nor immoral."

She also attacked the constitutionality of city ordinances which make it unlawful to show "any immodest or immoral act, scene, play, floor show, moving picture, screen picture, talking picture or any immodest or immoral dance, song or dialog."

Milestone Committee Named by Rosenberg

HOLLYWOOD—The committee for the Screen Producers Guild tenth annual Milestone awards dinner has been selected by chairman Frank P. Rosenberg. This year's event will honor Bob Hope. The members: Walter Mirisch, president; Frank McCarthy, Jerry Bresler, Milton Sperling, Ross Hunter and Lewis J. Rachmil.

The dinner will be held on March 4 at the Beverly Hilton Hotel, at which time, in addition to the Hope award, SPG will present awards for the best produced theatrical film of the year.

MINNEAPOLIS

Combustion resulting from the oil burner backing up caused oily smoke to fill the auditorium, lobby and foyer of the Morris Theatre at Morris and did considerable damage, according to Bob Collins, manager. The entire interior of the house will be redecorated by Dahlstrom & Weinberger, theatre decorators. The house is remaining open during the redecorating.

Off to the Rose Bowl game in Pasadena, Calif., to see the Minnesota Gophers play the UCLA Bruins are Jack Bradley of Independent Film Service and his wife. They are driving to southern California for their second bowl game. After they return from the west, the Bradleys will start getting ready to move into the new home they built at Smith Lake, north of Minneapolis.

United Artists had its annual Christmas party in its office December 14 . . . Outstate exhibitors on the Row were Chick Everhart, Walker; David Lehman, Sioux Falls, S. D.; Joe Milinar, Spring Valley; Ray Blakeslee, Medford, Wis.; Art Bean, Garrison, N. D.; O. K. Engen, Rugby, N. D., and Harold Schlais, Rib Lake, Wis. They were among the hardy souls who ventured to the Twin Cities despite an abundance of snow and frigid temperatures in the area.

R. D. Fergeson is reopening the WW Theatre at East Grand Forks. Marvin Agotness, who formerly operated the Towne theatre at Norwood, N. D., will manage the theatre. The house has been closed for some time.

"Ben-Hur" opened Christmas Day at the Nile and Camden, Minneapolis, the Mounds and Hamline, St. Paul, and the Hollywood, South St. Paul, for a week's run. John Calhoun, MGM press representative, was in working on advance publicity.

Andy Anderson, formerly assistant cashier at Paramount, is the new booker at United Artists. Anderson's former job was terminated when Paramount switched its accounting department to Chicago. Harold Schneider, formerly office manager and cashier at Paramount, who was transferred to Chicago, was back at the Minneapolis exchange for a couple days . . . Marge Tunstill, clerk at Paramount, vacationed in Detroit where she visited her son.

Bill Schaefer, United Artists exploiteer, was in from Chicago helping Morrie Steinman, local publicity man, set up the campaign on "One, Two, Three," which opened at the St. Louis Park Theatre Friday (22) . . . The Tremann circuit has reopened the Jem at Harmony . . . Mrs. Henry Bailey has closed the Eagle at Eagle Bend . . . The Lake at Cottonwood, operated by Leon Davis, has been remodeled so that teenage dances can be held following some shows.

A new sound system and acoustical ceiling tile have been installed in the State at Willmar, operated by Oscar Woempner . . . Clifford Ness, who has operated the theatre for the past nine years, has purchased the Columbus at Columbus, N. D., from Leo E. Mahoney effective January 1. The 300-seat theatre was constructed in 1926. Mahoney has not announced his future plans.

Ev Seibel, advertising and publicity director of the Minnesota Amusement Co., was in Northwestern Hospital for a checkup . . . Sigurd Olson has purchased the Stanley at Stanley, Wis., from William Heywood. Olson formerly operated the Hoffman at Hoffman for several years. Olson has made several improvements to the theatre including redecorating the lobby and foyer and the lounges. A new heating plant also was installed.

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OVERSEAS INSPECTION — Lee Artoe, president, ElectroCarbons, Chicago, is shown during his recent visit to the Elettrocarbonium plant in Narni, Italy, overseeing the electrical inspection given each cinema carbon to insure perfect performance in the lamphouse. "Just one of the quality controls each ElectroCarbon goes through," said Artoe.

Fund Post to John Zinn

HOLLYWOOD—John Zinn, Alliance of Television Film Producers secretary-treasurer, was elected chairman of the Motion Picture Health and Welfare Fund board of trustees to serve a one-year term. Other officers elected for 1962 are Benjamin Kahane jr., MGM, vice-chairman; Ralph Peckham, Local 729 of studio painters, secretary, and Charles Thomas, IBEW Local 40, vice-secretary.

'Naked Autumn' to U-I

LOS ANGELES—Universal-International will release "Naked Autumn," Simone Signoret starrer based on Roger Villand's tome, "Les Mauvais Coups." The novel will be published here in February as "Turn of the Wheel."

MILWAUKEE

The L. F. Gran circuit has just completed a 13-week promotional campaign involving local and state theatres, with appropriate prizes to the managers turning in the best grosses. Henry Katz, Uptown Theatre, took city honors and Robert Gran, Wisconsin Theatre, Wisconsin Rapids, won the statewide award.

An announcement appearing in a previous issue concerning the death of showman Max C. Krofta, 68, at Racine, apparently was incomplete. Krofta, owner and operator of the Capitol Theatre, died November 14 at St. Luke's Hospital. He was in the theatre business 46 years, 29 of them in Racine. Krofta was born in Milwaukee and was married to the former Florence E. Wilda, who survives him. Other survivors are his son Maxwell and daughter Doris, at home, in addition to three sisters and one brother.

Except for Christmas preparations, things were a bit dull. Filmrow and most circuits were arranging for gatherings ranging from small, informal affairs to something akin to red carpet and plush treatment for the staff. Please accept our best wishes for the holidays and 1962 in general.

Ben Berger Sues to Get Terms on 'Come Back' Bid

MINNEAPOLIS—Ben Berger, who operates the Gopher Theatre here with Bob Karatz, has asked his attorneys to "have the court force Universal-International" to divulge the winning bid terms on "Lover Come Back." The picture was awarded to the State Theatre here, which is operated by Minnesota Amusement Co. Berger said he put in a bid for the Gopher calling for 12 weeks with a $26,000 guarantee against percentage.

"I want to know if I was outbid or outbluffed," Berger said.

Berger said that U-I, which is releasing "Lover Come Back," has refused to disclose the terms of the winning bid. And Berger said he feels that he has a right to know how he was outbid. Berger pointed out that some distributors such as United Artists and Buena Vista will disclose the terms of the winning bid.

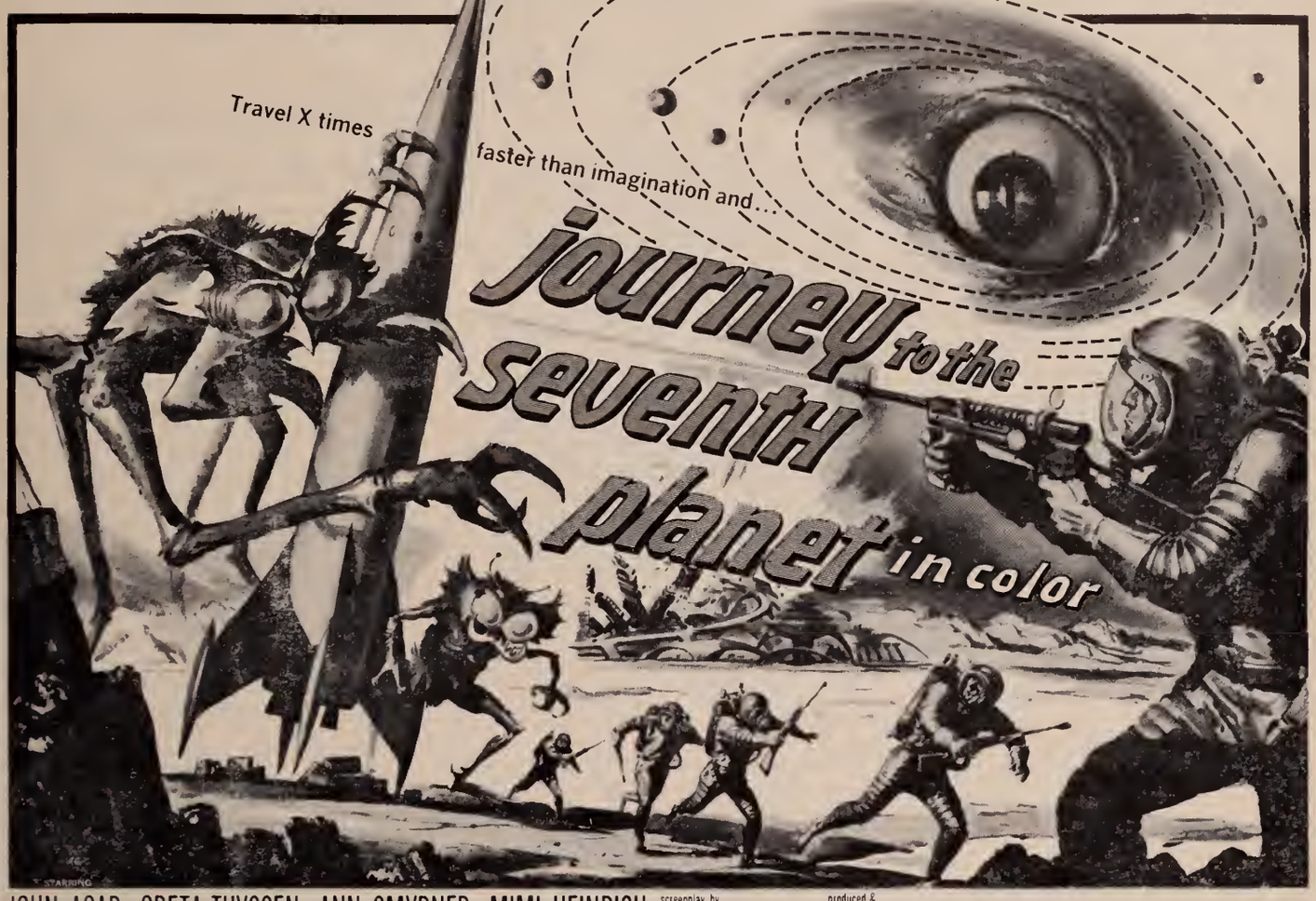
"Lover Come Back" is slated to open at the State February 23. The theatre has over 2,200 seats, and the Gopher has about 1,050 seats.

LeRoy Miller, manager for U-I here, said he "had no comment" to make on the action.

Cinerama-MGM Receive 'Wonderful World' Right

HOLLYWOOD—A preliminary injunction has been issued by superior judge Gordon L. Files against the use of the words "Wonderful World" in connection with the film, "Grimm's Fairy Tales." Cinerama and MGM requested the court to restrain Monte Lee Productions and Nosseck-Denwitt Productions from using the three words to advertise their motion picture. Currently in production is George Pal's "The Wonderful World of the Brothers Grimm," an MGM-Cinerama feature.

What is this *THING* with the power of mind over matter? ...there beyond the stars your unspeakable fears...deepest desires come alive... and you are trapped in a spectacle of terror... your secret fears pitted against you!



STARRING

JOHN AGAR · GRETA THYSSEN · ANN SMYRNER · MIMI HEINRICH screenplay by SIDNEY PINK and IB MELCHIOR · produced & directed by SIDNEY PINK · A CINEMAGIC PRODUCTION · AN AMERICAN-INTERNATIONAL PICTURE

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MEYER L. STERN
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OMAHA, NEBRASKA

AMERICAN INTERNATIONAL PICTURES OF MINNEAPOLIS
WILLIAM J. MARSHALL
74 Glenwood Avenue North
MINNEAPOLIS 3, MINN.

DES MOINES

If old Father Time is more stooped than usual when he creaks out with his scythe this December 31, the bent old gent probably spent his last hours doing the twist at a New Year's Eve show! Paramount's "Hey, Let's Twist!" and Columbia's "Twist Around the Clock" are scheduled in many spots this year, along with the traditional balloons, hats and noisemakers . . . Leon Doherty, manager of the Paramount at Des Moines, had a pre-Christmas midnight show on the 22nd. The feature was "Twist Around the Clock" and Arthur Murray dancers were on stage to show the patrons how to do it. Disc jockeys from KIOA also were on hand.

Santa Claus came to Filmrow in the person of Holly Theatre owner F. E. Hollingsworth of Beatrice, Neb., who rewarded good little bookers . . . Ralph and Betty Olson of Universal and Paramount, respectively, and the Pat Hallorans of Buena Vista and Omaha plan to fly down to New Orleans for a quick holiday visit with Kermit Carr of United Paramount, and his wife Frances.

Dave Gold, 20th-Fox manager, attended a regional meeting December 13 at Washington to discuss the coming year's product. The meeting was fine, but it was a weary Gold who returned to Des Moines after 13 hours spent in plane terminals waiting for air traffic to unsnarl . . . Dorothy Pobst, United Artists office manager, planned to have her father here from Chicago for the holidays . . . Joyce Brain, Paramount booker, went home to Unionville, Iowa for Christmas.

The jolly little man in the red suit barely made it back to the North Pole in time to start his big Christmas Eve trip. He was busy right up to the last minute handing out the "ho-ho-ho's" and other treats for the kids at the many merchant-sponsored free shows held throughout the state . . . The Eastown at Des Moines had its big Christmas matinee on the 23rd, from noon until 5 p.m. East Des Moines merchants sponsored "The Toy Tiger" show and there was free pop, candy and prizes . . . Members of the Avoca fire department chaperoned youngsters at the Avoca's 20th annual free cartoon show . . . Children and their parents in the Ottumwa area were treated to movies at the Ottumwa Theatre, courtesy of Lowenberg's bakery which traditionally sponsors the event.

The Grand at Oelwein, in cooperation with the State Bank, had a movie for youngsters with a can of food for Goodfellows Christmas baskets as the price of admission . . . The Iowa Theatre at Jefferson played host to enthusiastic tots whose enthusiastic parents had been invited to leave them at the theatre while the parents Christmas shopped . . . Bill Eddy, owner of the Empress at Indianola, had special Saturday children's rates all month as a "Baby-Sitting Special."

The Sunset Theatre at Sumner resumed nightly showings after two weeks of Friday, Saturday and Sunday only . . . The Strand at Ackley will reopen February 4 following a two-month holiday . . . Glenn Maxon offered special family night rates each Saturday night in December . . . Ministers in the Marshalltown area who viewed a special screening of "Question 7" have urged their congregations to see the film, scheduled to be shown at the Orpheum there after the first of the year.

HURLEY

QUALITY PROJECTION

Super-Optica

Super-Glo

REAL ECONOMY

SCREENS

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HURLEY SCREEN COMPANY, INC.
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OMAHA

Mable McGraw, exhibitor at Ogden, Iowa, was a successful candidate in the city council race . . . Opal Woodson will be one of the busy assistants at the Cerebral Palsy Ass'n party at the Sheraton-Fontenelle Hotel Thursday (28). She is chairman of the Young Adult Cerebral Palsy group. The program includes dinner, entertainment and an exchange of presents . . . The 20th-Fox exchange held its annual Christmas party at the Cimarron room at the Center.

Cy Schulte of Anthon, Iowa, was the only exhibitor from out in the territory to brave last week's storm. He and his wife battled ice and snow for 150 miles to get to Omaha and were unable to return that night. Schulte plans to close his Star Theatre but may reopen in the spring . . . Many offices closed early because of the heavy, driving snow. The Film Depot said all its trucks were able to get through on schedule.

Dick Smith, treasurer at the Cooper Theatre, got caught in a snowstorm while on an Air Force Reserve flight from Texas. The plane with about 30 aboard ran into a storm south of Omaha. The plane had to swing back and land at Tinker Air Force base in Oklahoma . . . The Variety Club crew held a meeting to map its program for the new year.

Jack Klingel, city manager for Cooper Foundation Theatres, said the annual Golden Age party at the State was more successful than ever this year in spite of snow and ice conditions. Attendance was good each of the three mornings that the program was offered at the State Theatre for senior citizens . . . Employes of the State, Cooper and Dundee theatres were guests of the Cooper Foundation at a Christmas party at the State. They were treated to a comedy film, pizza and sandwiches.

Mae Witthauer, manager's secretary at 20th-Fox, spent her vacation painting her apartment in Council Bluffs—and hosted a party the night of a big storm. Back on the job, she said it was "hard work but relaxing, in a different sort of a way" . . . The West Bend (Iowa) Theatre operated by the community has closed . . . Sharon and Linda Pitts, daughters of Paramount Manager Linn Pitts and United Artists cashier Shirley Pitts, chose to drive home from Oklahoma State University for the holidays.

Ed Cohen, Columbia salesman, recently lost his brother-in-law, Jack Kaufman, 71. A few days later another brother-in-law, Fred Gatenby, 92, fell and broke his leg. The two Cohen daughters were home for the holidays, Joella from Kansas City and Barbara from Lincoln.

Self-Regulation Code Okayed in Mason City

MASON CITY, IOWA—The city council has accepted a self-regulation pledge by Mason City theatre owners similar to the recent Des Moines plan.

Under the plan, the theatre owners would show only those films approved by the Production Code Administration of the Motion Picture Ass'n of America, the Film Estimate Board of National Organizations, or the New York Education Department. Film advertising would follow standards of the Advertising Code Administration.

The pledge, which was presented to the council by M. L. Mason, attorney for the local film industry, followed council action November 6 when the governing body passed a resolution expressing concern with showing of "low quality" movies and suggesting city regulatory action "if no improvement is noticed soon."

Acceptance by the council of the plan, however, has not ended talk of censorship in this north Iowa town of 30,000. At a subsequent council meeting December 4, petitions signed by 2,400 persons calling for motion picture regulations on "decency standards" were presented to the council. R. W. Montgomery, head of the group which circulated the petitions, said he appreciated the self-regulation action, but would like to see some sort of censorship on a state basis.

The petitions, which were in circulation before the self-regulatory plan was drawn up, asked the council to ban immoral films and to establish an ordinance regulating movie advertising.

Technical Awards Group Appointed by Academy

HOLLYWOOD—A committee to evaluate the past year's scientific and technical achievements and to make recommendations for appropriate awards to the board of governors of the Academy has been appointed.

Wendell Corey, Academy president, said the scientific or technical awards committee for the 34th annual awards includes: John O. Aalberg, chairman, and:

Edgar Preston Ames
Walter Beyer
Daniel J. Bloomberg
Herman Blumenthal
Richard H. Cahoon
R. H. Duval
Farciot Edouart
Ferdinand Eich
Glenn Farr
Lorin Grignon
Rolond Gross
George Groves
Sol Halprin
G. Carleton Hunt
Hal Mohr
Charles Rice
Gordon Sawyer
Sidney Solow
Charles Sutter
Byron Vreeland
William Widmayer

- ADLINES & EXPLOITIPS
- ALPHABETICAL INDEX
- EXHIBITOR HAS HIS SAY
- FEATURE RELEASE CHART
- FEATURE REVIEW DIGEST
- SHORTS RELEASE CHART
- SHORT SUBJECT REVIEWS
- REVIEWS OF FEATURES
- SHOWMANDISING IDEAS

BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Circuit of Drive-Ins Stages Trading Stamp Bonanza

Ten Million of Premium Gimmick Given Away In 16-Week Deal at Nine Rifkin Airers; Big Radio Station Tied in

By GUY LIVINGSTON

Webster's dictionary doesn't include a word which was coined by New England Drive-In Theatres head Julian S. Rifkin to describe what is without much doubt the biggest theatre promotion carried out by a single exhibitor in a long time.

The coined description is "stamp-tastic!" . . . and the promotion is the "Rifkin Drive-In Theatres 10 Million Star Gold (Gold Medal) Stamp Bonanza," in which over 10 million Star Gold and Gold Medal trading stamps were given to patrons of nine Rifkin outdoor theatres in Massachusetts and Rhode Island during the last half of the drive-in season.



Julian Rifkin of Rifkin Drive-In Theatres, at right in photo at left, talks over the giant trading stamp promotion in the WBZ studio at Boston with Richard Spector, general manager of Gold Medal Stamps, left, and Jay Dunn, WBZ announcer. In the photo at right, Spector and David Sher, assistant general manager of Star Gold Stamps, show posters used at the Rifkin drive-ins in the giveaway of more than 10,000,000 stamps.

BIG RADIO STATION, TOO

The gigantic stamp giveaway, "absolutely free" to filmgoers, was carried out by Rifkin Theatres, the Gold Medal and Star Gold stamp companies and Westinghouse radio station WBZ, the No. 1 50,000-watt broadcaster in New England, and was engineered by Advertising Enterprises of Boston, which is operated by Art Moger, former Warner Bros. publicist.

Moger related that the Rifkin Stamp Bonanza "was the hottest thing in theatre merchandising since wampum went out of style," and in support of this vernacular conclusion is Rifkin's own statement that the promotion resulted in SRO signs in his drive-ins on many nights. He said:

"I'm not in the trading stamp business, but it's a happy marriage between my customers and what they would like to own. Whether it's a fad or a craze I'm not interested. All I know is that it makes for better business. It engenders goodwill among the patrons. They are not forced to buy anything they don't want. And what's more everyone concerned with the promotion is happy. So am I."

The stamp idea is not new. It was started in 1891 by a Milwaukee department store which issued stamps and books to paste them in. Inder the plan, for every ten cents worth of merchandise a housewife (or husband) buys she gets one stamp. For one book of 1,200 stamps, she can get a wallet for her husband or a toy for her son. From here, the premiums range on up through toasters and pedigree puppies to a new film projector (20 stamp books).

The reintroduction of trading stamps in the New England area was phenomenal, according to retail observers, but Rifkin was the first to use them in the theatre business. One feature of the Rifkin tieup is that the Gold Medal stamps are redeemable for $2 for every filled book, no strings attached.

SOME STAMP FIGURES

Influencing the theatreman in adopting the stamp promotion are such figures as the following: In 1955, some 140,000 retailers, mostly food, drugstores and gasoline stations, handed out stamps for $600 million worth of premiums to at least one member of half the families in the U. S. The number increased 224 per cent in 1957, and an additional 772 per cent as of now.

"The lure of getting something for nothing," Rifkin said, "is what helps make the trading stamps such a boon. If anything, the idea has only scratched the surface."

And Moger said: "Our plan has started where bank night left off. It's legal in every aspect. There's no contest to enter. There's nothing to buy. A customer does not even have to purchase a ticket to obtain his free registration blank."

HOW IT WORKS

Explaining the operation in his theatres, Rifkin pointed out: "Weekly prizes, a first prize of 15,000 Gold Medal and/or Star Gold stamps are awarded to a person whose name is drawn from a huge barrel, in full view of the audience. As a rule it is drawn at the concession refreshment area, which is conducive to stimulated sales. The second prize is 10,000 Gold stamps. The next 25 lucky winners get 1,000 Gold stamps every week at each of the nine Rifkin drive-in theatres.

"A special 'WBZ Radio Jackpot' prize of 50,000 stamps is awarded to the person whose name is broadcast at 10:20 p.m. over WBZ on Friday nights. The lucky winner is given 15 minutes either to call any Rifkin drive-in theatre and identify himself or present himself to the manager at the theatre. If he does not make an appearance or a call, the 50,000 trading stamps are added to the next week's total of 50,000. Recently, the stamp jackpot was built up as high as 150,000 Gold stamps. It was claimed by a housewife who added 30,000 more to her total by presenting a tape. This was equivalent to $1,800 worth of food purchases. The prizes are doubled up to 30,000 trading stamps if the winner presents a register tape from any of the

(Continued on next page)



At the Wisconsin Theatre, Milwaukee, Manager Horry Boesel conducted o Rooring 20's costume contest in beholf of the opening of "King of the Rooring 20's—The Story of Arnold Rothstein." Pictured obove in the lobby ore eight of the contestonts with o sign announcing the event. Eliminations were conducted ot the Rooring 20's, o Milwaukee night spot which sponsored the event. The finols were conducted on the Wisconsin stage, with the girls going through some of the dance steps of that era.

Dinny the Drummer Again Is Helping Make Fun at Schine Kiddy Shows

Schine theatres, which introduced Dinny the Drummer at juvenile shows last year, again are featuring the popular cartoon-type figure in advertising and promotion.

John Sparling of the Ashland Theatre in Ashland, Ohio, reports he has worked out a Treasure Ship stage contest for his Dinny shows, and the kids are going wild over it.

First, the stage is blocked off similar to a giant game of monopoly. There are three streets with 20 squares on each. Every square represents a place in a city, such as a bank, jail, pastry shop, toy store, etc., with alternating squares of consequences where the player may lose a turn or a prize to his opponent.

GAME ON STAGE

Now, the number of squares a player may advance is determined by a hopper in which is a pair of giant dice. Each contestant (usually two at a time play the game) has a friend turn the hopper for him or her. Whoever reaches the end of the "streets" first is the winner, but of course, each player may keep any prize he has won.

The contestants can be chosen from the audience by calling numbers from tickets sold that afternoon.

It would be a good idea to contact local stores and try to promote some prizes in return for their name on the store in the game. The pastry shop could donate some doughnuts or cookies, the local 5&10 might go for a toy or two, even $1 from the "bank" means a lot to a child. Other prizes could include phonograph records, comic books, or candy.

DINNY LEADS PARADE

Ray Sparling, manager of the Milford (Del.) Theatre, reports he had a nice-looking boy with a Dinny costume and drum lead a big parade of costumed youngsters to the theatre for the show. This parade attracted a lot of attention and all the kids joined in. Then Ray had a best-costume contest on stage and everyone in the audience received lollipops as a treat. The first prize in the contest was a sharp flash camera that Ray promoted from a Grant's store.

The last year was designated Star Showmanship Year in the Circuit Management Ass'n theatres in England.



Carroll Boker, star of "Bridge to the Sun," opened the Police Athletic Leogue's fund-roising bridge in the middle of Times Squore, New York, ossisted by Robert Mochrie, MGM generol sales monager, ond Burtus Bishop, assistant general sales monager. The month-long promotion was worked by MGM, PAL, ond the Army recruiting service, which controls the voluable Times Square space. It wos all port of the exploitation compaign for the film.

Stamp Bonanza

(Continued from preceding page)

participating merchants, dated within the week of the drawing. In most cases, the winners present register tapes, showing that the promotion also stimulates sales in outlets handling these stamps."

A contract was signed between Advertising Enterprises and WBZ for 16 weeks of this promotion, with radio time running well into five figures. The Rifkin Drive-in Theatres trading stamp promotion has spread around the territory, and several other drive-in theatres have purchased stamps to meet the demand from patrons.

Screen trailers, newspaper ads, in-store displays, truck posters, hundreds of thousands of printed supermarket bags, all promoting the free trading stamps, were prepared by Advertising Enterprises for Rifkin Drive-in Theatres under the direction of Rifkin and the staffs at his theatres and Star Gold and Gold Medal stamp officials.

The Rifkin theatres giving stamps are Meadow Glen, Medford; Quintree, Braintree; Sky View, Brockton; Wareham, Wareham; Cod, Falmouth; Seekonk Family, Seekonk; Ponta, Fall River, all in Massachusetts, and Pike at Johnston, and Shipyard at Providence, both in Rhode Island.

At one of the theatres, a winner was approached by Rifkin to present his winning 50,000 stamps, and the theatre circuit head inquired: "Don't you think this is stamp-tastic?" The winner, who had a hard time wending his way through the gathered crowd, brushed off his coat and said to Rifkin, "I'd say it was a 'stampede'."

One housewife told the theatre head: "My husband gets a new pair of shoes with every four books I fill up with stamps. There's gold 'stamps' that is, in Rifkin drive-ins."

Art Theatres Promote 17-Day European Tour

A 17-day "Entertainment Tour of Europe," featuring tours of film studios in Paris or London, and Rome, and a surprise cocktail party, is being promoted by Art Guild Theatres through its 17 houses in 12 cities. A free bonus to purchasers of the March 10-27 guided trip is a pass good for one year at an Art Guild theatre.

The company operates in Cleveland, Columbus, Louisville, Memphis, Yellow Springs, Dayton, Akron, Champaign, Ill., Kansas City, Toledo, San Francisco and Denver.

The European tour is being handled by Bill Ramsey, who manages the Vogue in Denver for the Art Theatre Guild. Folders being distributed at the 17 art theatres describe the attractions of a guided (with maximum free time) trip to night clubs and spots of interest in London, Paris, Rome and Vienna.

Franklin Ferguson of Bailey Theatres reports the opening night of "Flower Drum Song" at the Whalley in New Haven December 20 was a sellout by the First.

The last year was designated Star Showmanship Year in the Circuit Management Ass'n theatres in England.

Showman to Rescue In Civic Emergency

Nick Carter, manager of Fox Midwest circuit's Midland Theatre in Coffeyville, Kas., came to the rescue when a civic fund-raising campaign to finance the remodeling of a new building for the Dalton Defenders Museum bogged down.

Things looked dark for the project, according to Jim Taylor, proprietor of the Taylor Bag Co., who was chairman of the Dalton Defenders Museum building fund committee. Then a phone call came from showman Carter, who offered to put on a special show at the Midland and give the entire proceeds to the museum fund.

Taylor's committee met Carter in the theatre office and worked out the arrangements, which included a citywide sale of tickets by civic clubs.

Tal Richardson, owner of Tal's Tackett Theatre and also a supporter of community needs, offered his cooperation, and a second benefit show was arranged, three weeks later than the one at the Midland to give the committee time to promote both shows.

The outcome of Manager Carter's suggestion was a happy success all around. In Taylor's words:

"The combined efforts of our two fine local theatres, the Junior Chamber of Commerce and several other civic organizations, the Dalton Defenders Committee and a few dozen contributors, made our fund-raising a success." (About $4,000 was realized to reach the goal of $11,000.)

Taylor stressed the value and community need of help such as was extended by Manager Carter, the Fox Midwest management in Kansas City and exhibitor Richardson.



Manager Sam Mitchell of the Shoppingtown Theatre at DeWitt, a suburb of Syracuse, N.Y., had his own volcano on the roof of his theatre where "The Devil at 4 O'Clock" was playing. It erupts with realistic smoke at 4 p.m. daily, along with appropriate sound effects from a ten-minute record. The "Volcano" excited much comment at the busy shopping center.

Roast Pig, Hawaiian Punch Is Served Free Out Front to Hail 'Blue Hawaii'



A luau with real roast pig was presented on the sidewalk in front of the Plaza Theatre in El Paso for "Blue Hawaii." Additional color was furnished by a group of dancers.

Bill Chambers, Plaza Theatre manager; Johnny Siqueiros and Rudy Perea, radio time salesmen for KELP, arranged for a real Hawaiian luau in front of the 2,300-seat El Paso showplace to herald the opening of "Blue Hawaii." Frisco Gutierrez, Plaza artist, did some attractive sign lettering for a lengthy and well-filled table. The radio boys made an agreement with the Ysleta Locker Plant Co. to supply four 30-pound pigs. The porkers were barbecued by George Michaels, manager of the adjoining Mills restaurant. The Sunbeam Baking Co. donated 350 buns, and that number of theatre patrons enjoyed pork barbecued sandwiches. The bakery recently installed new equipment, and thus was happy to participate in the publicity gimmick.

Hawaiian punch and coffee also were served. The funfest was highlighted by several Arthur Murray dancing school girls who did the "Rock-a-Hula Twist," as done in the picture.

KELP began plugging the luau a week in advance, with ten station breaks a day.

Fan Group Pledges Daily Attendance

Bedecked with orchids, leis and special hats and carrying record albums, a group of Elvis Presley Fan Club members and admirers attended the premiere of their idol's "Blue Hawaii" at the St. Francis Theatre in San Francisco, and said they would visit the showhouse every day of the run. Ken Ketter, manager of the theatre, rolled out admission tickets to the girls, while Anne Belfer, publicist for the Paramount and St. Francis theatres, had a photo of the scene taken for the newspapers.

Radio and Tune Shop Plug for 'Hawaii'

When "Blue Hawaii" was shown at the Paramount Theatre in Buffalo, Manager Ed Miller arranged a contest with radio station WEBR in which entrants were asked to send in on the back of postcards, in 50 words or less, "Why I Like Hawaiian Music." The Hawaiian shop and the local RCA-Victor distributors cooperated in the contest. The former offered Hawaiian costumes and the latter Blue Hawaii soundtrack albums. Guest tickets to the Paramount were also offered.

The Hawaiian shop drove its spectacular Hawaiian Grass Hut all over town in back of an auto on the day before and on opening day of the picture. Local travel agencies used posters in their windows on Hawaii tours, and the big American Airlines office on the ground floor of the Tishman building used a special window display on the theme "Fly American Airlines and Pan-Am to Hawaii . . . Then See 'Blue Hawaii,' Starring Elvis Presley, Now at the Paramount."



Sylvia Ann Neira did a Hawaiian dance in the lobbies of both the Aztec and Majestic, Interstate circuit houses in San Antonio, for "Blue Hawaii." Sylvia danced in the Majestic lobby for a week in advance of the opening at that theatre, then moved her Hawaiian set to the Aztec. Her music came from the Elvis Presley album by RCA from the "Blue Hawaii" soundtrack.



A featurette, "The White Rose Wedding," a special film on a locally VIP marriage was given major promotion by Manager C. K. Simpson of the Odeon Theatre in York, which brought a house record! The short was teamed with "Double Bunk." The Odeon front was gaily decorated with bunting and hanging baskets of flowers, plus banner notice in the marquee letters and an under-canopy streamer. The marriage united Katharine Worsley, daughter of local VIP Sir William and Lady Worsley, and the Duke of Kent.

Timely Short Subject, Promoted With Vigor, Swells Boxoffice in England

"The White Rose Wedding" is a screen report in color of a high society ceremony, a 17-minute venture into the realm of opulence, important titles and ritual, with emphasis on romance. In short, it is a short which the public will "eat up."

The featurette, filmed by the Arthur Rank Organization of the wedding of the Duke of Kent and Katharine Worsley at the famed city of York, in a word was a surefire attraction, but English showmen didn't conclude that the admission tickets would sell themselves. From the hurry-up premiere at the Odeon Theatre in York to later playdates, the realistic managers "sold" this special film with vigor and skill.

C. K. Simpson, manager of the York Odeon, really went festive for the premiere showing of "The White Rose Wedding," held on Saturday evening two days after the Thursday ceremony. Flowers, bunting and shrubbery beautified the theatre, from the top of the building to the ground level. There were hanging baskets of blooming flowers under the canopy and around the entrance; hydrangea in all colors adorned the foyer, and smartly decorated settees and tables were set up in the reception area where VIP invited guests were greeted.

Sir William and Lady Worsley, parents of the bride and a party of 12 accepted Manager Simpson's invitation to the premiere, as did the Archbishop of York, the Lady Lord Mayor, the sheriff and his wife, the canons of the York minster where the ceremony was performed, the chief constable and wife and many other important persons, 87 in all. The guests were given a champagne buffet, each lady was handed a white rose.

The premiere night festivity was reported in detail in the local newspapers, prior to and afterward. The public crowded to the Odeon to get a peek at the VIPs, and what's more many bought admissions.

Simpson reports the theatre record was beaten by more than 200 pounds British (net) that night.

"A great deal of very hard work was put in by all concerned to make this, the very first premiere of a film to be held in York, a success," Simpson reports.

The screen feature was "Double Bunk," for which Manager Simpson put over a tie-up with the Heinkel "bubble cars," and another with the local yachting club.

G. J. V. Crane, manager of the Odeon in Norwich, worked through the Women's Volunteer Services and was able to get nearly 150 elderly persons to attend a special television presentation of the Duke of Kent-Katharine Worsley wedding in the lobby. As he comments this wasn't easy since most people in England, as in the U.S., own their own television sets.

The lobby presentation on TV was a feature in all Odeon and Gaumont theatres managed by Circuits Management Ass'n—a bit of alert preparation to build up circuit wide interest in the 17-minute featurette film on the royal marriage.

For promotion of the featurette itself, Crane and Manager Amerena of the Gaumont Theatre put on a combined campaign since the short played at both houses at the same time. A preview was held at the Odeon on the day prior to the night opening, to which old age pensioners, members of the Women's Volunteer Services, senior church representatives and the Bishop of Thedford were invited.

Two four-year-old girls were the hit of the preview, and the subject of much newspaper publicity, namely the Hon. Jane Spencer and Joanna FitzRoy, who served as bridesmaids at the big wedding. Both the Spencer and FitzRoy families live in Norfolk County, in which Norwich is situated. Lord and Lady FitzRoy attended with their daughter, as did Viscount Althrop, father of Jane.

The Odeon was showing "Return to Peyton Place" at the time.

Item for TV Addicts: No Commercials Fun

Ain't it strange. The Vagabond Theatre on Wilshire has been doing capacity business running movies from the late, late TV shows. "The Lavender Hill Mob," "The Promoter," "Genevieve" and "Tight Little Island" have been packing in the customers, who could see them at home for free if they could stand the commercials.

The above item is reprinted from a television column by Charles Denton in the Los Angeles Examiner. And it was suggested, as may be suspected, by the Vagabond Theatre as represented by E. D. Harris and his colleagues of the Herb Rosener Theatres. He explains:

"When we opened to capacity weekend business playing two films that played the television circuit many times before, I contacted the TV editors here immediately. Many films that appeared on TV have played in theatres, but when four such pictures on two successive bills do big business that is news for all the television editors, and movie editors, too."

This item in the television columns should have reached a lot of the people suffering from TV-itis!

Four National Tieups Arranged for 'Twist'

Four national tieups have been arranged by Paramount in behalf of its "Hey, Let's Twist" with Teena Paige, dress manufacturer; the Fred Astaire dance studios, Armored Hosiery Corp. and the BVD sports shirts maker. Dealers of each line all over the country have received information and material for use in supporting local and national releases of the picture. Included are reprints of a page ad in the New York Times on "Hey, Let's Twist," and a 40x60 display of stills and copy on the proper way to do the popular Twist dance.

Armored Hosiery Corp. has lined up more than 5,000 accounts for support of the picture, including gifts of their Peppermint Twist neckties and socks to contest winners.

BVD is promoting a group of shirts called the Twist.

Teena Paige has designed a new line of its junior size dresses called "Hey, Let's Twist" after the picture title.

No Cuts in 'Rocco' Ads

Ads prepared by Loew's State Theatre, New Orleans, for "Rocco and His Brothers" contained no illustrations, just copy, starting in bold type, "Different," followed by, "Explosive . . . Searing Power . . . Daring . . . Magnificent Acting . . . Brutal . . . Tender."

An interpretive analysis of lay and tradepress reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panovision Ⓡ Regalscope; Ⓣ Technirama. Symbol ⓑ denotes BOXOFFICE Blue Ribbon Award; ⓒ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST AND ALPHABETICAL INDEX

ǂ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary ǂ is rated 2 pluses, = as 2 minuses.

P. G.	Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	2550	ⓒ Ada (108) ©		Drama	MGM	8- 7-61	+	+	+	+	+	+	+	7+
	2552	After Mein Kampf (74)		Semidoc'y	Brenner	8-14-61	±	±	−	+				3+3−
	2546	ⓒ Alakazam the Great (84)		Cartoon Feature	AIP	7-17-61	+	ǂ	+	ǂ	+	ǂ		9+
	2516	ⓒ All Hands on Deck (98) ©		Farce-Comedy	20th-Fox	4-17-61	±	±	±	+	±	+		6+4−
	2574	Anatomist, The (73)		Dr.	Gordon-SR	10-30-61	±	−		±				2+3−
	2562	Anatomy of a Psycho (75)		Dr.	SR	9-18-61	−							1−
	2524	Angel Baby (97)		Drama	AA	5-15-61	ǂ		±	ǂ	+	±	+	8+2−
	2548	Anna's Sin (86)		Drama English-dubbed	Atlantis	7-24-61	±					±		2+2−
	2549	Armored Command (99)		War Dr.	AA	8- 7-61	+			+		+	±	4+1−
	2578	Atlantic Adventure (62)		Real-life Adv. Dr.	Schoenfeld	11-13-61	+							1+
	2518	ⓒ Atlantis, The Lost Continent (91)		Science-Fiction	MGM	4-24-61	ǂ	+	±	+	ǂ	+	+	9+1−
	2541	ⓒ Atlas (84)		Spec. VitaScope	Filmgroup	7- 3-61	+							1+
		—B—												
	2586	ⓒ Babes in Toyland (100)		Mus.	BV	12-11-61	+	ǂ	±	ǂ	+			7+1−
	2583	ⓒ Bachelor Flat (91) ©		Com.	20th-Fox	12- 4-61	+	±	+	ǂ	ǂ	+		8+1−
	2576	ⓒ Bachelor in Paradise (109) ©		Com.	MGM	11- 6-61	ǂ	+	+	ǂ	ǂ	+	+	10+
	2570	ⓒ Back Street (107)		Drama	U-I	10-16-61	ǂ	+	ǂ	+	+	+	±	10+1−
	2569	Badjao (100)		Action Dr.	Parallel	10-16-61	±		+	+	+			4+1−
	2545	Battle at Bloody Beach, The (80) ©		War Drama	20th-Fox	7-17-61	+	±	±	+	+	±	±	7+4−
	2517	Behind the Mask (85)		Dr.	Showcorp	4-24-61	+							1+
	2517	Bernadette of Lourdes (91)		Religious Drama	Janus	4-24-61	±			+				2+1−
	2531	Beware of Children (80)		Com.	AIP	6- 5-61	+			+		±		4+1−
	2526	ⓒ Beyond All Limits (100)		Dr.	Omat	5-15-61	ǂ							2+
	2556	ⓒ Big Gamble, The (100) ©		Ad.	20-Fox	8-28-61	+	±	+	+	+	+	+	7+1−
	2528	ⓒ Big Show, The (113) ©		Dr.	20th-Fox	5-22-61	ǂ	+	±	+	ǂ	+	ǂ	10+1−
	2520	ⓒ Bimbo the Great (87)		Circus Dr.	WB	5- 1-61	+	±	±	+	−	±	−	5+5−
	2566	Black Pit of Dr. M (71)		Ho.	UPRO	8- 2-61	±							1+1−
	2516	Blast of Silence (77)		Drama	U-I	4-17-61	+	±	±	ǂ	+	±		7+3−
	2560	ⓒ Blood and Roses (74)		Ⓣ Dr.	Para	9-11-61	±	±	±	+	±	±	±	7+6−
	2579	Bloodlust (68)		Horror	Crown	11-20-61	−							1−
	2582	ⓒ Blue Hawaii (101)		Ⓟ Com/Mus	Para	11-27-61	+	±	+	+	+	+		6+1−
	2566	Boy Who Caught a Crook (72)		Ac.	UA	10- 2-61	+	−	±	±	±	−		4+5−
	2543	Brainwashed (78)		Dr.	AA	7-10-61	±		ǂ	ǂ	+	+		7+1−
	2568	ⓒ Breakfast at Tiffany's (115)		C'y	Para	10- 9-61	ǂ	+	ǂ	ǂ	ǂ	+	+	11+
	2554	Bridge to the Sun (112)		Drama.	MGM	8-21-61	ǂ	+	+	ǂ	+	ǂ	ǂ	11+
	2534	ⓒ By Love Possessed (116)		Drama.	UA	6-12-61	+	±	±	ǂ	+	+	+	8+2−
		—C—												
	2578	ⓒ Call Me Genius (105)		Com.	Cont'l	11-13-61	±	−				ǂ		3+2−
	2583	Capture That Capsule! (75)		Action Drama	Riviera-SR	12- 4-61	±		−		±			2+3−
	2551	Cat Burglar, The (65)		Ac Dr.	UA	8-14-61	±					+		2+1−
	2588	Children's Hour, The (109)		Dr.	MGM	12-18-61	ǂ		ǂ					4+
	2558	Claudelle Inglish (99)		Dr.	WB	9- 4-61	±	±	+	+	+	+	±	7+4−
	2550	Cold Wind in August (80)		Dr.	Aidart	8- 7-61	+	±	+	+	±	±	+	7+3−
	2575	ⓒ Comancheros, The (107) ©		Outdoor Drama	20th-Fox	11- 6-61	ǂ	+	+	ǂ	+	ǂ	+	10+
	2544	ⓒ Come September (112) ©		Com.	U-I	7-10-61	ǂ	+	ǂ	ǂ	ǂ	ǂ	ǂ	13+
	2549	Creature From the Haunted Sea (60)		Horror Spoof	Filmgroup	8- 7-61	+							1+
	2521	Cry Freedom (90)		Dr.	Parallel	5- 8-61	±	+	+	+				4+1−
	2521	ⓒ Curse of the Werewolf, The (91)		Horror Drama	U-I	5- 8-61	ǂ		ǂ	ǂ		+	+	8+
		—D—												
	2528	ⓒ David and Goliath (93) ©		Biblical Spectacle	AA	5-22-61	+	±	+	ǂ	+	±	±	8+3−
	2559	Day the Sky Exploded, The (80)		Science-Fiction	Excelsior	9-11-61	+							1+
	2535	ⓒ Deadly Companions, The (90)		Panav'n, Western	Pathe-America	6-12-61	ǂ		+	ǂ	+	+		7+
	2547	Dentist in the Chair (84)		Com.	Ajay	7-24-61	ǂ		+		ǂ	±		6+1−
	2564	ⓒ Devil at 4 O'Clock, The (127)		Adv. Dr.	Col	9-25-61	ǂ	+	ǂ	ǂ	ǂ	+	ǂ	12+
	2573	Devil's Hand, The (71)		Horror-Terror	Crown-SR	10-30-61	±							1+1−
	2588	Double Bunk (92)		Farce	Showcorp	12-18-61	+		±			±	+	4+2−
	2527	ⓒ Dr. Blood's Coffin (92)		Ho.	UA	5-22-61	−	±	−	+		±	±	4+5−
		—E—												
	2588	ⓒ El Cid (184)		Ⓣ Hist. Spec.	AA	12-18-61	ǂ		+	ǂ	ǂ			7+
	2585	Errand Boy, The (92)		Comedy	Para	12-11-61	+		ǂ		+			4+
	2577	Everything's Ducky (80)		Comedy.	Col	11-13-61	−	±	±		±	+		4+4−
	2490	ⓒ Exodus (212)		Super-Panavision 70 Drama	UA	12-26-60	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
	2562	Explosive Generation, The (90)		Dr.	UA	9-18-61	+	+		+	ǂ	±		6+1−
		—F—												
	2520	Fabulous World of Jules Verne, The												
	2542	ⓒ Fanny (133)		Com. Dr.	20th-Fox	7- 3-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
	2557	Fast Set, The (84)		Comedy	Audubon-SR	9- 4-61	±							1+1−
	2577	Fear No More (80)		Suspense Dr.	Sutton	11-13-61	+							1+
	2526	ⓒ Ferry to Hong Kong (103) ©		Adventure Drama	20th-Fox	5-15-61	+	−	+		−	+		3+2−
	2531	Five Golden Hours (90)		Comedy	Col	6- 5-61	+	−	±	+	±	±	±	6+5−
	2575	ⓒ Flight of the Lost Balloon (91)		Ⓢ Adventure	Woolner	11- 6-61	+		−	±				2+2−
	2563	Flight That Disappeared, The (72)		Science-F'n	UA	9-25-61	+	±	±	±	ǂ		±	7+4−
	2538	Follow a Star (102)		Comedy	Zenith	6-19-61	±	−				+	±	3+3−
	2580	ⓒ Flower Drum Song (133)		Ⓟ Musical	U-I	11-20-61	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
	2577	ⓒ Force of Impulse (84)		Dr.	Sutton	11-13-61	+							1+
	2548	ⓒ Francis of Assisi (105) ©		Religious Drama	20th-Fox	7-24-61	ǂ	±	+	ǂ	+	+	ǂ	10+1−
		—G—												
	2523	Gambler Wore a Gun, The (67)		W'n.	UA	5-15-61	±	±		±		±		4+4−
	2585	George Raft Story, The (105)		Biographical Drama	AA	12-11-61	+			ǂ	+			4+
	2533	ⓒ Gidget Goes Hawaiian (102)		C/M.	Col	6-12-61	+	−	+	+	ǂ	ǂ	+	8+1−
	2579	ⓒ Gina (92)		Adv. Dr.	Omat	11-20-61	ǂ							2+
	2542	ⓒ Girl in Room 13, The (79)			Astor	7- 3-61	+							1+
	2563	Girls on the Run (64)		Mys.	Astor	9-25-61	±							1+1−
	2544	Goodbye Again (120)		Dr.	UA	7-10-61	+	+	ǂ	ǂ	+	±	ǂ	10+1−
	2481	Great Impostor, The (112)		Dr.	U-I	11-28-60	ǂ	ǂ	+	ǂ	ǂ	ǂ	+	12+
	2560	Great War, The (118)		Drama	Lopert	9-11-61	+	±		ǂ	+		ǂ	7+1−
	2540	Green Helmet, The (88)		Ac.	MGM	6-26-61	+	−	+	±	±	+	±	6+4−
	2556	ⓑⓒ Greyfriars Bobby (91)		Drama	BV	8-28-61	ǂ	+	ǂ	+	ǂ	ǂ	ǂ	12+
	2529	Gun Fight (62)		Western	UA	5-29-61	±	±		+	+	−		4+3−
	2587	Gun Street (67)		Western	UA	12-18-61	±					−		1+2−
	2533	ⓒ Guns of Navarone, The (155) ©		War Adventure	Col	6-12-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	14+
		—H—												
	2488	Hand in Hand (75)		Dr.	Col	12-19-60	+	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	13+
	2572	Head, The (95)		Horror	Trans-Lux	10-23-61	+	−	−	+	±	−		3+4−
	2535	Hitler's Executioners (78)		Documentary	Vitalite	6-12-61	±		ǂ					3+1−
	2539	Homicidal (87)		Mys.	Col	6-26-61	+	ǂ	+	+	ǂ	+	+	9+
	2546	ⓒ Honeymoon Machine (87) ©		Comedy	MGM	7-17-61	ǂ	+	+	ǂ	ǂ	ǂ	+	11+
	2530	ⓒ House of Fright (80)		C Ho.	AIP	5-29-61	+	±	±	+		±		5+3−
	2565	Hustler, The (134) ©		Drama.	20th-Fox	10- 2-61	+	+	+	ǂ	ǂ	ǂ	ǂ	11+
		—I—												
	2587	Innocents, The (100) ©		Suspense Drama	20th-Fox	12-18-61	ǂ		ǂ	ǂ		ǂ		8+
	2556	Invasion Quartet (87)		Com-Dr.	MGM	8-28-61	±	±	+	+	+	+		6+2−
		—J—												
	2574	Judgment at Nuremberg (189)		Dr.	UA	10-30-61	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ		12+
		—K—												
	2536	ⓒ King in Shadow (78)		Historical Dr.	Exclusive	6-12-61	+							1+
	2571	ⓑⓒ King of Kings (161) Ⓣ		Religious Drama	MGM	10-23-61	ǂ	ǂ	ǂ	ǂ	ǂ	+	ǂ	13+
	2540	King of the Roaring 20's (106)		Cr. Drama	AA	6-26-61	+	+	±	ǂ	+	+	+	8+1−
	2582	Kitchen, The (74)		Drama.	Kingsley	11-27-61	+					+	±	3+1−
		—L—												
	2533	ⓒ Ladies Man, The (106)		Com.	Para	6-12-61	ǂ	±	+	+	ǂ	+	±	9+2−
	2561	ⓒ Last Rebel, The (83)		Adv. Dr.	Sterling World	9-18-61	+							1+
	2532	ⓒ Last Sunset, The (112)		W'n.	U-I	6- 5-61	ǂ	±	±	ǂ	+	+	+	9+2−
	2529	Last Time I Saw Archie, The (98)		Comedy	UA	5-29-61	+	+	±	ǂ	+	+		7+1−
	2563	Lisette (83)		Action	Medallion	9-25-61	−							1−
	2549	ⓒ Loss of Innocence (99)		Dr.	Col	8- 7-61	ǂ	+	ǂ	ǂ	ǂ	ǂ	+	10+
	2534	ⓒ Love in a Goldfish Bowl (87)		Comedy/Songs	MGM	6-12-61	+	±	±	+	−	±	+	6+4−
		—M—												
	2524	Mad Dog Coll (88)		Ac Dr.	Col	5-15-61	+	+	±	+	+	±	±	7+3−
	2552	ⓒ Magic Boy (75)		Cartoon Feature.	MGM	8-14-61	ǂ	+	+	+	ǂ	ǂ		9+
	2580	ⓒ Majority of One, A (153)		Comedy-Drama	WB	11-20-61	ǂ	+	ǂ	ǂ	ǂ	ǂ		11+
	2541	Man in the Moon (98)		Com.	Trans-Lux	7- 3-61	+	+	+	+		+	ǂ	7+
	2562	Man-Trap (93)		Ac Dr.	Para	9-18-61	+	±	−	+	±	±	+	6+4−
	2554	ⓒ Marines, Let's Go (104) ©		Service comedy	20th-Fox	8-21-61	±	±	±	+	±		±	6+5−
	2573	Mark, The (127) ©		Drama	Cont'l	10-30-61	ǂ	+	+	ǂ	ǂ	ǂ	ǂ	12+
	2546	Mary Had a Little (79)		Comedy	UA	7-17-61	±	±	−	+	−			3+4−
	2576	Mask, The (83)		Depth-dimension Horror Drama	WB	11- 6-61	+	−	−	+	ǂ	±	±	6+4−

REVIEW DIGEST

AND ALPHABETICAL INDEX

In the summary ## is rated 2 pluses, = as 2 minuses. ## Very Good; + Good; ± Fair; − Poor; = Very Poor.

P. G.	Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	2525	⊙Master of the World (104)		Science-Fiction Drama	AIP	5-15-61	##	##	±	##	##	##	+	12+1−
	2532	Matter of Morals, A (90)		Drama	UA	6- 5-61	+	+	+	+	+	+	±	7+1−
	2518	Mein Kampf (117)		Documentary	Col	4-24-61	+	##		+	+	##	##	9+
	2523	⊙Minotaur, The (92)	©	Adv.	UA	5-15-61	+	±	±	+		−	±	5+4−
	2537	⊙Misty (92)	©	Youth Classic	20th-Fox	6-19-61	##	+	+	##	##	##	##	12+
	2535	⊙Morgan the Pirate (93)	©	Adv.	MGM	6-12-61	+	+	+	+	±	±	±	7+3−
	2538	Most Dangerous Man Alive (82)	SF		Col	6-19-61	+	−	−		±	−	−	2+5−
	2569	Mr. Sardonicus (90)		Ho.	Col	10-16-61	+	−	+	+	+	±	±	6+3−
	2587	⊙Mysterious Island (101)		Aanamorphic, Adv.	Col	12-18-61	+		+	##	##	+		7+
		—N—												
	2543	Naked Edge, The (102)		Susp. Dr.	UA	7-10-61	##	±	+	##	+	##	##	11+1−
	2545	Naked Road, The (74)		Melo.	Zison Ent	7-17-61	−							1−
	2519	⊙Nature Girl and the Slaver		(7D) Adv.	UPRD	9- 1-61	±							1+1−
	2553	Never Take Candy From a Stranger		(82) Psychological Dr.	Dmat	8-21-61	+							1+
	2536	⊙Nikki, Wild Dog of the North		(73) Dutdoor Drama	BV	6-12-61	+	+	+	+	##	##	+	9+
	2574	Ninth Bullet, The (90)		Adventure Dr.	Audubon-SR	1D-30-61	##							2+
		—O—												
	2527	⊙On the Double (92)		Panavision Comedy	Para	5-22-61	##	±	+	##	##	##	##	12+1−
	2555	One Plus One (114)		Dr.	SR	8-28-61	±	±		+	+	±	±	6+4−
	2583	One, Two, Three (115)	Ⓟ	Comedy	UA	12- 4-61	##	+	##	##	##			9+
	251D	Operation Bottleneck (78)		Ac.	UA	3-13-61	+	±		±	+	−		4+3−
	2554	Operation Camel (74)		Serv. Comedy	AIP	8-21-61	±							1+1−
	2509	Operation Eichmann (92)		Drama	AA	3-13-61	##	+	−	##	±	+	+	8+2−
		—P—												
	2523	⊙Parent Trap, The (124)		Comedy	BV	5-15-61	##	##	+	##	##	##	##	13+
	2566	Paris Blues (98)		Drama/Jazz	UA	1D- 2-61	##	+	+		+	+	+	7+
	251D	⊙Parrish (137)		Drama	WB	3-13-61	##	##	±	+	##	+	##	11+1−
	2520	⊙Pharaoh's Woman, The (88)	©	Costume Drama	U-I	5- 1-61	±	±	±	+		−		4+4−
	2585	⊙Pirate of the Black Hawk, The		(75) Ⓢ Adventure	Filmgroup	12-11-61	+						−	1+1−
	2559	⊙Pirate and the Slave Girl, The		(87) Adv.	Crest-SR	9-11-61	+							1+
	2567	⊙Pirates of Tortuga (97)	©	Adv	20-Fox	1D- 9-61	+		±	+	±	±	±	6+4−
	2552	⊙Pit and the Pendulum, The (85)	©	Horror Drama	AIP	8-14-61	+	+	+	+	##	+	±	8+1−
	2519	⊙Pleasure of His Company, The		(114) Comedy	Para	5- 1-61	##	+	+	##	##	##	+	11+
	2578	⊙Pocketful of Miracles (137)		Comedy-Drama	UA	11-13-61	##	±		##		+		6+1−
	2515	Portrait of a Mobster (108)		Crime Drama	WB	4- 3-61	##	##	+	##	+	±	+	10+1−
	2522	Portrait of a Sinner (96)		Dr.	AIP	5- 8-61	##		+					3+
	2530	⊙Primitive Paradise (66)		Documentary	Excelsior	5-29-61	##	+		##		##		7+
	2570	Pure Hell of St. Trinian's, The (94)		Farce	Cont'l	10-16-61	±	−				±	+	3+3−
	2573	⊙Purple Hills, The (60)	©	Western	20th-Fox	1D-30-61	+		+		±	+		4+1−
	258D	⊙Purple Noon (115)		Murder Dr.	Times	11-20-61	+			##		±	+	5+1−
		—Q—												
	2561	Queen of the Pirates (80)	Ⓢ	Sea Adv. (Eng-dubbed)	Col	9-18-61	+					±	±	3+2−
	2516	Question 7 (11D)		Dr.	DeRochemont	4- 3-61	##		±	##	+	##	##	10+1−
		—R—												
	2516	Raisin in the Sun, A (128)		Dr.	Col	4- 3-61	##	##	##	##	##		##	12+
	2551	Rebellion in Cuba (80)		Doc Dr.	IFD	8-14-61	±					+		2+1−
	2564	Respectful Prostitute, The (74)		Dr. (Eng-dubbed)	Times	9-25-61	±		±					2+2−
	2522	⊙Return to Peyton Place (122)	©	Drama	20th-Fox	5- 8-61	##	+	+	##	##	−	+	9+1−
	2529	⊙Revolt of the Slaves (1D0)	©	Action Spectacle	UA	5-29-61	+	±		+		±	±	5+3−
	2526	Right Approach, The (92)	©	Drama/Music	2Dth-Fox	5-15-61	+	−	±	+	−	±	±	5+5−
	2519	⊙Ring of Fire (91)		Dutdoor Action	MGM	5- 1-61	+	##	+	##	+	±	±	9+2−
	2568	Risk, The (81)		Drama	Kingsley	10- 9-61	+			+		+	+	4+
	2584	⊙Roman Spring of Mrs. Stone, The (1D3)		Drama	WB	12- 4-61	+	±	+	+	##			6+1−
	2524	⊙Romanoff and Juliet (112)		Com.	U-I	5-15-61	##	+	+	##	##	+	##	11+
	2557	Rommel's Treasure (85)		Ac.	Medallion	9- 4-61	+							1+
	2564	Ruffians, The (86)		Susp. Dr. (Eng-dubbed)	Ellis	9-25-61	+							1+
		—S—												
	2558	Sand Castle, The (70)		True-Life Fantasy	DeRochemont	9- 4-61	##					##	+	5+
	2515	Saturday Night and Sunday Morning (90)		Drama	Cont'l	4-17-61	+	##			##	##	##	9+
	2464	⊙Savage Innocents, The (89)	Ⓣ	Adv. Dr.	Para	9-26-60	##	##	+	##	##	+	±	11+1−
	2551	Scream of Fear (81)		Susp. Dr.	Col	8-14-61	+	+	+	+	+	##	+	8+
	2569	Season of Passion (92)		Dr.	UA	10-16-61	+	±	##	##	±			7+2−
	2567	Secret of Deep Harbor (70)		Dr.	UA	10- 9-61	±		−	±	±		−	3+5−
	2575	⊙Second Time Around, The (99)	©	Farce-Comedy	20th-Fox	11- 6-61	+	+	±	##	+	##		8+1−
	2550	⊙Secret of Monte Cristo, The (8D)	©	Adv. Dr.	MGM	8- 7-61	+	+	±		±	±		5+3−
	2561	Sergeant Was a Lady, The (72)		Service Comedy	U-I	9-18-61	+	±		±	±	−		4+4−
	2570	Seven Women From Hell (88)	©	Action Dr.	20th-Fox	1D-16-61	+	±	−	+	+	+		5+2−
	2521	Shadow of the Cat, The (79)		Horror Drama	U-I	5- 8-61	+		±	+		+	±	5+2−
	2539	Silent Call, The (63)	C	Dr.	20th-Fox	6-26-61	±	−	+	±	+	+	±	6+4−
	2547	⊙Sins of Mona Kent, The (75)		Drama	Astor	7-24-61	+							1+
	2528	Snake Woman, The (68)		Horror	UA	5-22-61	±	±	−	±	±	−	±	5+7−
	2530	⊙Snow White and the Three Stooges (1D7)	©	Fant'y	20th-Fox	5-29-61	##	±	−	##	+	+	+	8+2−
	256D	⊙Splendor in the Grass (124)		Dr.	WB	9-11-61	##	##	##	##	##	##	##	14+
	2525	⊙Steel Claw, The (96)		Ac.	WB	5-15-61	±	+	−	+	±	±	±	6+5−
	2536	Stop Me Before I Kill! (93)		Suspense Dr.	Col	6-12-61	+	+	+		±	+	+	6+1−
	2584	⊙Summer and Smoke (118)	Ⓟ	Dr.	Para	12- 4-61	##	##	##	##	##	##	##	14+
	2558	⊙Sun Lovers Holiday (65)	©	Novelty	Astor	9- 4-61	±							1+1−
	2568	⊙Susan Slade (116)		Drama	WB	10- 9-61	±	+	±	+	+	±		6+3−
		—T—												
	2539	⊙Tammy Tell Me True (97)	©	Com. Dr.	U-I	6-26-61	+	±	+	##	+	##	±	9+2−
	2555	Teenage Millionaire (84)		Musical (some color is used)	UA	8-28-61	+	±	±	±	+	−		5+4−
	2543	⊙Thief of Baghdad (90)	©	Ad. Fantasy	MGM	7-10-61	+	+	±	+	±	+	+	7+2−
	2534	Three Blondes in His Life (73)		Mystery	Cinema Assoc	6-12-61	±		−		±			2+3−
	2559	Three on a Spree (83)		Comedy	UA	9-11-61	+	±		+		−	±	4+3−
	2557	⊙Thunder of Drums, A (97)	©	Dutdoor Drama	MGM	9- 4-61	+	+	±	+	+	##	##	9+1−
	2542	Time Bomb (92)		Suspense Dr.	AA	7- 3-61	+					±		2+1−
	2572	Town Without Pity (105)		Dr.	UA	10-23-61	##	+	+	##	±	±	##	10+2−
	2510	⊙Trapp Family, The (106)		Comedy-Drama	20th-Fox	3-13-61	+	+	±	+	±	+	±	7+3−
	2541	Trouble in the Sky (76)		Action-Dr.	U-I	7- 3-61	±					+		2+1−
	2548	Truth, The (Le Verite) (127)		Dr., Eng.-dubbed	Kingsley	7-24-61	##	+		##			##	7+
	2586	Trunk, The (72)		Suspense Dr.	Col	12-11-61	+					+		2+
	2544	20,000 Eyes (61)	©	Dr.	20th-Fox	7-10-61	+		±	+	+	±		5+2−
	2525	⊙Two Loves (1D0)	©	Drama	MGM	5-15-61	##	##	+	##	+	##	+	11+
	2538	⊙Two Rode Together (109)		Dr.	Col	6-19-61	##	+	±	##	±	##	+	10+2−
	2565	Two Women (105)		Dr. (Eng dubbed) Also with titles	Embassy	10- 2-61	##	##	##	##		##	##	12+
		—U—												
	2545	⊙Upstairs and Downstairs (100)		Comedy	20th-Fox	7-17-61	##	##	+			+	+	7+
	2553	Unstoppable Man, The (68)		Suspense Drama	Sutton	8-21-61	+							1+
		—V—												
	2581	Valley of the Dragons (79)		Adv.	Col	11-27-61	±	−	−	+	±	−		3+5−
	254D	⊙Voyage to the Bottom of the Sea (105)	©	Ad.	20th-Fox	6-26-61	+	+	+	##	+	±	+	8+1−
		—W—												
	2527	⊙Warrior Empress, The (87)	©	Action-Adventure	Col	5-22-61	±	±	±	+	+	±	±	7+5
	2586	Weekend With Lulu, A (91)		Comedy	Col	12-11-61	##					+		3+
	2567	⊙West Side Story (115)		Panavision, Musical Dr.	UA	10- 9-61	##	##	##	##	##	##	##	14+
	2532	When the Clock Strikes (72)		Mystery	UA	6- 5-61	±	−	±	+	±	−		4+5−
	2584	Wild for Kicks (92)		Dr.	Times	12- 4-61	±							1+1−
	2537	⊙Wild in the Country (114)	©	Drama/Songs	20th-Fox	6-19-61	+	±	±	+	±	±	+	7+4−
	2565	Wild Youth (73)		Dr.	Cinema Assoc	10- 2-61	−							1−
	2576	⊙Wonders of Aladdin, The (93)	©	Comedy-Fantasy	MGM	11- 6-61	##	−	±	+	±	+		6+3−
	2553	⊙World by Night (103)		A survey of world night spots	WB	8-21-61	+	+	±	+	±	+		6+2−
		—XYZ—												
	2579	⊙X-15 (112)	Ⓟ	Dr.	UA	11-20-61	+	±	±	+	##	##		8+2−
	2547	You Have to Run Fast (73)		Suspense Drama	UA	7-24-61	±	±		±	±	−		4+5−
	2555	Young Doctors, The (102)		Dr.	UA	8-28-61	##	##	##	##	##	##	±	13+1−
	2518	Young Love (80)		Drama	Exclusive	4-24-61	+							1+
	2517	Young Savages, The (103)		Dr.	UA	4-24-61	##	##	+	##	##	+	+	11+

Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. Symbol ◎ denotes BOXOFFICE Blue Ribbon Award; ◎ color photography. Letters and combinations thereof indicate story type—(Complete key on next page.) For review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

	ALLIED ARTISTS	AMERICAN INT'L	COLUMBIA	M-G-M	PARAMOUNT
APRIL	Time Bomb (92) .....D..6104 Curt Jurgens, Mylene Demongeot	Beware of Children (80)..C..606 Leslie Phillips, Geraldine McEwan, Julia Lockwood	A Raisin in the Sun (128)..D..533 Sidney Poitier, Claudia McNeil The Terror of the Tongs (80) .....Ac..530 Geoffrey Toone, Christoper Lee		◎All in a Night's Work (94) .....C..6010 Shirley MacLaine, Dean Martin, Cliff Robertson
MAY	Angel Baby (97) .....D..6105 Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens ◎David and Goliath (93) © .....Bib D..6106 Orson Welles, Ivo Payer, Pierre Cressoy		Mad Dog Coll (88) .....Cr..534 K. Doubleday, B. Hayward Five Golden Hours (90)....D..539 Ernie Kovacs, Cyd Charisse Stop Me Before I Kill (93) © .....D..535 Claude Dauphine, Diane Cilento Mein Kampf (117) .....Doc..538 ◎Warrior Empress (87) © .....Ad..524 Kerwin Mathews, Tina Louise	◎Atlantis, the Lost Continent (90) .....Ad..113 Joyce Taylor, Anthony Hall ◎Two Loves (100) © ..D..117 Shirley MacLaine, Laurence Harvey, Jack Hawkins	◎One-Eyed Jacks (141) OD..6014 Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer
JUNE	King of the Roaring 20's (106) .....Cr..6107 David Janssen, Diane Foster, Jack Carson, Diana Dors, Mickey Rooney Brainwashed (78) .....D..6108 Curt Jurgens, Claire Bloom	◎Master of the World (104) .....SF..607 Vincent Price, Charles Bronson, Henry Hull, Mary Webster ◎House of Fright (80) ..Ho..604 Paul Massie, Dawn Addams Operation Camel (70) ....C..605 Nora Hayden, Louise Renard	Homicidal (87) .....Ho..540 Glenn Corbett, Patricia Breslin Most Dangerous Man Alive (82) .....Ac..541 Ron Randell, Debra Paget, Elaine Stewart	◎Ring of Fire (91) .....Ac..119 David Janssen, Joyce Taylor, Frank Gorshin The Green Helmet (88) ..Ac..116 Bill Travers, Ed Begley, Nancy Walters	◎Love in a Goldfish Bowl (88) © .....C/M..6018 Tommy Sands, Fabian, Jan Sterling
JULY	Armored Command (99)..Ac..6109 Howard Keel, Tina Louise	◎Alakazam the Great (84) An..608 Cartoon feature, with voices of Frankie Avalon and others	JULY-AUGUST ◎Gidget Goes Hawaiian (102) © .....D..603 James Darren, Deborah Walley, Michael Callan, Vicki Trickett ◎The Guns of Navarone (155) © .....D..603 Gregory Peck, David Niven ◎Two Rode Together (109) .....OD..602 James Stewart, Richard Widmark, Shirley Jones, Linda Cristal	◎Morgan the Pirate (93) © .....Ad..120 Steve Reeves, Valerie Lagrange ◎The Honeymoon Machine (87) © .....C..122 Steve McQueen, Paula Prentiss, Brigid Bazlen, Jim Hutton ◎Magic Boy (75) .....An..107 Feature-length cartoon ◎The Secret of Monte Cristo (80) © .....Ad..121 Rory Calhoun, Patricia Bredin	JUNE-JULY-AUGUST ◎◎The Pleasure of His Company (114) .....CD..6017 Fred Astaire, Debbie Reynolds ◎The Ladies Man (96) ..C..6017 Jerry Lewis, Helen Traubel ◎On the Double (92) Ⓟ C..6016 Danny Kaye, Dana Wynter
AUGUST		◎The Pit and the Pendulum (85) Panavision .....Ho..609 Vincent Price, John Kerr, Barbara Steele, Luana Anders		◎Ada (108) © .....D..124 Susan Hayward, Dean Martin, Ralph Meeker ◎Thief of Baghdad (90) © Ad..123 Steve Reeves, Georgia Moll	
SEPTEMBER			Scream of Fear (81) . D..605 Susan Strasberg, Ronald Lewis The Trunk (72) .. D..606 Phil Carey, Julia Arnall	◎A Thunder of Drums (97) © ....OD 201 Richard Boone, George Hamilton, Luana Patten	◎Blood and Roses (74) Ⓣ D..6101 Mel Ferrer, Annette Vadim, Elsa Martinelli Man-Trap (93) .....D..6102 Jeffrey Hunter, Stella Stevens, David Janssen
OCTOBER	Twenty Plus Two (102)..My..6110 David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead		◎The Devil at 4 O'Clock (127) .....D..607 Spencer Tracy, Frank Sinatra ◎Loss of Innocence (99)..D..608 K. More, D. Darrieux, S. York A Weekend With Lulu (91)..C..609 Leslie Phillips, Bohn Monkhouse	Bridge to the Sun (112) ..D..202 Carroll Baker, James Shigeta Invasion Quartet (87)....CD..203 Bill Travers, Spike Milligan	◎Breakfast at Tiffany's (115) .....CD..6103 Audrey Hepburn, George Peppard
NOVEMBER		◎Guns of the Black Witch (81) © .....Ad..610 Don Megowan, Silvana Pampanini	Mr. Sardonicus (90) ....Ho..611 Oscar Homolka, Guy Rolfe Valley of the Dragons (79) Ad..612 Sean McClory Everything's Ducky (81) ..C..610 Mickey Rooney, Buddy Hackett Queen of the Pirates (80) Ⓢ .....Ad..604 Gianna Maria Canale, M. Serato	◎Colossus of Rhodes (128) Ⓢ .....Ad..204 Rory Calhoun, Lea Massari ◎Bachelor in Paradise (109) © .....C..205 Bob Hope, Lana Turner, Janis Paige, Jim Hutton, Paula Prentiss	◎Blue Hawaii (101) Ⓣ C/M..6105 Elvis Presley, Joan Blackman, Angela Lansbury
DECEMBER	The George Raft Story (105) .....D..6111 Ray Danton, Jayne Mansfield, Julie London, Barrie Chase	◎Journey to the Seventh Planet (80) .....SF..613 John Agar, Greta Thyssen	Cash on Demand (84) ..Ac..615 Peter Cushing, Andre Morell ◎Mysterious Island (101) Ad..613 (Super-Dynamation), anamorphic Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill Sail a Crooked Ship (88)..C..614 Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs (pre-release)	◎The Wonders of Aladdin (93) © .....Ad..206 Donald O'Connor, Vittorio de Sica, Noelle Adam	The Errand Boy (92)....C..6105 Jerry Lewis, Brian Donlevy
JANUARY	Too Hot to Handle (..) D.. Jayne Mansfield, Leo Genn	◎Prisoner of the Iron Mask (80) © .....Ad..701 Michael Lemoine, Wandisa Guida	Twist Around the Clock (83) .....M..616 Chubby Checker, Dion, the Marcels, Vicki Spencer ◎The Hellions (..) .....D.. Richard Todd, Anne Aubrey	◎Light in the Piazza (..) © .....D..206 Olivia de Havilland, Rossano Brazzi, George Hamilton, Yvette Mimieux	Hey, Let's Twist! (80) ..M..6108 Joey Dee and the Starliters, Teddy Randazzo, Kay Armen Too Late Blues (100) ....D..6109 Bobby Darin, Stella Stevens

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Dac) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ha) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

APRIL

20TH-FOX

- All Hands on Deck (98) © ..... M .112
  Pat Boone, Barbara Eden, Buddy Hackett
- Ferry to Hong Kong (103) © ..... Ad..110
  Orson Welles, Curt Jurgens, Sylvia Syms
- The Fiercest Heart (91) © ..... OD..120
  Stuart Whitman, Juliet Prowse

UNITED ARTISTS

- The Minotaur (92) © .. Ad..6115
  Bob Mathias, Rosanna Schiaffino

UNIVERSAL-INT'L

- Tomboy and the Champ (92) ..... OD..6110
  Candy Moore, Ben Johnson, Rex Allen
- The Secret Ways (112) .. D..6109
  Richard Widmark, Sonja Ziemann

WARNER BROS.

- The Sins of Rachel Cade (123) ..... D..003
  Angie Dickinson, Peter Finch, Roger Moore
- Portrait of a Mobster (108) ..... Ac..011
  Vic Morrow, Ray Danton

MAY

20TH-FOX

- Return to Peyton Place (122) © ..... D..126
  Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld
- The Right Approach (92) © ..... D/M..127
  Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby
- The Big Show (113) © Ad..123
  Esther Williams, Cliff Robertson, David Nelson

UNITED ARTISTS

- A Matter of Morals (90) .. D..6108
  Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback
- The Young Savages (103) .. D..6114
  Burt Lancaster, Shelley Winters, Dina Merrill
- The Gambler Wore a Gun (67) ..... W..6109
  Jim Davis, Merry Anders
- Gun Fight (62) ..... W..6113
  James Brown, Joan Staley

UNIVERSAL-INT'L

- Posse From Hell (89) .. W..6112
  Audie Murphy, John Saxon, Zohra Lampert
- The Pharaoh's Woman (88) © ..... Ad..6113
  Linda Cristal, John Drew Barrymore
- Ole Rex (40) Featurette..6114
  Rex (dog star), Billy Hughes, William Foster

WARNER BROS.

- The Steel Claw (96) .... Ac..012
  George Montgomery, Charito Luna

JUNE

20TH-FOX

- Battle at Bloody Beach (80) © ..... Ac..128
  A. Murphy, G. Crosby, D. Michaels
- Wild in the Country (114) © ..... D/M..129
  E. Presley, H. Lange, T. Weld
- Snow White and the Three Stooges (107) © ..... C..130
  Carol Heiss, Stooges

UNITED ARTISTS

- Snake Woman (68) .... Ho..6112
  John McCarthy, Susan Travers
- Dr. Blood's Coffin (92) Ho..6111
  Kieron Moore, Hazel Court
- Revolt of the Slaves (100) © ..... Ad..6117
  Rhonda Fleming, Lang Jeffries

UNIVERSAL-INT'L

- Romanoff and Juliet (112) ..... C..6106
  P. Ustinov, S. Dee, J. Gavin
- Curse of the Werewolf (91) ..... Ho..6115
  Clifford Evans, Yvonne Romain
- The Shadow of the Cat (79) ..... Ho..6116
  Barbara Shelley, Andre Morell
- The Last Sunset (112) OD..6117
  Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten

WARNER BROS.

- The Fabulous World of Jules Verne (81) .... Ad..013
  Ernest Revere, Louis Locke
- Bimbo the Great (87) .. Ad..014
  Charles Holm, Mary Ann Shields

JULY

20TH-FOX

- Misty (92) © ..... OD..131
  David Ladd, Arthur O'Connell
- Voyage to the Bottom of the Sea (105) © .... Ad..133
  Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon
- The Silent Call (63) ..... D..119
  Roger Mobley, David McLean, Gail Russell

UNITED ARTISTS

- By Love Possessed (116) Panavision ..... D..6119
  Lana Turner, Efrem Zimbalist jr.
- The Last Time I Saw Archie (98) ..... C..6118
  Robert Mitchum, Jack Webb
- When the Clock Strikes (72) ..... My..6116
  James Brown, Merry Anders
- The Naked Edge (102) My..6120
  Gary Cooper, Deborah Kerr

UNIVERSAL-INT'L

- Trouble in the Sky (76) .. Ac..6118
  Michael Craig, Elizabeth Seal
- Tammy Tell Me True (97) ..... CD..6119
  Sandra Dee, John Gavin

WARNER BROS.

- Parrish (137) ..... D..015
  Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens
- Fanny (133) ..... D/M..016
  Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz

AUGUST

20TH-FOX

- Marines, Let's Go (104) © C..137
  David Hedison, Tom Tryon, Linda Hutchins
- The Big Gamble (100) © D..134
  Stephen Boyd, Juliette Greco, David Wayne

UNITED ARTISTS

- Goodbye Again (120) ... D..6125
  Ingrid Bergman, Yves Montand, Anthony Perkins
- The Cat Burglar (65) .. Ac..6121
  Gregg Palmer, June Kenney
- Teenage Millionaire (84) (partly in color) .... C/M..6126
  Jimmy Clanton, Zasu Pitts, Rocky Graziano

UNIVERSAL-INT'L

- Blast of Silence (77) .. D..6120
  Allen Baron, Molly McCarthy

WARNER BROS.

SEPTEMBER

20TH-FOX

- Francis of Assisi (105) © D..132
  Bradford Dillman, Dolores Hart, Stuart Whitman
- September Storm (90) .. Ad..139
  Joanne Dru, Mark Stevens
  (35mm release)
- 20,00 Eyes (61) © .... Cr..124
  G. Nelson, M. Anders, J. Brown
- Upstairs and Downstairs (100) ..... C..125
  Michael Craig, M. Demongeot

UNITED ARTISTS

- You Have to Run Fast (71) ..... Ac..6122
  Craig Hill, Elaine Edwards
- Three on a Spree (83) ... C..6123
  Jack Watling, Carole Lesley
- The Young Doctors (102) D..6128
  Fredric March, Ben Gazzara, Ina Balin, Dick Clark
- Exodus (212) Panav'n 70 ..... D..6129
  P. Newman, E. M. Saint, S. Mineo

UNIVERSAL-INT'L

- Come September (112) © ..... C..6121
  Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin

WARNER BROS.

- World by Night (103) ..... Doc..151
  A tour of world-famed night spots
- Claudelle Inglish (99) .... D..155
  Diane McBain, Arthur Kennedy, Will Hutchins, Constance Ford

OCTOBER

20TH-FOX

- The Hustler (134) © .... D..136
  P. Newman, P. Laurie, J. Gleason
- Seven Women From Hell (88) © ..... Ac..140
  Patricia Owens, Denise Darcel, Cesar Romero, John Kerr
- Pirates of Tortuga (97) © ..... Ad..135
  Ken Scott, Leticia Roman

UNITED ARTISTS

- The Flight That Disappeared (72) ..... SF..6129
- Boy Who Caught a Crook (72) ..... D..6127
  Craig Hill, Paula Raymond
- Town Without Pity (105) .. D..6135
  Kirk Douglas, Christine Kaufman
- Secret of Deep Harbor (70) ..... Ac..6130
- Explosive Generation (90) D..6134
- Season of Passion (92) .. D..6133
  A. Baxter, E. Borgnine, J. Mills

UNIVERSAL-INT'L

- Back Street (107) .... D..6201
  Susan Hayward, John Gavin

WARNER BROS.

- Splendor in the Grass (124) ..... D..154
  Natalie Wood, Warren Beatty, Pat Hingle, Audrey Christie

NOVEMBER

20TH-FOX

- The Comancheros (107) © ..... OD..141
  John Wayne, Stuart Whitman
- The Purple Hills (60) © Ac..142
  Gene Nelson, Joanna Barnes, Kent Taylor

UNITED ARTISTS

- Paris Blues (98) ..... D..6131
  Paul Newman, Joanne Woodward
- X-15 (112) Ⓟ ..... D..6137
  Charles Bronson, Brad Dexter
- Dead to the World (89) Ac..6202
  Rudy Talton, Jana Pearce
- Gun Street (67) ..... W..6136
  James Brown, Jean Willes

UNIVERSAL-INT'L

- The Sergeant Was a Lady (72) ..... C..6202
  Martin West, Venetia Stevenson, Bill Williams

WARNER BROS.

- Susan Slade (116) ..... D..157
  Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan
- The Mask (83) ..... D..156
  Depth-Dimension
  Paul Stevens, Claudette Nevins

DECEMBER

20TH-FOX

- The Two Little Bears (81) © ..... F/M..143
  Brenda Lee, Eddie Albert, Jane Wyatt, Jimmy Boyd
- The Second Time Around (99) © ..... C..144
  Debbie Reynolds, Steve Forrest, Andy Griffith, Thelma Ritter, Juliet Prowse, Ken Scott

UNITED ARTISTS

- Pocketful of Miracles (137) ..... CD..6204
  G. Ford, B. Davis, H. Lange
- Judgment at Nuremberg (189) ..... D..6206
  S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland
  (pre-release)
- One, Tow, Three (115) Ⓟ C..6208
  James Cagney, Horst Buchholz, Arlene Francis, Pamela Tiffin

UNIVERSAL-INT'L

- Flower Drum Song (133) © ..... M..6203
  Nancy Kwan, James Shigeta, Miyoshi Umeki
  (pre-release)

WARNER BROS.

- The Roman Spring of Mrs. Stone (103) ..... D..159
  Vivien Leigh, Warren Beatty

JANUARY

20TH-FOX

- Bachelor Flat (91) © .. C..201
  Terry-Thomas, Tuesday Weld, Richard Beymer, Celeste Holm
- Madison Avenue (94) © .. D..202
  Dana Andrews, Eleanor Parker, Eddie Albert, Jeanne Crain

UNITED ARTISTS

- Mary Had a Little (79) .. C..6203
  Agnes Laurent, John Bentley, Hazel, Jack Watling
- Something Wild (112) .... D..6210
  Carroll Baker, Ralph Meeker

UNIVERSAL-INT'L

WARNER BROS.

- The Singer Not the Song (129) © ..... D..152
  Dirk Bogarde, John Mills, Mylene Demongeot

COMING

ALLIED ARTISTS

- The Big Wave ..... Ad..
  Sessue Hayakawa
- Billy Budd ..... D..
  Peter Ustinov, Robert Ryan
- El Cid Ⓣ ..... D..
  Charlton Heston, Sophia Loren
- Day of the Triffids © .... SF..
  Howard Keel, Nicole Maurey
- Hitler ..... BiD..
  Richard Basehart, Maria Emo

AMERICAN-INT'L

- Burn, Witch, Burn ..... Ho..
  Janet Blair, Peter Cushing
- Lost Battalion (83) ..... Ac..611
  Leopold Salcedo, Diane Jergens

COLUMBIA

- Barabbas Ⓣ ..... D..
  Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine
- Walk on the Wild Side ..... D..
  Laurence Harvey, Capucine, Anne Baxter, Jane Fonda
- 13 West Street ..... D..
  Alan Ladd, Rod Steiger
- The Notorious Landlady ..... C..
  Jack Lemmon, Kim Novak, Fred Astaire
- Advise and Consent ..... D..
  Charles Laughton, Henry Fonda, Walter Pidgeon, Gene Tierney
- Best of Enemies ..... CD..
  David Niven, Alberto Sordi, Michael Wilding

MGM

- Four Horsemen of the Apocalypse © ..... D..
  Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb
- Mutiny on the Bounty (Ultra Panavision-70) .... Ad..
  Marlon Brando, Trevor Howard, Hugh Griffith, Tarita
- King of Kings Ⓣ .... Bib D..
  Jeffrey Hunter, Siobhan McKenna
- Jumbo ..... M..
  Doris Day, Stephen Boyd, Jimmy Durante
- Two Weeks in Another Town
  Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton

PARAMOUNT

- Escape From Zahrain ..... D..
  Yul Brynner, Madlyn Rhue
- Summer and Smoke (118) Ⓣ ..... D..6107
  Laurence Harvey, Geraldine Page
- Hatari! ..... Ad..
  John Wayne, Red Buttons
- Hell Is for Heroes (..) .. D..6111
  Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart
- My Geisha ..... C..
  Shirley MacLaine, Yves Montand, Robt Cummings, Edw G. Robinson
- Siege of Syracuse (100) Ad..6110
  Rossano Brazzi, Tina Louise
- Brush Fire (..) ..... D..6112
  John Ireland, Jo Morrow, Everett Sloane

20TH-FOX

- It Happened in Athens © .. Ad..
  Jayne Mansfield, Nico Minardos
- Tender Is the Night © .... D..
  Jennifer Jones, Jason Robards jr. Joan Fontaine, Jill St. John
- The Innocents © ..... D..138
  Deborah Kerr, Michael Redgrave

UNITED ARTISTS

- The Magic Sword .....
  Basil Rathbone, Estelle Winwood
- Birdman of Alcatraz ..... D..
  Burt Lancaster, Karl Malden
- The Children's Hour ..... D..
  Audrey Hepburn, Shirley MacLaine, James Garner
- Sergeants 3 (Panavision) .. OD..
  Frank Sinatra, Dean Martin
- Phaedra ..... D..
  Melina Mercouri, Tony Perkins

UNIVERSAL-INT'L

- Cape Fear ..... D..
  Gregory Peck, Polly Bergen
- The Outsider ..... D..
  Tony Curtis, Jas. Franciscus
- Lover Come Back ..... C..
  Rock Hudson, Doris Day, Tony Randall, Edie Adams
- The Spiral Road (Panav'n) .. D..
  Rock Hudson, Burl Ives, Gena Rowlands
- Freud ..... BiD..
  Montgomery Clift, Susannah York, Susan Kohner
- Six Black Horses ..... Ac..
  Audie Murphy, Joan O'Brien

WARNER BROS.

- Merrill's Marauders ..... Ac..
  Jeff Chandler, Ty Hardin
- The Music Man Ⓣ ..... M..
  Robert Preston, Shirley Jones
- A Majority of One (153) .. C..153
  Rosalind Russell, Alec Guinness
- Lad, a Dog ..... D..
  Peter Breck, Peggy McCay

FEATURE CHART

MISCELLANEOUS

AIDART
Cold Wind in August, A (80) ..... Aug 61
Lola Albright, Scott Marlowe, Herschel Bernardi

BUENA VISTA
The Absent-Minded Professor (97) ..... C..May 61
Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk
The Parent Trap (123) ..... C..Jul 61
Maureen O'Hara, Brian Keith,
Nikki, Wild Dog of the North (73) ..... Ad..Jul 61
Jean Coutu, Nikki (dog star)
Greyfriars Bobby (91) 0..Oct 61
Donald Crisp, Kay Walsh
Babes in Toyland (100) © ..... M..Dec 61
Ray Bolger, Tommy Sands, Annette, Ed Wynn

CONTINENTAL
Saturday Night and Sunday Morning (90) ..... D..Apr 61
Albert Finney, Shirley Ann Field
The Long and the Short and the Tall (102) ..... D..Sep 61
Laurence Harvey, Richard Todd
The Pure Hell of St. Trinian's (94) ..... C..Sep 61
Joyce Grenfell, Cecil Parker, George Cole
The Mark (127) © ..... D..Oct 61
Rod Steiger, Maria Schell, Stuart Whitman
Call Me Genius (105) C..Oct 61
Tony Hancock, George Sanders
Never Let Go (..) ..... D..Nov 61
Peter Sellers, Richard Todd, Elizabeth Sellars
View From the Bridge, A (..) ..... Jan 61
Carol Lawrence, Raf Vallone, Maureen Stapleton

CREST FILMS
Code of Silence (75)..Cr..Feb 61
Terry Becker, Elisa Loti
Pirate and the Slave Girl (87) © ..... Ad..Aug 61
Lex Barker, Chelo Alonso

FILMGROUP
Atlas (84) VitaScope Spec. May 61
Michael Forest, Frank Wolf, Barbourа Morris
Creature From the Haunted Sea (60) HoC..Sep 61
Antony Carbone, Betsy Jones-Moreland
The Devil's Partner (75) Ac Sep 61
Ed Nelson, Jean Allison, Edgar Buchanan
The Pirate of the Black Hawk (75) Ⓢ ..... Ad..Dec 61
Mijanou Bardot, Gerard Landry

GOVERNOR
Carry On, Nurse (89) ..... C..
Kenneth Connor, Shirley Eaton
Carry On, Constable (86) C..Feb 61
Ken Connor, Leslie Phillips

KINGSLEY-UNION
Risk, The (81) ...D. ..Oct 61
Tony Britton, Peter Cushing

K. GORDON MURRAY
Santa Claus (94) ...F..Nov 60
Narrated by Ken Smith
Little Angel (90) ..CD..Jan 61
Maria Gracia J. M. de Hoyos

LOUIS DE ROCHEMONT
Question 7 (110) .....D..Apr 61
Michael Gwynn, Margarete Jahnen
The Sand Castle (70) ..F..Sep 61
Barry and Laurie Cardwell

OMAT
Beyond All Limits (100) ..... D..May 61
Jack Palance, Maria Felix
Never Take Candy From a Stranger (82) .....O..Oct 61
Jean Carter, Felix Aylmer
Gina (92) .....Ad..Nov 61
Simone Signoret, Georges Marchal

PATHE-AMERICA
The Deadly Companions (90) Panavision ....W..Jul 61
Maureen O'Hara, Brian Keith, Steve Cochran, Chill Wills

RCIP
The Devil's Commandment (71) © .....Ho..Jan 61
Gianna Maria Canale, Carlo D'Angelo, Charles Fawcett
Mark of the Devil (73) D..Jan 61
Maria Felix, Crox Alvarado

SHOWCORPORATION
Two-Way Stretch (87) C..Apr 61
Peter Sellers, Wilfrid Hyde White
Double Bunk (92) ....S..Nov 61
Ian Carmichael, Janette Scott, Sidney James
Midsummer Night's Dream (74) .....F..Dec 61
(Puppets; voices of Old Vic Players)

UNITED PRODUCERS (UPRO)
Black Pit of Dr. M. (72) .....Ho..Mar 61
Ralph Bertrand, Gaston Santos
Siege of Sidney Street (93) .....Ad..Mar 61
Peter Wyngarde, Donald Sinden
Nature Girl and the Slaver (70) .....Ad..May 61
Marian Michael, Adrian Hoven
Jet Storm (91) .....D..Sep 61
Richard Attenborough, Stanley Baker, Diane Cilento, Mai Zetterling

VALIANT-VITALITE
It Takes a Thief (94)..D..Feb 61
Jayne Mansfield, Anthony Quayle
Hitler's Executioners (78) .....Doc..Jun 61

WOOLNER BROS.
Flight of the Lost Balloon (91) Ⓢ .....Ad..Oct 61
Mala Powers, Marshall Thompson

FOREIGN LANGUAGE

FRANCE
Breathless (89) 3- 6-61
Jean-Paul Belmondo, Jean Seberg
Beau Serge (87) 9-25-61
(UMPO)..Gerard Blain, Jean-Claude Brialy
Frantic (90) 8-28-61
(Times)..Jeanne Moreau, M. Ronet
Crime of M. Lange, The (78) 11-13-61
(Brandon)..(Jean Renoir classic)
Leda (101) 11- 6-61
(Times)..Madeleine Robinson, Jean-Paul Belmondo, Antonella Lualdi
Love Game, The (85) 2-13-61
(F-A-W)..Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury
Modigliani of Montparnasse (110) 3- 6-61
(Cont'l)..Gerard Phillipe, Lilli Palmer, Anouk Aimee, L. Padovani
Rules of the Game (104) 4-17-61
(Janus)..Jean Renoir, Pauline Dubost

GERMANY
Roses for the Prosecutor (91) 11-13-61
(American-Metropolitan)..
W. Giller, Ingrid Von Bergen
The Girl of the Moors (87) 9- 4-61
(Casino)..Claus Holm, Maria Emo

GREECE
Antigone (93) 9-25-61
(Norma)..Irene Papas
Moussitsa (75) 6- 5-61
(Greek Pictures)..A. Vouyouklaki

ITALY
Girl With a Suitcase (108) 10-16-61
(Ellis)..Claudia Cardinale
La Dolce Vita (175).... 4-24-61
(Astor)..Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Alain Cuny
L'Avventura (145) 6- 5-61
(Janus)..Monica Vitti, Gabriele Ferzetti, Lea Massari
Rocco and His Brothers (175) 7-17-61
(Astor) Alain Delon, Annie Girardot
Two Women (105) 6-19-61
(Embassy)..Sophia Loren, Jean-Paul Belmondo
Wild Love (86) 5- 1-61
(Ellis)..Franko Interlenghi

JAPAN
Rikisha Man, The (105) 5- 8-61
(Cory) Toshiro Mifune
Road to Eternity (181) .. 2-27-61
(Beverly)..Tatsuya Nakadai
Rice (118) 9-18-61
(SR)..Yuko Moshizuki

POLAND
Ashes and Diamonds (105) 9- 4-61
(Janus) Z. Cybulski, E. Krzyzewska
Kanal (96) 11- 6-61
(Kingsley)..T. Izewska, T. Janczar

SWEDEN
Devil's Eye, The (90).....12-18-61
(Janus)..Jaul Kulle, Bibi Andersson
Secrets of Women (114).. 9-18-61
(Janus)..Eva Dahlbeek, Gunnar Bjornstrand, Maj-Britt Nilsson
Unmarried Mothers (79) .. 3-13-61
(President)..E. Etiberg, B. Logart
Virgin Spring, The (88)..12-12-60
(Janus)..Max von Sydow, Birgitta Petterson

U.S.S.R.
Ballad of a Soldier (89).. 1-31 61
(Kingsley)..Vladimir Ivashov, Shanna Prokhorenko (also Eng-dubbed)
Fate of a Man (100) .. 8-28-61
(UA)..Sergei Bondarchuk
Summer to Remember, A (80) 12-18-61
(Kingsley)..B. Barkjatov, S. Bondarchuk

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

Prod. No. | Rel. Date

COLUMBIA

ASSDRTED & COMEDY FAVORITES
(Reissues)
5426 He Flew the Shrew (16½) .....May 61
5436 Man or Mouse (18)..Jun 61
6421 Hot Heir (16½) ....Sep 61
6431 Caught on the Bounce (15½) .....Oct 61
6432 Pleasure Treasure (16) .....Nov 61
6433 Dance, Dunce, Dance (18½) .....Dec 61
6422 Parlor, Bedroom and Wrath (16) .....Nov 61
6423 Flung by a Fling (16)..Dec 61

CANDID MICROPHONE
(Reissues)
5555 No. 5, Ser. 2 (11)..Mar 61
5556 No. 6, Ser. 2 (10½)..Jul 61
6551 No. 1, Series 3 (11) Sep 61
5552 No. 2, Series 3 (10) Nov 61

COLOR SPECIALS
5502 Rooftops of New York (10) .....May 61

COLOR FAVORITES
(Technicolor Reissues)
5611 The Rise of Outon Lang (6½) .....Mar 61
5612 Coo-Coo Bird Oog (6) Apr 61
5613 The Jaywalker (6½) May 61
5614 Topsy Turkey (6½) ..Jun 61
5615 Punchy de Leon (6½)..Jul 61
6601 Red Riding Hood Rides Again (7) .....Sep 61
6602 The Music Fluke (7) Sep 61
6603 Imaginat'on (6½) ....Oct 61
6604 The Miner's Daughter (6½) .....Nov 61
6605 Grape-Nutty (6) .....Nov 61
6606 The Popcorn Story (6½) .....Dec 61

FILM NOVELTIES
(Reissues)
5835 Community Sings No. 1, Ser. 13 (10)....Mar 61
5854 Yukon Canada (10)...Apr 61

LOOPY de LOOP
(Color Cartoons)
5706 This Is My Ducky Day (6½) .....May 61
5707 Fee Fie Foes (6½) Jun 61
5708 Zoo Is Company (6½) Jul-61
6701 Catch Meow (6½)....Sep 61
6702 Kooky Loopy (7).....Oct 61
6703 Loopy's Hare-Do (7)..Dec 61

MR. MAGOO REISSUES
(Technicolor)
5756 Magoo's Canine Mutiny (Both © and standard) ..Apr 61
5757 Capt. Outrageous (7) May 61
5758 Magoo Goes West (6)..Jul 61
6751 Safety Spin (7).....Sep 61
6752 Calling Dr. Magoo (6½) (© and standard) Oct. 61
6753 Magoo's Masterpiece (7) Nov 61
6754 Magoo Beats the Heat (6) (Both © and standard) Dec 61

SPECIAL COLOR FEATURETTES
5442 Splendors of Paris (19) .....May 61
5443 Wonderful Greece (19) Jun-61
6441 Images of Luangua (18) .....Oct 61
6442 Wonderful Israel (19)..Dec 61

SERIALS
(15 Chapter-Reissues)
4160 King of the Congo ..Jun 60
5120 Son of Geronimo ....Nov 60
5140 The Great Adventures of Captain Kidd .....Mar 61
5160 Cody of the Pony Express .....Aug 61

STOOGE COMEDIES
(Reissues)
5405 Knutsy Knights (17½) .....Feb 61
5406 Shot in the Frontier (16) .....Apr 61
5407 Scotched in Scotland (15½) .....May 61
5408 Fling in the Ring (16) .....Jul 61
6401 Quiz Whiz (15½)....Sep 61
6402 Fifi Blows Her Top (16½) .....Oct 61
6403 Pies and Guys (16½) Nov 61

THRILLS OF MUSIC
(Reissues)
5953 Skitch Henderson & His Orchestra (10) .....Feb 61
5954 Boyd Raeburn & His Orchestra (11) .....May 61

WORLD OF SPORTS
5802 Hip Shooters (9½) ..Feb 61
5803 Water-Sports Champs (10) .....Apr 61
5804 Dogs Afield (10½)....Jun 61
6801 Aqua Ski-Birds (9½) ..Oct 61

Prod. No. | Rel. Date

M-G-M

GOLD MEDAL REPRINTS
(Technicolor Reissues)
All 1.75-1 Ratio
Tom and Jerrys
W261 Pet Peeve (7) .....Sep 60
W262 Mice Follies (7) ....Sep 60
W263 Touche Pussy Cat (7) Sep 60
W265 Southbound Duckling (7) .....Sep 60
W266 Neopolitan Mouse (7) Sep 60
W267 Pup on a Picnic (7) Sep 60
W269 Downhearted Duckling (7) .....Sep 60
W272 Mouse for Sale (7)..Sep 60
W273 Cat Fishin' (8) ....Sep 60
W274 Part Time Pal (8)..Sep 60
W275 Cat Concerto (7) ....Sep 60
W276 Dr. Jekyl and Mr. Mouse (7) .....Sep 60
(1961-62)
W361 Switchin' Kitten (9) Sep 61
W362 Down and Outing (7) Oct 61
W363 Greek to Me-ow (..) Dec 61

PARAMOUNT

COLOR SPECIALS
(2 Reels)
B20-1 Carnival in Quebec (16) .....Sep 60
B20-2 Boats a-Poppin' (18) (Anamorphic) .....Sep 60
B20-3 Lifeline to Hong Kong (17) Anamorphic .....Apr 61
B21-1 Spring in Scandinavia (15) .....Nov 61
B21-2 Fireaway, Story of a Trotter (..) .....Nov 61

MODERN MADCAPS
(Technicolor)
M20-4 Phantom Moustacher (6) .....Jan 61
M20-5 Kid From Mars (6) Mar 61
M20-6 Mighty Termite (6) Jun 61
M21-1 Plot Sickens (..)....Oct 61
M21-2 Crumley Cogwheel (..) Oct 61
M21-3 Popcorn & Politics (..) .....Nov 61

NOVELTOON
(Technicolor)
P20-3 The Lion's Busy (6)..Mar 61
P20-4 Goodie the Gremlin (6) .....Apr 61
P20-5 Alvin's Solo Flight (7) Apr 61
P20-6 Hound About That (6) Jun 61
621-1 Munro (9) .....Sep 61
P21-2 Turtle Scoup (..)....Sep 61
P21-3 Kozmo Goes to School (..) .....Nov 61

POPEYE CHAMPIONS
E21-1 Fireman's Brawl (..) Sep 61
E21-2 Toreadorable (..) ..Sep 61
E21-3 Popeye, the Ace of Space (..) .....Sep 61
E21-4 Shaving Muggs (..) Sep 61
E21-4 Taxi Turvey (..) ..Sep 61
E21-6 Floor Flusher (..) Sep 61

SPORTS ILLUSTRATED
(Anamorphic—Color—1 Reel)
D20-4 Ten Pin Tour (9)....Apr 61
D20-5 Speedway (10).....May 61

CARTOON SPECIAL
A-21 Abner the Baseball 2 Reel (12½) .....Sep 61

TRAVELRAMA
(Anamorphic-Color-1 Reel)
T20-1 Pernoise Posse (10)..Mar 61

20th CENTURY-FOX

MOVIETONE CINEMASCOPES
(Color)
7101 Australian Water Sports (9) .....Jan 61
7102 Assignment Mexico (10) Feb 61
7105 Algonquin Holiday (9) .....Mar 61
7103 Adventure in Rhythm (9) .....Apr 61
7104 Assignment Egypt (9) May 61
7106 Assignment Singapore & Malaya (10) .....Jun 61
7107 Hills of Assisi (10)....Jul 61
7108 Assignment Pakistan (9) Aug 61
7109 Ski New Horizons (10) Sep 61
7110 Assignment India (9) Oct 61
7111 Assignment South Africa (10) .....Nov 61
7112 Sound of Arizona (10) Dec 61

TERRYTOON 2-D's
All Ratios—Color
5121 The Mysterious Package (6) .....Jan 61
5122 Cat Alarm (6) .....Feb 61
5123 Drum Roll (7) .....Mar 61
5124 Railroaded to Fame (7) .....May 61
5125 The First Fast Mail (6) .....May 61
5126 Sappy New Year (7) Dec 61

TERRYTOON CINEMASCOPES
5107 Unsung Hero (6) ....Jul 61
5108 Banana Binge (6) ..Jul 61
5109 Meat, Drink and Be Merry (6) .. ...Aug 61
5110 Really Big Act (6) ...Sep 61
5111 Clown Jewels (6) ..Oct 61
5112 Tree Spree (6) ..Nov 61

Prod. No. | Rel. Date

TERRYTOONS
(Color-CinemaScope)
5101 Night Life in Tokyo (6) .....Feb 61
5102 So-Sorry, Pussycat (6) Mar 61
5103 Son of Hashimoto (7) Apr 61
5104 Strange Companion (6) Apr 61
5105 Honorable Cat Story (6) Jun 61
5106 Crossing the Delaware (6) .....Jun 61

UNIVERSAL-INT'L

COLOR PARADE
4171 Valley of the Mekong (9) .....Nov 60
4172 The Lion City (9)..Dec 60
4173 Treasure of Istanbul (9) Jan 61
4174 Down Jamaica Way (9) Feb 61
5175 Sidetracked (9) © ..Mar 61
4176 Puerto Rican Playland (8) .....Apr 61

WALTER LANTZ CARTUNES
(Technicolor..Can be projected in the Aanmorphic process, 2.35-1)
(All run between 6 and 7 miln.)
4111 Southern Fried Hospitality (Woody Woodpecker) ....Nov 60
4112 Fowled Up Falcon (Woody Woodpecker) ....Dec 60
4113 Poop Deck Pirate (Woody Woodpecker) ....Jan 61
4114 Rough and Tumble-Weed Jan 61
4115 Eggnapper .....Feb 61
4116 The Bird Who Came to Dinner (W. Woodpecker) Mar 61
4117 Gabby's Diner (Woody Woodpecker) .....Mar 61
4118 Papoose on the Loose..Apr 61
4119 Clash and Carry ....Apr 61

WALTER LANTZ REISSUES
(Color Cartunes..Can be projected in the Anamorphic process, 2.35-1)
4131 He'ter Shelter (6) ....Nov 60
4132 Witch Crafty (6)....Dec 60
4133 Private Eye Pooch (6) Jan 61
4134 Bedtime Bedlam (6)..Feb 61
4135 Squareshootin' Square (6) .....Mar 61
4136 Bronco Busters (6)....Apr 61

SPECIAL
4104 Football Highlights of 1960 (10) .....Dec 60

2-REEL COLOR SPECIALS
4101 Pacific Paradise (14) Nov 60

WARNER BROS.

BLUE RIBBON HIT PARADE
(Technicolor Reissues—7 min.)
8305 Little Beau Pepe ....Dec 60
8306 Tweet Tweet Tweety..Dec 60
8307 Bunny Hugged.....Jan 61
8308 Wearing of the Grin..Feb 61
8309 Beep Deep .....Mar 61
8310 Rabbit Fire .....Apr 61
8311 Feed the Kitty.....Apr 61
8312 The Lion's Busy.....May 61
8313 Thumb Fun.....Jun 61
8314 Corn Plastered.....Jul 61
8315 Kiddin' the Kitty.....Aug 61
8316 Ballot Bex Bunny ...Aug 61
9301 A Hound for Trouble Sep 61
9302 Strife With Father....Sep 61
9303 The Grey Hounded Hare Oct 61
9304 Leghorn Swaggled.....Nov 61

BUGS BUNNY SPECIALS
(Technicolor—7 min.)
8722 Lighter Than Hare....Dec 60
8723 The Abominable Snow Rabbit .....May 61
8724 Compressed Hare.....Jul 61
9721 Prince Violent.....Sep 61

MERRIE MELODIES LOONEY TOONS
(Technicolor—7 min.)
8704 Doggone People.....Nov 60
8705 High Note .....Dec 60
8706 Cannery Woe.....Jan 61
8707 Zip 'n Snort.....Jan 61
8708 Hoppy Daze.....Feb 61
8709 Mouse on 57th St.....Feb 61
8710 Strangled Enns .....Mar 61
8711 Birds of a Father ....Apr 61
8712 D'Fightin' Ones .....Apr 61
8713 Lickety-Splat .....Jun 61
8714 A Scent of the Matterhorn .....Jun 61
8715 Rebel Without Claws..Jul 61
8716 The Pied Piper of Guadalupe .....Aug 61
9701 Daffy's Inn Trouble....Sep 61
9702 What's My Lion?.....Oct 61
9703 Been Prepared.....Nov 61

WORLD-WIDE ADVENTURE SPECIALS
(Color Reissues)
(Twn-Reel)
8002 The Man From New Orleans (20) .....Mar 61
8003 Winter Wonders (18)..Jul 61
9001 Where the Trade Winds P'ay (17) .....Oct 61
(One Reel)
8502 Alpine Champions (10) Feb 61
8403 Kings of the Rockies (10) .....Apr 61
8404 Grandad of Races (10) May 61
8505 Snow Frolics (9)....Jun 61
8506 Hawaiian Sports (9)..Aug 61
9501 This Sporting World (10) .....Nov 61

THE EXHIBITOR HAS HIS SAY ABOUT PICTURES

ALLIED ARTISTS

Dondi (AA)—David Janssen, Patti Page, David Kory. A very cute picture which, if it had been a Disney and produced like a Disney, would have proved to be a moneymaker. Color would have helped this very much. It did 'way below average business but was enjoyed by the few who came to see it. Played Sun., Mon. Weather: Very cold.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

BUENA VISTA

Nikki, Wild Dog of the North (BV)—Jean Coutu, Emil Genest, Nikki. This one wasn't bad, but business was far below Disney's standard.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 950.

Parent Trop, The (BV)—Hayley Mills, Maureen O'Hara, Brian Keith. This was a delightful movie that did top business. Disney has the secret of making movies that appeal to all classes and ages. His movies are merchandised to the best advantage. Another very important factor to a small town exhibitor: you can play them when they are new, without waiting three months when the public has seen them in the too accessible city or has forgotten them. Played five days in August and repeated three days in early November to extra-good business. Am in my 49th year in show business.—W. F. "Bill" Roth, Palace Theatre, Gallatin, Tenn. Pop. 7,857.

Best Gross in Months

For those looking for a clue to good business, I tried "Picnic" (Columbia reissue) recently and did my best gross in recent months. I bought it at a fair price and hit the jackpot.
Yours for better pictures,

BERT KIEHL

Best Theatre,
Edinboro, Pa.

COLUMBIA

Gidget Goes Hawaiian (Col)—James Darren, Michael Callan, Deborah Walley. Held up on opening day, but dropped to 50 per cent on second day—and the third was only half of the second. Did a little above average, but lost money on the picture due to percentage. If you can buy it flat, play it as teenagers like it. Played Sun., Mon., Tues. Weather: Good.—Frank Patterson, Mansfield Theatre, Mansfield, La. Pop. 6,000.

Loss of Innocence (Col)—Kenneth More, Danielle Darrieux, Susannah York. This film features three beautiful children. Exceptionally interesting and appealing to all ages, in spite of the title. Beautiful color. Average gross, but could be better with exploitation. Played Thurs., Fri.—C. W. Matson, Dixie Theatre, Rockdale, Tex. Pop. 4,000.

Pepe (Col)—Cantinflas, Shirley Jones, Dan Dailey. Very good turnouts. This house is situated in a Mexican community which helped, but we understand that many did not like to see their Cantinflas in this type role (or perhaps he was too Hollywoodish). To them he was not the real Cantinflas they knew well from Mexican films. We enjoyed the film although it could have been cut-cut-cut, especially the song and dance routines.—Al Zarzana, Ray Boriski, Venus Theatre, Houston, Tex.

METRO-GOLDWYN-MAYER

Ben-Hur (MGM)—Charlton Heston, Haya Harareet, Stephen Boyd. Naturally fine business. But terms were 60 per cent and not worth it. My beef is the prints. Our print was so bad with scratches, splices and other things that I had to call up the exchange and demand another. After driving 120 miles to get what they said was "the best print in the house" I found out it was just as bad as the other one. Chicken-foot scratches throughout the whole show! All 16 reels! Have really been disappointed in Leo on this one. If they have the nerve to take all the profits on this, the least they could do is give us a good print! I can honestly say that I didn't make one red cent more than I would have if I had never gotten mixed up with it.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 950.

Honeymoon Machine, The (MGM)—Steve McQueen, Brigid Bazlen, Jim Hutton, Paula Prentiss. A good color and 'Scope comedy. Rather short, however, for a normal billing. If you want your teens, it won't hurt to try this one. Played Sun., Mon., Tues. Weather: Snowy and rainy.—Kenn Spaulding, asst. mgr., Bijou Theatre, Morrisville, Vt. Pop. 3,450.

Ring of Fire (MGM)—David Janssen, Joyce Taylor, Frank Gorshin. Here is a real action-filled pleaser all the way. Many favorable comments. Not a dull moment, in gorgeous color and has a good story. Above average boxoffice.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

PARAMOUNT

Ladies Man, The (Para)—Jerry Lewis, Helen Traubel, Pat Stanley. Fair Lewis entry. He really has lost ground since he got the notion he could write, direct, act and everything else. And they thought Dean Martin was through when they split up! Business average on this.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 950.

Love in a Goldfish Bowl (Para)—Tommy Sands, Fabian, Toby Michaels. It is in color and Scope. It has Fabian and Tommy Sands, but that is where the goodies end. It has one of the most impossible plots I've seen on the screen. As a boob-tube program it would be acceptable but on a big screen and for admission price it's not worth it. A complete waste of color, Scope and talent. Business only average.—Al Zarzana and Ray Boriski, Venus Theatre, Houston, Tex.

On the Double (Para)—Danny Kaye, Dana Wynter, Diana Dors. This one is a real Danny Kaye vehicle. Funny from start to finish. Even the title strip was good for laughs. I guess he just isn't much of a draw hereabouts.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 950.

Pleasure of His Company, The (Para) — Fred Astaire, Debbie Reynolds, Tab Hunter. In spite of a good plug for it, this one hit the skids at the boxoffice. Could have had a lot more comedy situations with a cast like that. Played Thurs., Fri., Sat. Weather: Good.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

20TH CENTURY-FOX

Marines, Let's Go (20th-Fox)—Tom Tryon, David Hedison, Linda Hutchins. Thought this was better than a review I read on it. Several people said it was good. Didn't do much business, but what does these days? Played Sat.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Snow White and the Three Stooges (20th-Fox)—A very fine family film which did almost as much business as a Disney. The kids will eat it up. Miss Heiss is a fine little actress as well as skater. Fox's nice price enabled me to make a little for a change. Played Fri., Sat. Weather: Nice.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Voyage to the Bottom of the Sea (20th-Fox) — Walter Pidgeon, Joan Fontaine, Frankie Avalon. Played very late to a miserable gross. Maybe this type of picture has been overdone in the last few years.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

UNITED ARTISTS

Alamo, The (UA)—John Wayne, Richard Widmark, Laurence Harvey. Good production with a big cast. Didn't go big here in spite of all our special advertising. You can't expect any different when you are just about the last one to run it in your area. Played Wed. through Sat. Weather: Wet and cold.—Kenn Spaulding, asst. mgr., Bijou Theatre, Morrisville, Vt. Pop. 3,450.

Facts of Life, The (UA)—Bob Hope, Lucille Ball, Ruth Hussey. This is good—real good—comedy. Bob Hope with Lucille Ball, adult entertainment. Played to average business. If they come, they will like it. Played Sun., Mon., Tues. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

Paris Blues (UA)—Paul Newman, Joanne Woodward, Sidney Poitier. This was a flop here, even with the colored people, for two obvious reasons and possibly some less obvious: black and white photography and no dancing action to accompany the fine, fast-paced music, especially near the end of the story. As a manager, I enjoyed the music far better than the photography and plot.—Art Richards, mgr., Marion Theatre, Marion, S. C. Pop. 7,500.

UNIVERSAL-INTERNATIONAL

Lost Sunset, The (U-I)—Rock Hudson, Kirk Douglas, Dorothy Malone. In my opinion this was a very good out-of-the-ordinary western. But many are fed up with too many westerns on the idiot box and figure "Why pay to see one?" Beautiful color and fine acting by all. Played Sun., Mon. Weather: Cold.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

WARNER BROS.

Parrish (WB)—Troy Donahue, Claudette Colbert, Karl Malden. A real pleaser to the slightly above average attendance. The "B" rating hurt this excellent drama. Played Sun., Mon. Weather: Good.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

Steel Claw, The (WB)—George Montgomery, Charito Luna. If it's action and color you want, look no further. You'll find both in this feature. It will make an excellent supporting vehicle. Played Fri., Sat. Weather: Fine.—I. Roche, Starlite Drive-In, Chipley, Fla. Pop. 3,000.

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Ritz Theatre,
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Exhibitor .....

Theatre..... **Population**.....

City..... **State**.....

Symbol Ⓒ denotes color; © CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

Lover Come Back

F Ratio: 1.85-1 Comedy Ⓒ

Univ.-Int'l ( ) 107 Minutes Rel. March '62

Employing the sure-fire marquee lure of Rock Hudson and Doris Day, the stars of the boxoffice smash, "Pillow Talk," plus another light and entertaining story by Stanley Shapiro, who also produced with Martin Melcher, results in a laugh riot with built-in audience appeal—and that means busine s of block-buster proportions. With its other tried-and-true ingredients, such as Tony Randall in the chief supporting role, Eastman Color to enhance the plus Madison Avenue ad agency settings and Miss Day's chic costumes designed by Irene—what more could an exhibitor ask for to keep patrons happy? Under Delbert Mann's knowing direction, his ruggedly handsome Hudson gives his most adroit comedy portrayal to date and his costar handles the role of an ad agency executive with her customary aplomb and warbles two songs briefly, one under the credits. Randall is once again a scene-stealer, this time as an ineffectual young business head and Edie Adams is well cast as a sexy model for TV commercials. Granted that the story is filled with cliches and that each is repeated several times, the audience howls are so loud and long that some of the dialog is drowned out. The picture is booked for the Radio City Music Hall in February.

Rock Hudson, Doris Day, Tony Randall, Edie Adams, Jack Oakie, Jack Kruschen, Ann B. Davis, Howard St. John.

Hey, Let's Twist!

F Ratio: 1.85-1 Comedy-Drama With Music

Paramount (6108) Rel. Christmas-Jan. '62

Harry Romm's hastily made (20 days shooting time) picture dealing with the phenomenal dance craze is highly exploitable fare which will attract the teenagers and their dance-mad elders and clean up while the Twist rage is at its height. Entirely filmed in Manhattan, it boasts Joey Dee and the Starliters, who brought nationwide fame to the Peppermint Lounge in Times Square, acceptable story by Hal Hackady, rather than a succession of song-and-dance acts, and some performers who can carry the plot capably, as well as Twist. Director Greg Garrison keeps the action lively and gets believable performances from young Dee, who whirls up a storm when he dances, and Teddy Randazzo, a nightclub singer, who warbles a ballad effectively, playing the two sons of an Italian restaurant owner who turn their father's place into a Twist palace. Kay Armen, who also sings twice, and Dino di Luca play the older folk while the still-glamorous Hope Hampton, silent days star and current cafe society queen, plays herself in several flash appearances—a selling point for many old-timers. "Roly-Poly" and "Mother Goose Twist" are toe-tapping tunes.

Joey Dee, Teddy Randazzo, Zohra Lampert, Dino di Luca, Kay Armen, Jo Ann Campbell, Hope Hampton.

The Continental Twist

F Ratio: 1.85-1 Musical

Keelou Productions 76 Minutes Rel. ———

It's the claim of Keelou Productions, independent film company responsible for this light exploitation package, that the production is "first on the screen with the Twist." Beating its prospective competitors to the boxoffice may prove a financial advantage; otherwise, the offering's success will depend largely on the age and stamina of the viewer. There may not be much of a twist to Berni Gould's original screenplay, but everything and everyone else connected with the opus twists like crazy—from a musical score that introduces such tunes as "Twistin' at the Savoy," "Continental Twist" and "Twist With Me" to topliners Louis Prima, Sam Butera and The Witnesses. When it's all added up, there's no apparent reason why block-long lines shouldn't twist right up to the cash drawers of theatres exhibiting the feature. Prime appeal will be to the teenagers, albeit current national publicity being given the new dance fad should do much to lure adult patronage. An added plus is the appearance of June Wilkinson, whose blonde and buxom attributes provide eye appeal. Prima devotees will get their fill of the jazzman's brand of music and comical capers. Maurice Duke produced and William J. Hole jr. directed.

Louis Prima, June Wilkinson, Sam Butera, The Witnesses, Gertrude Michael, David Whorf, Hal Torry, Ty Perry.

The Colossus of Rhodes

F Ratio: 2.55-1 Adventure-Spectacular Ⓢ Ⓒ

MGM (204) 128 Minutes Rel. Nov. '61

Theatregoers who enjoy the tense, exciting ingredients of adventure yarns based on the trials and gory battles of the early centuries will find this Italian import up to their wildest expectations. Except for its lack of marquee mighty cast names, the offering has all of the important elements to be found in recent films of its ilk—action, adventure, magnificent sets and costumes—and there is no apparent reason why it should not enjoy the same financial success as its predecessors. Albeit the production gets off to a slow start the action picks up steadily, climaxing in an earthquake, tidal wave and battle royal that should satisfy the most avid devotees of this type of screenfare. Producer Michele Scaglione has spared no expense in the making of the film, and director Sergio Leone keeps a tight rein on performances by the topliners as well as by the hundreds of extras employed. Of the cast, the name of Rory Calhoun is the only one that will mean anything to American audiences. Herein, he is a splendid, handsome and virile Greek captain, fully capable of handling a role that calls for Herculean feats. Other thespians are Italian, and while probably unknown to most viewers, they turn in capable work. Brilliant Eastman Color, Supertotalscope and musical score add to the film.

Rory Calhoun, Lea Massari, Georges Marchal, Conrado Sanmartin, Angel Aranda, Mable Karr.

The Outsider

F Ratio: 1.85-1 Drama

Univ.-Int'l ( ) 108 Minutes Rel. April '62

A grim, intensely dramatic factual film dealing with the tragic life of Ira Hamilton Hayes, the Pima Indian who participated in the famous Iwo Jima flag-raising, this Sy Bartlett production is notable chiefly for the remarkably faithful portrayal by Tony Curtis, which should win him Academy Award nomination. Curtis, better known for romantic, comedy or action roles, submerges his own personality by using darker makeup and changing the shape of his nose to better interpret the unhappy, alcoholic Hayes. His is the only selling name, with most of the others stage and TV players whose very unfamiliarity to moviegoers adds to the realism of their characterizations. Director Delbert Mann skilfully injects a message—that the shy Indian was victimized by hero-worship, which wounded him emotionally. However, because of the complete absence of any romantic interest or relieving comedy moments, the drab backgrounds and the stark finale, the picture lacks appeal for entertainment-minded patrons. Vivian Nathan, the sole feminine character, Hayes' mother, helps to create sympathy for the Indian hero and James Franciscus, Gregory Walcott and Edmond Hashim etch memorable bits. Bruce Bennett, former Warner leading man of the 1940s, is effective as Major General Bridges.

Tony Curtis, James Franciscus, Vivian Nathan, Bruce Bennett, Gregory Walcott, Stanley Adams, Paul Comi.

The Two Little Bears

F Ratio: 2.55-1 Comedy-Fantasy ©

20th-Fox (143) 81 Minutes Rel. Dec. '61

The two little boys in this offering believe so hard they can change themselves into bears that they are ultimately able to make the transition. Unfortunately, no amount of wishful thinking is likely to transform the results into other than an average programmer, with skimpy boxoffice potential. It will serve satisfactorily as the supporting booking, particularly in conventional situations catering to family trade, but any merchandising efforts undertaken to widen the film's appeal will have to concentrate on enticing kiddie patronage and the draw furnished by names of cast members. In the latter category, teenage ticket-buyers may be encouraged through the motion picture debut herein of recording star Brenda Lee and the appearance of Jimmy Boyd, best remembered for his hit platter, "I Saw Mama Kissing Santa Claus." For adults, topliners Jane Wyatt and Eddie Albert will provide interest. Otherwise, the photoplay is handicapped by a screenplay that attempts to combine fantasy with comedy and falls short of both, unless the viewer is willing to chuckle at—rather than with—the situations depicted. George W. George is the producer, and Randall F. Hood gets dubious credit as the director.

Eddie Albert, Jane Wyatt, Soupy Sales, Donnie Carter, Butch Patrick, Brenda Lee, Jimmy Boyd, Nancy Kulp.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspapers and Programs

THE STORY: **"The Colossus of Rhodes" (MGM)**

Greek Captain Rory Calhoun is among the guests attending the unveiling of the Colossus of Rhodes, a bronze statue 60 yards high which straddles the harbor entrance to the Port of Rhodes. During the ceremony an attempt is made to assassinate the king of Rhodes, whose prime minister is working with the Phoenicians to kill the king and take over himself. Calhoun tries to escape, but can't leave the harbor because Phoenician slaves are being brought in and kept in hiding for the day when the king dies. Rory learns the Phoenician soldiers are to enter Rhodes, so he and his patriots get inside the Colossus and save the Island by releasing molten lead from the statue on anyone who attempts to enter Rhodes through the harbor.

EXPLOITIPS:

Tout Rory Calhoun in all ads. Decorate lobby with flags from Greece and Italy, and with travel posters from foreign countries. Request cooperation of travel agencies in displaying stills along with Greek posters and lore.

CATCHLINES:

What Was the Colossus of Rhodes? . . . Rory Calhoun Stars in This Exciting, Terrifying Adventure Story of the Third Century.

THE STORY: **"Lover Come Back" (U-I)**

Rock Hudson, who runs the Madison Avenue ad agency owned by Tony Randall, an ineffectual man of wealth, uses "unethical" methods to secure a floor wax account from a rival account executive, Doris Day. After making false promises to Edie Adams, a sexy chorus girl who helped him entertain the floor wax magnate, Rock is forced to shoot TV commercials for a non-existent product, VIP. Hearing of this, Doris is determined to steal the VIP account and she mistakes Rock for the chemist he hired to hastily invent the non-existent product. Doris wines, dines and makes love to Rock who pretends to be the woman-shy scientist. When she finally learns that Rock is actually her rival agency executive Doris is frantic—for VIP has finally been invented as a candy with an alcohol content. The new product gets everyone tight and Rock and Doris married. Doris has the marriage annulled but, nine months later, the two are reunited in the maternity ward.

EXPLOITIPS:

Following the success of the Rock Hudson-Doris Day "Pillow Talk" a year ago, play this up as a comedy successor to that hit with Tony Randall again in support. Record shops will cooperate on Doris Day's hit albums.

CATCHLINES:

It's Rock and Doris in Another "Pillow Talk" Romantic Mixup—With Tony Randall on the Sidelines . . . Enemies in the Business World—but Lovers in the Bedroom.

THE STORY: **"The Outsider" (U-I)**

Ira Hamilton Hayes (Tony Curtis), a shy young Pima Indian in Arizona, enlists in the Marines in World War II. After a rugged training period, during which he is often dragged to bars by his buddies, although Indians are not allowed to drink, he is in Iwo Jima when combat photographers call on him to help raise the American flag, which became one of history's greatest war photos. Hayes and the other two survivors out of the original six Marines are sent by Washington to help stimulate a war bond drive. But the resultant hero worship frightens the inarticulate Indian and he resorts to drink and almost disgraces himself before the public. At the war's end, Hayes returns to Arizona where he tries to help his people get the water they need. But drink finally brings disgrace again, his people turn against him and he dies alone on a lonely mountain top.

EXPLOITIPS:

Stress Tony Curtis and his remarkable portrayal of Ira Hayes by making lobby frames with contrasting photos of Curtis from "Spartacus," "Operation Petticoat" and other U-I starring roles. Marine recruiting offices will cooperate with posters of the Iwo Jima flag-raising.

CATCHLINES:

A Reluctant War Hero Who Was Unable to Cope With National Fame . . . Tony Curtis in His Greatest Acting Role —That of Ira Hamilton Hayes, the Marine Hero of the Iwo Jima Flag-Raising.

THE STORY: **"Hey, Let's Twist" (Para)**

Joey Dee and Teddy Randazzo are the teenage sons of Dino di Luca, an Italian restaurant owner who is putting them through college so they can be a teacher and a lawyer, respectively. But the boys have a small band that plays at various college dances and they decide they want to become entertainers. When they break the news to Papa, he suffers a mild stroke and, while he is recuperating, Joey and Teddy persuade their dance-mad friends to drop in to the restaurant —and it becomes a Twist palace. Zohra Lampert, a society columnist, drops in, takes a liking to Teddy and soon has Hope Hampton and other society folk making the place, renamed the Peppermint Lounge, world famous. Zohra persuades Teddy to redecorate the place and install a cover charge. Trade drops off but, when Zohra tires of Teddy, he returns to college for his lawyer's degree. But Joey gets the old Twist crowd to return and business booms again.

EXPLOITIPS:

With the Twist dance craze at its height, stress that this picture stars Joey Dee and The Starliters, who made the Peppermint Lounge, scene of most of the film, the Temple of Twist. Music shops will display albums.

CATCHLINES:

Entirely Filmed in New York With the Stars, the Music and the Personalities Who Made the Peppermint Lounge World Famous . . . Joey Dee and The Starliters, the Headline Makers at New York's Temple of Twist.

THE STORY: **"The Two Little Bears" (20th-Fox)**

The two small sons of grade school principal Eddie Albert follow some instructions given them by a gypsy and are able to turn themselves into teddy bears. As such, they create havoc and concern in town by running away from home and school to play in the woods with a mother bear who adopts them. No one, of course, believes the boys' wild story until Eddie begins to think it could be true. When the kids arrive, as bears, at a hunting lodge they are captured by forest rangers and driven to the forest to live. Meanwhile, Eddie has revealed his belief in his sons' tale and is carted off to a psychiatrist. At film's end, however, the boys prove to everyone that they can change into bears; their father is released, and all problems are solved when the kids lose interest in being bears in favor of new football uniforms.

EXPLOITIPS:

Tout Brenda Lee, requesting music store and disc jockey cooperation in displaying her records and playing "Honey Bear," tune from the film. Create special matinees for the moppet trade; offer a teddy bear prize to the first three kiddies buying tickets.

CATCHLINES:

Were They Two Little Bears . . . Or Two Little Boys? Not Even Their Parents Really Knew . . . Brenda Lee and Jimmy Boyd Teamed as Teenage Sweethearts in This Rollicking Comedy.

THE STORY: **"The Continental Twist" (Keelou Prod.)**

Louis Prima and his jazz band are trying to make a go of Prima's nightclub, but find it a tough problem with owners of an art gallery above the club complaining about the loud music and a gang of teenagers coming in every night to sit glumly at the tables. Prima and girl friend June Wilkinson find that the art dealers are paying the kids to take up the tables each night in hopes it will run the club out of business. Prima, in turn, buys off the young people to stay away, and things go smoothly until Louis discovers the art dealers are crooks and is blamed for fighting with them. Ultimately, he is able to prove to June and everyone concerned that he is on the level, and with the help of the town mayor regains his nightclub. It becomes a huge success, aided by the new Twist dance craze.

EXPLOITIPS:

Hold a Twist dance contest at local high school, giving free tickets to winners. Give free Twist dance lessons to first two couples buying tickets to the show. Ask disc jockeys to cooperate in playing Prima's music, with plugs for the film.

CATCHLINES:

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